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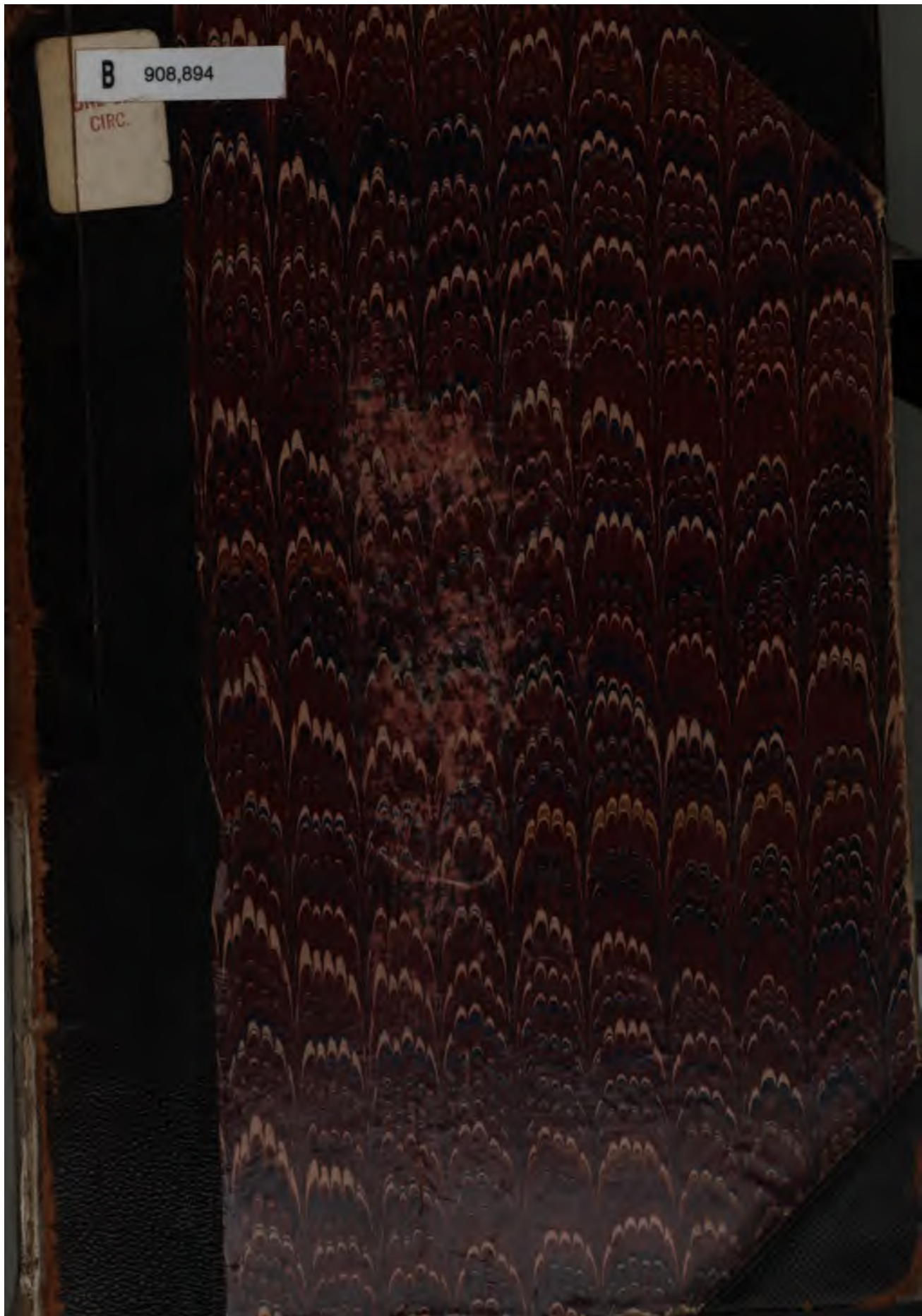
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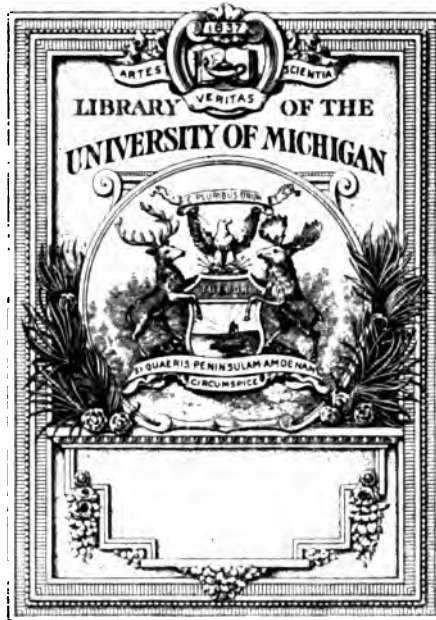
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W. S. B. MATHEWS, *Editor.*

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INDEX TO VOLUME XIV.

A Chapter in Human History—Elizabeth Cummings.....	261
A Sketch—Lella Parr	339
Artistic Rank of Modern Composers—Ernest R. Kroeger.....	165
Answers to Correspondents	543, 660
Bronstert, Frau Ingeborg—Mrs. Crosby Adams.....	235
Can Chopin be Called a Classical Composer?—Miss Arrington...	483
Chat About Joseph Joachim—Edith Linwood Winn.....	466
Chinese Musical Instruments—Laura B. Starr.....	499
Cultivation of the Public Taste—Marie Benedict.....	280
Deppe and His Piano Method—Amy Fay.....	581

EDITORIAL BRIC-A-BRAC:

Advantages to the Critic from Knowing Artists.....	296
Aeolian and Its Relation to the General Love of Music....	487
A Glance Into the Future.....	491
American Composer	66
Are Schubert's Songs Worth Singing?.....	298
Brahms' Works Played by Mr. Godowsky.....	300
Cady on the Pedagogic Destructiveness of Music Love in Music Teaching	402
Child Study and Primary Education.....	495
Course of Musical Reading and the Results to be Obtained from This Class of Work.....	288
Compositions by Mr. Leopold Godowsky.....	620
Chicago Manuscript Society.....	621
Death of Edward Remenyi.....	190
Differences of Method in Child Study, Not Differences of Ideal	495
Finck Upon the Utility of Music.....	186
German Requiem	68
Hale on the Question Whether the Critic Should Know the Artist.....	294
Illinois Music Teachers' Association.....	401
Inherent Strength of Wagner's Music.....	399
Multiplicity of Uses of the Aeolian.....	492
Musical Journalism	63
Music and the World's Soul.....	403
Resignation of William L. Tomlins as Director of the Chicago Apollo Club.....	180
Russian Composers	69
Seidl	62
Suggestions to Young Contributors.....	493



Theory of Hypnotism.....	399
Tolstoi and Wagner.....	396
Tomlins, William L., Historical Sketch.....	182
Fillmore, Prof. John C. In Memoriam--W. S. B. Mathews.....	472
Formality or Freedom of Music, Which?--Flora B. Arndt.....	174 ✓

FRONTISPIECE:

Brahms, Johannes --June, 1898.	
Godowsky--July, 1898.	
Kraus as Tannhauser --August, 1898.	
Schroeter, Corona --September, 1898.	
Splering, Theodore --October, 1898.	
Wrought Iron Gates, Campanile St. Marc--May, 1898.	

Glinka, Founder of the Russian School of Music--Pougin.....	245
Handsome Musical College	515
Hearing of a Song W. J. Baltzell.....	479
How I Came to be a Singer --David Bispham.....	500
Interview with David Bispham W. S. B. M.....	32
Interview with Max Bendix W. S. B. M.....	71
Interview with John Phillip Sousa W. S. B. M.....	171
Interview with Mrs. John Spencer Curwen--Mrs. Crosby Adams.	452
Interesting Book About Brahms Egbert Swayne.....	155
Lelpsig as a Student's Home Maud H. Chamberlain.....	147
Legends of the Lyre (Illustrated) Catherine Feeney.....	379
Loewe, Karl, Originator of the German Ballad--Kenyon West..	357
Mees on Chorus Reading.....	45
Music in Indianapolis Grace Alexander.....	50
Music in the Congressional Library --Ravonastron.....	600
Musical Intelligence versus Musical Taste Jean Moos.....	460
Music in Shakespeare Ira Gale Tompkins.....	505
Music of the Jews Sam. L. Jacobson.....	412
Music Study Abroad Mary Wood Chase.....	373
Musical Interpreters	573
The Education of Victor Maurel.....	573

MUSICAL CLUBS:

Evening with Russian Composers.....	101
Indianapolis Amateur Club.....	538
Program of American Composers.....	539

NOTEWORTHY PERSONALITIES:

Aekté, Mlle. Aino.....	191
Bizet, George.....	194
Count Rozwadowski	301
Hofer, Miss Marie.....	193
Liszt, Remenyi and Brahms.....	304
Some Interesting Italian Autographs.....	305
Tausig, Klindworth and Bülow.....	303

Opera in Florence—Mary Towle Davis	141
Origin of Russian Music—Pougin.....	126
Original of Goethe's <i>Imphigenia</i> —Elise J. Allen	441
Preliminary Training of Piano Pupils—Carl Faelten.....	256

PUBLIC SCHOOL MUSIC:

Examinations for Supervisors and Teachers.....	657
First Work with Pitch—Julia Ettie Crane.....	436
Music in the Country Schools—Chas. Lagerquist.....	328
Nature and Range of Music—W. S. B. Mathews.....	225
Phrasing and Expression—Julia E. Crane.....	336
Questions and Answers—Mrs. Emma Thomas....	105, 230, 535
Rote Singing in Kindergarten and Primary.....	332
Salient Points in Public School Music—Julia Ettie Crane.	220
Song Element in Public School Music—Caroline B. Smith..	532
The Song Voice—Wm. L. Tomlins.....	651
Ralf, Oscar—Mary Wood Chase.....	39
Remenyi's Last Appearance in Boston—John L. Mathews.....	284
Reviews and Notices.....	109, 232, 339, 546
Rimsky-Korsakoff. From the French of A. Pougin.....	17
Singing of a Song—W. J. Baltzell.....	271
Taking Music Seriously—Prof. Edward Dickinson.....	117
The Debt of Poetry to Music—Julia B. Chapman.....	589
Through the Voice of a Bell—Charlotte Teller.....	177
Tolstoi on the Music of Wagner.....	345

THINGS HERE AND THERE:

Albion Musical Festival.....	322
Character of Brahms.....	320
Chicago Apollo Club.....	204
Chicago Orchestra.....	82, 87, 202
Competition is the Life of Trade.....	313
Chopin as Pianist and Teacher—Mathias.....	632
Eddy in Berlin.....	215
English as She is Sung.....	523
Error in Grove's Dictionary.....	93
Evanston String Quartette.....	319
Fervaal in Paris.....	313
Former Musical Journals—Egbert Swayne.....	647
Funeral of Anton Seidl.....	80
Great English Festivals.....	631
Godowsky Recitals.....	90, 314
Goldbeck on Memorizing.....	214
Hale, Dr. Edward Everett, on American Supremacy in Invention	528
Illinois Music Teachers' Association.....	213
Lady Composers of the Netherlands.....	642

Leipsig Notes	428, 523
London Letter—Horace Ellis.....	77, 106, 308, 417, 519
Martucci in Naples.....	322
Memory in Piano Playing—Alfred Velt.....	638
Music at the Omaha Exposition.....	312
Music in the University of Chicago.....	204
Music and Orchestra at Iowa College.....	426
M. T. N. A. Redibus.....	199
Minor Mention	94, 217, 224, 433, 530
New School of Methods.....	584
Operas, Relative Popularity of in Paris.....	641
Orchestra at Oberlin College.....	214
Passing of John Howard (Werner's Magazine).....	643
Perry Edward Baxter in Berlin.....	213, 91
Queer Copyright Law.....	92
Recital by Miss Maude Peck.....	205
Reminiscences of Dr. E. J. Hopkins.....	210
Rules for a Mixed Choir.....	637
San Francisco.....	422
Sherwood at Chautauqua	632
St. Cecilia Society of Detroit.....	216
Symphony Concerts at Los Angeles.....	321
Two Remarkable Chamber Concerts.....	208
Wagner, Frau Cosina, as a Brahms' Student.....	321
Unique Musical Experiences—Edward Baxter Perry.....	3
Value of Auxilliary Notation in the Early Stages of Piano Train- ing—Carl Faelten.....	139
Wagner Nietsche Drama—Ernest Newman.....	27
Which System of Harmony?—B. C. Henry.....	635
What Gives a Voice Value?—Karleton Hackett.....	551
Which System of Harmony?—H. J. Wrightson.....	406
Woelffl, Joseph; Rival of Beethoven—E. A. Richardson.....	557

INDEX BY AUTHORS.

Adams, Mrs. Crosby—Frau Ingeborg Bronsart.....	235
" " " Interview with Mrs. John Spencer Curwen	452
Allen, Elise J.—The Original of Goethe's <i>Imphigenia</i>	441
Alexander, Grace—Music in Indianapolis.....	50
Arrington, Miss—Can Chopin be Called a Classical Composer?..	483
Arndt, Flora B.—Formality or Freedom in Music, Which?.....	174
Baltzell, W. J.—The Singing of a Song.....	271
" " The Hearing of a Song.....	478
Benedict, Marie—Cultivation of the Public Taste.....	280
Bispham, David—How I Became a Singer.....	566
Chamberlain, Maud H.—Leipsig as a Student Home.....	147
Chapman, Julia B.—The Debt of Poetry to Music.....	589
Chase, Mary Wood—Oscar Raif.....	39
" " " Music Study Abroad	373
Crane, Julia E.—Salient Points in Public School Music.....	220
" " " Rote Singing in Kindergarten and Primary...	332
" " " First Work with Pitch.....	436
Cummings, Elizabeth—A Chapter of Human History.....	261
Davis, Mary Towle—Opera in Florence.....	141
Dickinson, Prof. Edward—Taking Music Seriously.....	117
Ellis, Horace—London Letter.....	77, 196, 308, 417, 519
Faelten, Carl—On the Preliminary Training of Piano Pupils....	256
" " On the Value of Auxilliary Notation in the Early	
Stages of Piano Instruction.....	139
Fay, Miss Amy—Deppe and His Piano Method.....	581
Feeney, Catherine—Legends of the Lyre.....	379
Hackett, Karleton—What Gives a Voice Value?.....	551
Jacobson, Sam. L.—Music of the Jews.....	412
Kroeger, Ernest R.—Artistic Rank of Modern Composers.....	165
Lagerquist, Chas.—Music in the Country Schools.....	328
Maurel, Victor—On the Education of Musical Interpreters....	573
Mathews, John L.—Remenyi's Last Appearance in Boston.....	284
Mathews, W. S. B.—Death of Prof. John C. Fillmore.....	472
" " " " Editorial Bric-a-Brac.. . .	62, 183, 287, 395, 490
" " " " Evening with Russian Composers.....	101
" " " " Interview with Bendix.....	71
" " " " Interview with David Bispham.....	32
" " " " Interview with John Phillip Sousa.....	171
" " " " Mees on Chorus Reading.....	45
" " " " Nature and Range of Music.....	225
Moos, Jean—Musical Intelligence versus Musical Taste.....	460

Newman, Ernest—The Wagner Nietzsche Drama.....	27
Parr, Lella—A Sketch.....	389
Perry, Edward Baxter—Unique Musical Experiences.....	3
Pougin—Glinka, Founder of the Russian School of Music.....	245
" Rimsky-Korskow	77
" Origin of Russian Music.....	126
Smith, Caroline B.—The Song Element in Public School Music..	532
Starr, Laura B.—Chinese Musical Instruments.....	499
Swayne, Egbert—An Interesting Book About Brahms.....	155
Teller, Charlotte—Through the Voice of a Bell.....	177
Thomas, Mrs. Emma—Questions and Answers.....	105, 227, 535
Tolstol—On the Music of Wagner.....	345
Tompkins, Ira Gale—Music in Shakespeare (Concluded)	595
West, Kenyon—Karl Loewe, Originator of the German Ballad..	357
Winn, Edith Linwood—Chat About Joseph Joachim.....	466
Wrightson, H. J.—Which System of Harmony?.....	406





VERY OLD HAMMERED IRON GATE, OF THE TOWN HALL,
(Old Police Station, foot of the Campanile of St. Mark.)

MUSIC.

MAY, 1898.

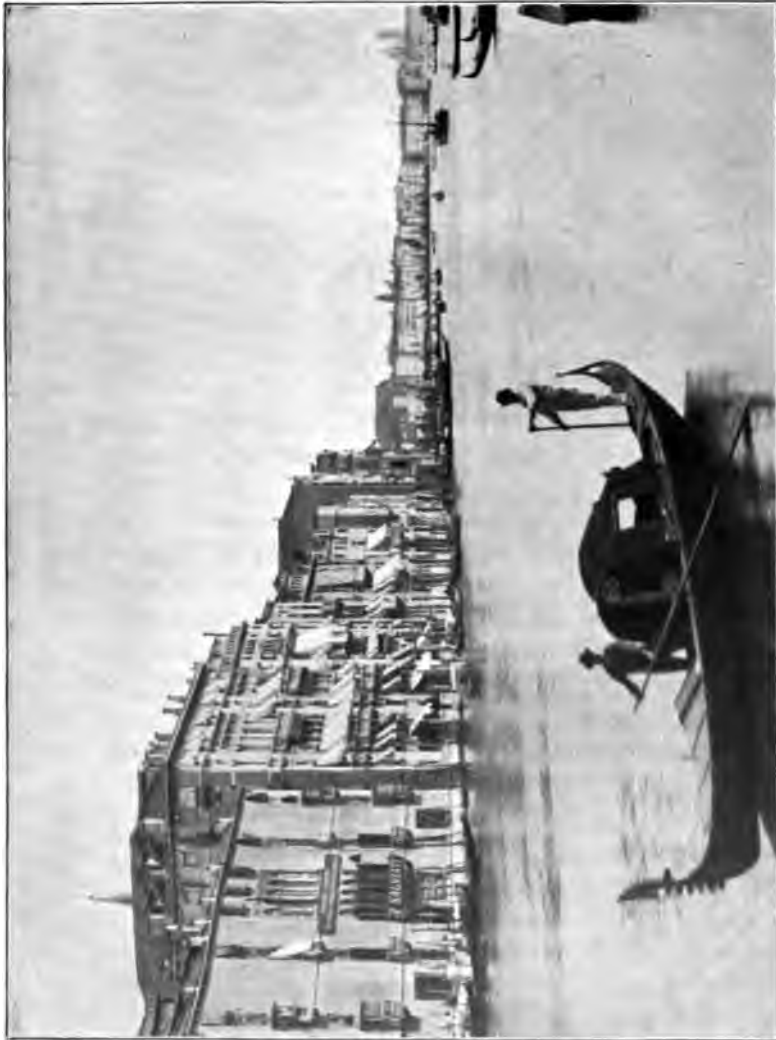
UNIQUE MUSICAL EXPERIENCES.

BY EDWARD BAXTER PERRY.

The first of the interesting, and for us novel, experiences in the musical line which form the subject of the following sketch came as a pleasant surprise our first evening in Venice:

We reached this remarkable water city, goal of so many long-cherished wishes, at 7 in the evening, by rail from Milan, on a mild though late September day, rolling over the massive arches of the new stone bridge connecting the islands with the mainland. The interior of the depot, with its crowd of porters, railway carriages and uniformed officers, had nothing whatever to distinguish it from a dozen other railroad stations in Europe, but the moment we emerged onto the platform, we realized that we were in Venice; for instead of the usual mass of cabs and omnibuses, rattling over stone pavements, we saw an expanse of inky water stretching in many narrow channels in all directions, upon which undulated a multitude of black gondolas, all pressing their noses against the pier, and our ears were filled with the cries and exclamations of the gondoliers in Venetian dialect. It seemed incongruous, almost sacrilegious, to pile a gondola full of trunks, valises and a type-writer and start thus for our hotel, through what appeared a labyrinth of tunnels, floored with black water, walled with venerable stone buildings, and roofed with a narrow strip of star-besprinkled sky.

Our hotel was once the palace of one of the Doges, erected in the thirteenth century, and we were assigned a room as large as many a concert hall in America, with an old mosaic



ON THE GRAND CANAL.

floor, marble panelings, and a curiously carved stone balcony overlooking the canal, its dim and shadowy corners containing antique furniture enough to stock an auction room. We

made a journey on foot through what seemed like miles of corridors, echoing saloons and galleried courts, to the dining-room, and, I may add, that as long as we remained in that hotel, nearly a week, we could only find the way from our apartment to the dining-room by remembering and following the mosaic patterns in the floors, taking first the corridor floored with triangular mosaics, then crossing the apartment with kaleidoscope pattern, then the court paved with square blocks, etc.

After a hasty supper we ordered a gondola for our first glimpse of Venice by moonlight. As we descended the broad stone steps to the water and heard the lap of waves in a confined space, the splash of the passing oars, and the strange, half-musical, half-mournful cries of the gondoliers, re-echoing sepulchrally from the lofty buildings on both sides of the narrow canal, I could not but smile to recall a day long ago in my childhood, when, with scarcely less of novel and pleasurable excitement, I played gondolier under quite different conditions.

An unprecedented spring freshet had left the cellar of my suburban home half full of water, which was some time in subsiding. The family were in distress about it, but I was enraptured. A few sticks of cordwood and an old storm door served as an improvised raft, and with the coal shovel for a paddle, I navigated this new realm of watery wonders. I had been reading a book of travels with a vivid description of Venice, and to my fancy I was a romantic gondolier. The broad channel from cellar stairs to coal-bin was the Grand Canal, the nearly submerged furnace the Cathedral of St. Mark, the swinging shelf, which just cleared the waters with the precious pickles and preserve jars, was the famous Rialto bridge, and when my good mother, entering into the sport, engaged my professional services for a trip to the old Venetian market for supplies, that is, sent me paddling over to the potato bin after the requisite Murphies for next morning's breakfast, my make-believe reached its most ecstatic climax of realism. Little did I then dream that I should one day visit the real Venice, where the streets are canals, the carriages

boats, the horse and the electric car are alike myths, and the sturdy arm of the gondolier is practically the only motive power recognized.

Five minutes of leisurely rowing along a narrow strip of



A SHADY NOOK ON A SIDE CANAL.
(Wan Axel Canal.)

darkling water, between the perpendicular walls of ancient buildings, from whose open lighted windows the familiar sounds of sewing machines, clinking china, crying children and even the well-known strains of a Czerny Etude, came

floating out to us, mingling strangely with the dip of oars and the gurgle of the rising tide, and with a long-drawn warning cry and a dexterous twist of his one oar, our boatman rounded a sharp angle and sent us gliding out onto the Grand Canal, at once the Broadway and the Central Park, the principal business thoroughfare and the favorite pleasure-promenade of Venice.

Here a lively and novel scene awaited us. Hundreds of somber but graceful gondolas were coming and going, some swiftly, some slowly, but all with the peculiar undulating, swaying glide and dip characteristic of this unique craft, and due to the fact that it is propelled from one side only by a single oar, which the gondolier manipulates standing in the stern, with almost incredible dexterity. Among them a few incongruous steam launches, noisy, smoky, aggressive anachronisms, sacreligious innovations by an English syndicate, bustled up and down, useful but prosaic, like busy quacking prosaic ducks in a flock of stately swans. To the right the canal wound away to the Rialto bridge, facing us were the illuminated facades of a row of historic palaces, built by the Doges at different epochs, splendid with the architectural pomp and embellishment of every style and school; to the left the long vista of the canal, reflecting a thousand lights, stretched to the water-gate of the Adriatic.

In the immediate foreground, in front of the Hotel Britannia, two large gondolas were moored side by side, gaily decorated with flags and streamers and brightly lighted with Chinese lanterns. From these twin boats, which served as a floating stage, a concert company of native street singers and players were delighting the occupants, not only of the broad verandas of the hotel, but of the scores of gondolas, crowding close about them into the circle of light or drifting idly in the half-shadows and mist-filtered moon-rays at a little distance. Of course, we joined the listeners and enjoyed to the full a striking and peculiar program.

The small but well-balanced chorus, without a leader and without preliminary training apparently, was remarkable for its precision of attack, its all but faultless intonation, its rhyth-

mic swing and clear enunciation. The still smaller orchestra really did wonders in the way of vivid tone coloring, tasteful and effective accompaniment, beauty of shading and accuracy of ensemble, though with the most meager resources, and without either a director or a page of printed music. All the parts, vocal and instrumental, were given by ear, or by memory, or as the performers would have said, by heart, by these untrained, poorly-clad children of the people, who were laborers or artisans by day, with a natural musical endowment which they utilized this way in the evening, and from which they reaped a small addition to their income, from the contents of a cap dexterously passed from time to time among the surrounding gondolas, from which one heard subdued snatches of conversation in all the languages of Europe, for Venice has as many visitors as natives.

And what shall I say of the soloists? Fresh, sympathetic young voices, wholly unschooled and with many a fault in tone production, but flawlessly true to the pitch and thrilling in emotional and dramatic intensity, with an unstudied earnestness, a loving sincerity, a sensuous warmth of coloring, which captured the hearts of the hearers, even while their intellects were saying: "What a pity that such a voice and talent should be wasted in such a way!" One tenor I remember particularly, with a big robust voice, the long, slow inartistic vibrations of which suggested the throbbing of a big organ pipe and seemed to set the very sky a-rocking. It was incorrect, of course, but tremendous, and he sang with a fearless disregard of the vast space to be filled, and the night breeze sifting in from the sea, which told of high spirits, exultant health and a joy in the plenitude of power

A contralto, too, there was, who reminded me of Scalchi in her earlier days, and a light high soprano, who would have made a charming Lucia. All sang with the compelling directness, the artless art, the elemental force and simplicity of the Nature-taught folk minstrels of all times and places. Many a first-class opera performance has stirred me less.

The music included a wide variety of styles, the piquant Italian street ballad, of rather equivocal words but catchy mel-

ody and fascinating rhythm, the languorous serenata, the graceful barcarolle and the characteristic local favorite, the gondoliera, which sang as they sang it, with the enchancing charm of that environment, is indescribable; then scenes from *Trovatore*, *Carmen* and other modern operas, fragments from Rossini's *Stabat Mater*, the Bach-Gounod *Ave Maria*, alternating with buffo narrative songs with half-spoken verses and catchy refrains sung by the chorus.

There was no regular program, not even a definite plan of the selections to be given. One number after another was suggested, sometimes by the different soloists to each other, sometimes by the listeners calling for old favorites, in an easy, off-hand way, just as might happen among acquaintances in a parlor. So the evening passed, one memorable for novel impressions and strong local coloring. When the big bell of St. Mark's tolled 11, the twin gondolas slipped their moorings and moved slowly away up the canal, with their gradually diminishing trail of light and music, and we returned to our hotel, well satisfied with our first evening in Venice, though we had seen but little of the city, while our gondolier was indolently happy to have earned two hours' wage by rowing half a mile.

The next musical episode of novel interest to us was an afternoon service at which we were unintentionally present in the world-famous Milan Cathedral. For an American it is in itself a strange and impressive experience to step from the bustle and noise, from the busy life, the dust and sun-glare of a crowded square in the congested heart of a modern business center like Milan into the restful quiet, the cool, hushed solemnity of this grand old Gothic edifice, monument of a bygone and widely-different time; where no sight or sound or suggestion of the hurried sordid present can penetrate, where the reverence, the devotion, the superstitious awe and vague yet lofty aspiration of other days are palpably embodied in stone; where the twin divinities, art and religion, reign supreme side by side, unshaken by political revolutions, untouched by the rise and fall of dynasties and of nations, and the coming and going of generation after generation of brief human lives.

Of all forms of faith which have held sway in the western world, the Catholic Church alone has succeeded in expressing itself in appropriate and enduring forms. It alone has understood and utilized in full the incalculably important power of



INTERIOR OF MILAN CATHEDRAL.

the sublime in art, in dominating the souls of men, its subduing yet elevating influence, the potent yet unconscious effect it produces even upon the most presumably unsusceptible natures, arousing their latent better instincts for the ideal,

not only in its beautiful outward manifestations, but indirectly also in spiritual aspiration. Many a hardened skeptic and thorough-going materialist, whom the abstract creeds or iron-bound dogmas of a formal and ceremonious religion repelled, has been touched by a great art work to an awakening consciousness and veneration of the ideal truth and harmony which are back of every art and every religion.

For a time we wandered with instinctively lowered voices and hushed steps among the forest of mighty pillars, which rose as if visibly exulting in their massive strength, to meet and support the ponderous vaulted roof. We admired the wealth and carving, the innumerable statues and figures in relief, any one of which would be a noteworthy object in a church or public building at home, but here is lost in the profusion—the gorgeous stained windows, each in itself a study for a day, but most of all the building, with its colossal yet symmetrical proportions, its severe grandeur, its overwhelming yet serious and not inappropriate magnificence.

Suddenly without warning the whole vast space was filled with a tide of mellow majestic music, strong and full and resonant, yet seemingly without a definite source, impossible to locate, everywhere at once, apparently melting in waves of harmony from the smooth curves of the pillars all about us, or floating on the pungent clouds of incense, or falling shadow-like from the dim heights above. The comparison of architecture to frozen music is often cited, and one might almost have thought that the superb building itself were audibly dissolving into fluid tone, in the blaze of the setting sun, pouring crimson through the western windows.

Following, not a sound, which seemed to come from no particular direction, but the throng of people converging from all sides toward one point, we came upon a small chapel where vesper service was being held. Even here that singular aural delusion continued, due perhaps to the peculiar form of the building, or its vast size and height, with the innumerable surfaces at all angles from which the tone was reflected. The music sounded scarcely less distant, subdued and indefinite of origin, even when we stood within a few feet of the singers.

The choir consisted of perhaps thirty boys and half as many men. They sang without notes and without instrumental accompaniment of any kind, a composition of the strict old churchly style, belonging evidently to the severe but simple and noble school of Palestrina and his disciples. The name of the composition I failed to learn, but the form and spirit of the work were unmistakable, broad, slow, impressive, with masterly voice leading, yet without contrapuntal ostentation, with grave, massive harmonies, imposing rather than beautiful, in which the utter absence of the dominant and diminished seventh chords, so indispensable in our modern music, was strikingly noticeable. It was religious music, in fact as well as in name, fitted to the solemn Latin text, a tonal structure which, to reverse our former fancy, if suddenly frozen would give us a Gothic cathedral in gray stone.

The voices were admirably schooled and carefully selected, the intonation faultlessly true and pure, the general effect that of some great mellow instrument, playing by a single masterly performer. For the first time in my life I acknowledged the much-vaunted charm of a boy choir. It may be those I have heard hitherto have been made up of less genuinely musical material, or have been less ably trained. It may be that the dearth of impressive accessories afforded by most of our churches is not calculated acoustically or aesthetically to enhance the effect, or that the music itself has not been so judiciously chosen. Whatever the cause, I have always felt in the singing of boy choruses a certain lack of emotional warmth and intelligent perception, which experience brings to the maturer vocalist, and a certain green, insipid, vealy quality of tone. But here it was different. One was not conscious of the age or sex or even of the musical attainments of the singers, scarcely even of the fact that the music was sung at all. It was there, a perfect whole, the intangible spirit of the tangible sublimity about us, the fitting voice of that visible grandeur, a psychical experience, rather than an artistic effect to be analyzed.

The service ended and the cathedral slowly emptied, we returned reluctantly to our hotel, vaguely wondering how

many such experiences it would take to make devout Catholics of us.

The third and last of the novel experiences with which I shall this time tax the reader's patience was quite recent, during our stay here at Munich, and was afforded by a remarkable presentation of Mozart's well-nigh obsolete little opera, *Così fan tutte*, a comic operette with rather flippant but genuinely humorous text. The music was written in 1791, after the *Marriage of Figaro* and before *Don Juan*, so in Mozart's greatest productive period. It is as clear, as fresh, as joyous—and as shallow—as a mountain stream, as free and simply natural, reflecting in its dancing, laughing ripples of tone, the careless gaiety, the cheerful pleasure-loving spirit of the composer and his time. Like a brimming champagne glass, it fairly bubbles over with bright, effervescent, intoxicating melody and hilarious playful rhythm. I never heard this opera on any other German stage, and I think it is entirely unknown at home, for notwithstanding its musical merit, it has practically disappeared from most operatic repertoires, possibly on account of its trivial and cynical tone, and because the entire argument of the text, which goes to prove the instability of woman's faith and affection, is neither very gallant, very elevating, nor very true.

The libretto is in Italian and perhaps "They're All Alike" is the best translation of its title, *Così fan tutte*. Two dashing cavaliers, who are betrothed to two beautiful Italian damsels, are boasting of the beauty and fidelity of their respective ladies, when they are soundly ridiculed by an old beau, a cynical man of the world, who declares all women, the two in question not excepted, to be fickle and inconstant. The debate, which threatens to become a quarrel, ends in a bet on the part of the skeptic, that he will prove both fiancées unfaithful in three months, if the two lovers will lend themselves to his devices. Following his instructions, therefore, they pretend to be suddenly called away from town, bid a heart-rending farewell to the devoted and inconsolable damsels, and then return in disguise. After a series of very ingenious and interesting scenes, each swain succeeds, much to his own dis-

gust, in shaking the faith and winning the heart of his friend's lady, and so loses his bet, his bride and his faith in womankind in one fell swoop. The plot reaches its climax when the triumphant Beau Brummel appears, with a marriage contract signed by the two ladies, each to wed the new lover, and exclaims amid gales of laughter, "They're all alike!" This phrase, "They're all alike," is indignantly echoed by the disappointed cavaliers, and becomes the keynote and title of the piece. It is a sad libel on womankind and little credit to its author; but if we forgive Boccaccio his Decameron and Shakespeare his Merry Wives of Windsor, we might as well, while in the forgiving spirit, forgive Mozart also his *Così fan tutte*.

Munich, where for the last twenty years the Wagner cult has been carried higher and further than anywhere else, except at the summer performances at Bayreuth, and where, save for that one exception, the Wagner operas have been performed with greater perfection, more conscientious fidelity and fewer sacrilegious cuts, than on any other stage in Europe—Munich, the hotbed of ultra modernism, has, during the past two years, singularly enough, taken up the task with equal enthusiasm of reviving and sustaining a Mozart cult, has undertaken with utter disregard of time, pains and expense, to reproduce with exact fidelity all the best of the Mozart operas, in their original form, and with precisely the original means and effect, just as they were given a hundred years ago here and in Vienna, under Mozart's own personal supervision. Only thus it was claimed could the public be taught fully to understand and justly to estimate the merit of these works.

The dainty little Residenz theater, or Mozart opera house, as it is now popularly called, where that master himself led these operas at their first presentation a century ago, before the large Royal theater, known as the Wagner opera house, was built, was chosen as the most fitting place, both on account of its traditions and its small but acoustically excellent audience-room. It seats hardly a thousand and the interior is decorated in strict accordance with the taste of the eighteenth century, in the most extreme rococo style in white and gold, with excessive and elaborate ornamentation.

The best lyric and colorature singers from the fine Royal Opera Company were selected for the leading roles, which they studied with special care, not only with reference to musical effects, but to the traditions of former presentations regarding costume, action and the like. The magnificent Royal Orchestra was cut down to the exact number of instruments, and the number of men to each instrument, for which the music was originally written. The strings greatly predominated, with a moderate force of wood wind, and a single modest quartette of brasses, posted in the background and seldom heard from. The original autograph scores were sought out and punctiliously adhered to, and all cuts, additions and would-be improvements studiously avoided.

One of the most novel of the revived traditions was the so-called "dry recitative." Long passages for the singers, intoned rather than sung, delivered with extreme rapidity, with now and then only a distinct melodic phrase, wholly without orchestral accompaniment, and as harmonic background an occasional thin chord or harp-like run played upon the spinnet, the identical instrument which Mozart himself used, the feeble tinkling tones of which sounded strangely enough to ears accustomed to Wagner's orchestration. The simple passages scored for this instrument were played by the conductor standing, often with the baton still between his fingers, and the effect was droll, almost ludicrous.

Only one modern innovation was permitted, and that mechanical, not musical, a revolving stage, the invention of a local engineer, and I believe nowhere else in use. It is so arranged that the whole stage, with the scenery upon it, turns upon a central pivot, like a vast wheel laid horizontally, so that when a change of scene is required, instead of the usual delay and lowered curtain while the new stage setting is being arranged, the whole thing is revolved at a signal, turning the old scene back out of sight and the new one previously prepared to the front, without a moment's loss of time. The transformation is practically instantaneous and produces an almost magical effect.

One of the most successful of the Mozart operas, thus re-

animated and rehabilitated after years of neglect, is the *Così Fan Tutte*, which we were fortunate enough to hear. One realized for the first time the intrinsic fascination of this simple old-fashioned music, with its refined yet purely sensuous beauties, its forms as clear and clean-cut as a piece of Greek sculpture, its airy fanciful gaiety. What though it lack emotional depth, dramatic force, passionate intensity, every element indeed that stirs the deeper, stronger, sadder chords of the heart? So does a May morning and is not the less beautiful. This music was not intended to express the pain, the struggle, the baffled hopes of life, but rather to make us forget them. Its mission is simply to please and in this it certainly succeeds. For the first time I owned myself an enthusiast for Mozart, the happy, heedless child of genius, with so tragic a fate.

Munich, February 25, 1808.

RIMSKY-KORSAKOW.

FROM "MUSIC IN RUSSIA," BY A. POUJIN.

We come now to the artist best known of the little group of performers, and at the same time the one whose Russian reputation is undoubtedly the greatest of any since the regrettable disappearance of Rubinstein and Tschaikowsky. I speak of M. Rimsky-Korsakow, who today represents the Russian school in everything that is most noble and most distinctly original.

Nicolas Andreiewitch Rimsky-Korsakow was born at Tichwin the 18th of March, 1844. A laborious and productive musician, more productive, may be, than largely inspired, but endowed with happy faculties and furnished with solid instruction, M. Rimsky-Korsakow has produced in all styles: dramatic music, symphonies, instrumental music, song alone or in chorus; nevertheless, like many of his companions, he had never studied music at first otherwise than as an amateur, and it was after having gained a certain standing as officer of the navy, while he was still young, that he renounced this career in order to give himself without reserve to his artistic taste.

One can believe that, as I have said, M. Rimsky-Korsakow had acquired even in these conditions a solid musical instruction, since at the age of 27 years, in 1871, he was put in charge of a class in composition and instrumentation at the University of St. Petersburg, and a little time later he was placed at the head of the gratuitous school of music founded earlier by M. Balakirew. Younger than all the members of the little circle, he was the last to enter it and naturally came under the influence of Messrs. Balakirew and Caesar Cui in everything that belongs to dramatic music. Nevertheless, his robust musical temperament led him to avoid certain exaggerations and,

on the other side, his intimate knowledge of popular music and the employment which he had made of it in a very happy fashion in his works of different kinds, combined to give him an incontestable originality.

As early as 1873 M. Rimsky-Korsakow appeared in the theater with an opera in four acts, "La Pskovitaine" (The Daughter of the Pskow), the subject of which was taken from



RIMSKY KORSAKOW.

a drama by the poet Mei. This was represented at the Theater Marie of St. Petersburg. Already in the preceding year M. Rimsky-Korsakow, who was always distinguished for his capacity for managing the orchestra, had given the first proof of this ability in instrumenting the score of the "Convive de Pierre," the opera left unfinished by Dargomijsky, which was represented at the Theater Marie the 28th of February, 1872. In this first work M. Rimsky-Korsakow commenced to employ, not without ingenuity, many popular Russian themes

(among others, in the first act, a beautiful melody from the district of Arzamos, which stands as No. 27 in the collection of popular songs by M. Balakirew). Aside from this the inspiration of the composer appeared a little limited in the score of "La Pskovitaine," the recitative being a little dry, and they complained of him that certain harmonies had a boldness which almost amounted to cruelty to the ear. The work attained sixteen representations, at the end of which it disappeared completely from the repertory. It was revived, nevertheless, in the month of April, 1895, at the Theater Panaiew, where an artistic circle, "The Petersburg Society of Musical Re-Unions," had the idea to bring it out. The author had revised the score for this occasion and improved it in a notable fashion.

Eight years passed before M. Rimsky-Korsakow re-appeared upon the stage. Other labors occupied him during this time, of which I will have to speak later. Among others, he wrote for the occasion of a concourse of the Imperial Russian Society of Music a quartette for stringed instruments, which gained him an honorable mention, and he published an excellent collection of one hundred popular Russian songs, collected and harmonized by himself. Afterwards, on the 20th of January, 1880, he gave, at the Theater Marie, his second opera, "A Night of May," in three acts, of which the subject, semi-fantastic, semi-comic, was taken from a very popular story by Nicolas Gogol. Here the composer gave a new note, the note humoristic and gay, and the melodic vein was more abundant and more frank than in "La Pskovitaine." The first act of "The Night of May" was full of grace and of melancholy, while the second act distinguished itself by its fancy and by its comic verve; the third was without doubt of inferior quality, too long at first, and the only thing to remember in it was a very lovely cradle song; nevertheless, the work as a whole was well received, as it was extremely well played. "The Night of May" was repeated, not without success, upon the stage of the Theater Michel in the month of October, 1894.

Two years only separated "The Night of May" from another work which is perhaps the best of the composer—"Snegou-

rotchka (The Daughter of the Snow), a fantastic opera in four acts and a prologue, written upon a poem of Ostrowski, which was represented in 1882. The fairy and legendary subject of this one, where humor intermingled constantly with the poetry, was well calculated to incite the inspiration of the composer, whose score is everywhere distinguished by grace and freshness, with a very pronounced national sentiment. One might say that certain developments at times seem a little excessive, and this fault is perhaps ordinary for the composer and, let us add in passing, of almost all the Russian musicians. But there are a number of pieces and episodes particularly well placed, such as the frankly amusing scene of the King Berendi, the adorable and characteristic song of the shepherd (whose entire role is charming, as well as that of the Daughter of the Snow), the prologue of the second act, and the third act in its entirety. Here again M. Rimsky-Korsakow has proved, even in his orchestra, that he is sparkling and that he possesses a vein of comic sentiment.

The score of "Mlada" has perhaps more amplitude. "Mlada" is that fairy opera-ballet, in four acts, of which Etienne Gueudeonoff had designed the book and which he had the idea of having set to music by four composers. It will be remembered that this project was not realized. Finally, M. Rimsky-Korsakow composed the music entirely, and the work was represented in the month of November, 1892. The subject, essentially national and of a legendary nature, called up an epoch anterior to the introduction of Christianity into the Slav countries, and revived the ancient customs of the Baltic Slavs. The work was complicated, but of a very intense, musical interest and it has charming parts, particularly the delicious choruses and pretty ballet airs. Modulation is treated with a master hand. The ensemble is very poetic, of a pretty character and a happy color, and the melodic vein is full of elegance. Essential originality joins itself to originality of form.

The last dramatic work of M. Rimsky-Korsakow is a fantastic opera in four acts and nine scenes, "Christmas Eve," which was represented in the Theater Marie, the 10th of December, 1895. This time the composer has himself written

his libretto, drawing his inspiration from a very popular story by Nicolas Gogol, which had already given birth to three other operas; one, "Vakoul le Forgeron," by Tschaikowsky, played at the same theater the 6th of December, 1876; another by M. Soloviev, which had been given with a certain success in a private theater, and a third in the Little Russian dialect, by M. Lissenko, which acquired a sort of popularity at Kiew and at Kharkow, the music of which was later adapted by Little Russian troops to a fairy story stolen, also, from the famous story of Gogol, and this has been played with success during many years at St. Petersburg even. The score of "Christmas Eve" is, they say, one of the most distinguished which M. Rimsky-Korsakow has written; it is not, like his other works, encumbered with prolixities which sometimes awaken prejudice, but it lacks spirit and spontaneity in its melodic character. The ideas are short, lacking often of the necessary development, and as if he wished, according to the theory of the school to which he appertains, to cut short the traditional forms of opera and give himself up, without interruption, to the continuity of the musical dialogue; thus, the composer has, at times, impoverished his work more than is wise. For example, all the symphonic part, which lends itself to the fantastic side of the subject, is treated with the hand of a master and presents a seductive character full of originality. Outside of these, many pieces are otherwise to be noted, especially two pretty romances for the tenor and two cavatinas for soprano, of which one is full of a touching melancholy sentiment. "Christmas Eve" was very favorably received by the public.

But I believe, nevertheless, that in spite of the talent which he has displayed and the relative success which he has attained, that the best part of the celebrity which attaches itself very justly to the name of M. Rimsky-Korsakow, comes to him from those of his works which do not have the theater for their object. M. Rimsky-Korsakow is before all a symphonist, and it is to his instrumental productions that he owes, in his country, the principal part of his fame. He has written three symphonies, properly so-called, of which one, the sec-

ond, which bears the peculiar title, *Antar*, is more properly a descriptive poem; the third, in C, was composed in 1886. To these it is necessary to add a *Sinfonietta* upon Russian themes, in A minor; an overture from Russian themes, in D major; another overture, "The Russian Passover," upon themes of the Russian church; a fantasia upon Serb themes; a "Capriccio Espagnole," and finally two symphonic poems, "Sadko" and "Scheherazade" (the last inspired by the Thousand and One Nights), and a Fairy Story for orchestra. In all these one sees that the characteristic side of Russian music, its national color, holds a large place in the pre-occupation of the composer, who strengthens and fortifies his inspiration from truly popular sources, such as one might say would be almost irresistible in his country. On the other hand, it appears that M. Rimsky-Korsakow, like the greater part of his compatriot artists, has given himself up too much to the chimerical notion of the power of the picturesque in music, the influence of Liszt and of Berlioz. These artists often demand, without doubt, from music that which it cannot give; and voluntarily go on to confound the art of sound with the art of color.

However this may be in the original state of the works, it is very difficult to judge at this writing from the simple reductions to the piano, even for four hands, of the value and effect of the symphonic compositions of M. Rimsky-Korsakow, who rises above all, I believe, in the truly prodigious talent with which he manages the different elements of the orchestra, from which he obtains surprising effects. I remember, always with pleasure, at the Russian concert at the Universal Exposition in 1878 (directed with talent, so masterly, by the regretted Nicholas Rubinstein) his symphonic poem, "Sadko," which is effectively instrumented in the most brilliant fashion, and of which the ideas, if they are a little short, have at least character and flavor. More recently they have given at the concerts of the Chatelet his "Capriccio Espagnole," which is a realistic picture a little dull of tone, maybe, but very curious and at times very piquant, and an orchestral arrangement with an intoxication of sonority and of combination of timbres very extraordinary. They mention as very picturesque

and presenting a succession of scenes of glowing color the orchestral suite entitled "Scheherazade." This preoccupation with the picturesque is so inherent in the very personal talent of M. Rimsky-Korsakow that it dominates even in his symphonies, properly so-called, which as yet we have not heard in France. The second, even, "Antar," is written upon a program, which the author has pretended to follow step by step, mixing with it even psychology, which is assuredly the climax of everything that one could ask from music without recourse to words.

We might imagine this by the following notice of M. Caesar Cui upon this symphony: "The subject is taken from an oriental novel. Antar, disgusted at the ingratitude of men, retires into a desert. Suddenly appears a gazelle pursued by a gigantic bird. Antar slays the monster, saves the gazelle and sleeps and finds himself in dream transported into a magnificent palace, where he is charmed by songs and dances. The fairy of this palace promises him the three great enjoyments of his life. Afterwards, he goes back into the desert."

This is the program of the first part. It is an admirable specimen of descriptive music. The hordes of the desert, the gracious chords of the gazelle, the heavy flight of the monster, expressed by sinister harmonies, and at last the dances, full of voluptuous abandon, the whole is full of inspiration; only in the dances the motive is often too short for their dimension and is too often repeated.

The second part, "The Delights of Vengeance," is full of savage energy, of sanguinary rudeness in the music itself as well as in the orchestration.

The third part, "The Enjoyments of Power," is composed of a splendid oriental march, ornamented with arabesques as charming as a novel. The last part, "The Enjoyments of Love," is the culminating point of the work. The poetry of passion is there seized and rendered in superior manner. Still two remarks apropos to "Antar." In order to render the local color still more striking Rimsky-Korsakow made use of three themes of Arabian origin, and the theme of Antar himself is reproduced in all the parts in spite of their absolutely

different character. This gives the design a grand cohesion. (Menestrel, 9th of May, 1886).

Nevertheless, it is certain that above everything it is in this kind of composition that he is past-master, and this has rendered famous in Russia the name of M. Rimsky-Korsakow. Of music, especially for the piano, he has written a little: a Suite (waltz, intermezzo, scherzo, nocturne, prelude and fugue upon the theme of "Bach"); four pieces (Impromptu, Novellette, Scherzino, Etude); three pieces, Waltz, Romance, Fugue; Six Fugues. But the work which distinguishes him above all, because it is very beautiful, very virile, in full measure, without useless and superfluous development, interesting from the point of view of the design adopted at the beginning, which is persisted in even to the end, with much talent, is a superb Concerto in C sharp minor, dedicated to the memory of Liszt; and it is worthy of this noble memory. It is a work of the first order, of a beautiful design and superior conception, and it has done very great honor to M. Rimsky-Korsakow.

These are not all the compositions of M. Rimsky-Korsakow, whose fecundity is not his least merit—his productivity, the true poetry of the strong ones, for which M. Caesar Cui blames so severely Rubinstein and Tschaikowsky, and upon which, with reason, at times he felicitates his companion and friend. M. Rimsky-Korsakow has written also a large number of romances and melodies of very pleasing accent; many choruses "a capella" for male voices and for female voices; other choruses for mixed voices with accompaniment of orchestra or piano; finally a Serenade for violoncello and piano and a concert-fantasia for violin and orchestra, upon Russian themes. In the greater part of these works, whatever their nature, M. Rimsky-Korsakow has drawn liberally from the rich mine of popular songs and national melodies, which he knows better than any one else on account of having himself collected a great number, the abundant variety of which is almost inexhaustible; and when he has not employed them directly he has inspired himself so well with their accent, has impregnated his works so profoundly with their color, that

his music takes on a character of its own, a character truly original and wholly individual. In this point of view he has followed the traditions of Glinka and has entered vigorously into the movement created by him.

In fact, since the death of the two great artists, his elders, whom Russia still mourns, one might say of M. Rimsky-Korsakow that he finds himself virtually at the head of the musical movement in his country, and this not alone on account of the number and value of his works, but also by the fact of his appointment to the high situation which he occupies as professor of the University of St. Petersburg, where he had a festival in 1866 on account of the twenty-fifth anniversary of his entrance into these functions. During this quarter of a century he has formed a great number of pupils, of whom certain ones, such as M. Glazounow, Arensky, Wihtol, Gretchaninow, etc., have already made themselves spoken of.

CONCLUSION.

It is thus, as much as in me lies, that I have named those who might be called the founders and the first chiefs of the Russian musical school; who, by their labors, by their writings, by their exaggerations, even, have called attention to it, have given it its importance, and it is with their pupils and to their successors that I have to occupy myself in ending my labor, by attempting to throw a rapid glance over the present state of music in Russia and to seize, as exactly as possible, the situation of art in that country.

But before doing this I would wish to mention, as he merits, the name of an artist very distinguished, who, if he is not Russian by birth, has been established for thirty-five years in Russia, where he has rendered important services and where he has taken a large part in the contemporaneous movement. I wish to speak of M. Edouard Napravnik, the excellent orchestral conductor of the Theatre Marie of St. Petersburg, born the 24th of August, 1839, at Bejst, near Koeniggratz (Bohemia), but who, after having made excellent studies at Prague, has been since 1861 fixed in the capital of Russia. Pianist, organist, and, above all, an orchestral conductor of the

first order, M. Napravnik is particularly distinguished by the talent with which he has directed at the Imperial Theater the execution of all the works of Russian composers. He has himself given to this theater three important works, "Les Bourgeois de Nijni-Novgorod," "Harold and Doubrowsky" (of which the idea was furnished him by M. Modeste Tschai-kowsky, the brother of the artist so justly regretted). M. Napravnik has written still a number of other works, three symphonies, of which one is called "Le Demon," a concerto for piano and orchestra, in A minor; a Russian Fantasia for piano and orchestra; two quartettes for stringed instruments, a festival march, and six national dances for orchestra; two suites for 'cello and piano, three pieces for the same instruments, and quantities of romances, choruses and different pieces for the piano. Nevertheless, however remarkable in their writing, the compositions of Napravnik lack a little too much, they say, of spirit and of true inspiration. It is above all as orchestral conductor and by the intelligent and zealous collaboration which he has not ceased to take in relation to his brother artists, that this excellent master has made at St. Petersburg a distinguished position, due to the display of an incontestable talent. I believe that M. Napravnik is professor at the University.

THE WAGNER-NIETZSCHE VIEW OF DRAMA.

BY ERNEST NEWMAN.

Those who, towards the end of 1888, were startled or amused by Nietzsche's onslaught upon the great German musician in "Der Fall Wagner," could have found a not unprofitable occupation for an idle hour in comparing this pamphlet with the "Geburt der Tragödie" of sixteen years earlier, dedicated to Wagner, and lauding him as the savior of German culture. There were, no doubt, many at that time who were exceedingly wroth with Nietzsche for his apostasy. In the ten years that have elapsed since the publication of that booklet, we have learned to take a more charitable view of his extraordinary change of front. The documents that have come to light since then, particularly the life of Nietzsche, by his sister, have given us sufficient proof that the reversal of opinion on the Wagnerian, as on other questions, was due to the progressive deterioration of Nietzsche's nervous system; and sympathy with that vivid mind shut up alone in its terrible darkness destroys any animus we might have against the philosopher on the score of some of his work. It is true that certain of the more perfervid Wagnerians still allude to him in tones of acerbity, one or two of them seemingly regarding his madness as no more than he deserved for his attack on the idol. But on the whole the world—even the Wagnerian world—is beginning to recognize that the nervous derangements of Nietzsche's organism must be allowed to plead for him. As far as regards his personal relations with Wagner between 1872 and the year of the final rupture, it is safe to say that there were faults on both sides, and the attentive reader of "Der Fall Wagner" can readily see that in the neurasthenic state of the philosopher after 1876 it was not exactly in the music of Wagner that he could find the repose his tortured nerves demanded.

It is somewhat unfortunate, however, that while the later

attack on the musician, which is on the whole somewhat poor stuff, should have attracted so much attention and been so widely read, the earlier book on "The Birth of Tragedy From the Spirit of Music" should have attracted hardly any notice outside Germany. There, indeed, it has been attacked more than once in detail, notably by Herr von Wilamowitz-Möllendorf, whose book called for the well-known consolatory letter from Wagner to Nietzsche in 1872. On the other hand, Wagnerians are now, in view of the apostasy of the philosopher, somewhat chary of using his book in support of Wagner and his theory. It is not, indeed, a book of any permanent value, as a study either of the development of the Greek drama or of the place of music in European culture; yet it is still interesting if looked at in connection with Wagner. It is one of those books whose interest consists less in their actual theories, than in the connection of these with certain larger theories of other minds. "The Birth of Tragedy" is of considerable value in any attempt to estimate the final worth of Wagner's own theory of music and the drama.

Nietzsche began with Schopenhauer's theory that the essence of the world is Will, and that a consideration of the universe from the point of view of reason leads inevitably to pessimism, inasmuch as the verdict of the reason is that we are engaged in a perpetual conflict, in which we are foredoomed to perpetual defeat. Nietzsche supplements this philosophy by the theory that if the world is incapable of justification from the point of view of reason, it is yet justifiable if regarded as an aesthetic manifestation. Man, individuated as he is, has still the faculty of forming interior artistic images of external things. This faculty Nietzsche calls the Apollonian, and he imagines that its function is to enable man to cast off the pessimism of the reason, by summing up the universe—mastering it, as it were—in forms of beauty; the two chief arts of Apollonian quality being, of course, sculpture and painting. He then goes on to argue that although man is only a small individuation of the eternal Will, he yet retains consciousness of his unity with that Will, and therefore with everything that exists; and in his ecstatic or orgiastic moods he is filled with this passionate, sybilline sense of his oneness

with the whole of Nature. This state of the soul Nietzsche calls the Dionysiac; and once more following Schopenhauer, who contended that the most direct and immediate expression of the Will is to be had in music, he maintains that music is the natural form of utterance for the Dionysiac mood. Further, although this mood brings with it an increased sense of the sufferings of the world, still man finds consolation in the knowledge that if the individual will is ephemeral, the general Will is eternal. Thus the Dionysiac mood, as well as the Apollonian, brings with it a "beneficent illusion;" both incline the soul to optimism. The Greek triumph over pessimism was achieved on the one side—the Apollonian—by the incarnation of their aesthetic ideas in the forms of beautiful deities; on the other side, by the efflorescence of the Dionysiac illusion in the Greek tragedy. This latter sprang, as we know, from the primitive chorus of satyrs—the representative spirits of fecundity, of the inexhaustible vigor of life. Watching the satyr-play, the spectator also became infected with the Dionysiac rapture; and music, the natural language of the Dionysiac mood, led his soul back to the primitive intoxicated sense of oneness with the life-blood of things. When the ecstasy of the satyr-chorus and of the spectators rose to its greatest height, there objectivated itself before them the beautiful vision of the young Dionysos; that is, the Dionysiac rapture gave birth to an Apollonian vision, which was no more than the precise and plastic form of the unprecise and musical state of soul induced by the Dionysiac intoxication. The later heroes of the Greek tragedy in its best days were really modifications of this incarnated vision of Dionysos; and in this sense the Greek tragedy was born out of music. Consistently with this view, Nietzsche holds that the Greek tragedy, like Greek civilization, was greatest in its first instinctive moments; and that as reason came uppermost in their lives, counteracting the warm rapture of the instincts, both Greek art and Greek civilization decayed. Nietzsche regarded Socrates as the supreme representative of this tendency, and he sums up the collapse of Greek culture under the formula of "the Socratization of the Greek intellect.

From this hasty sketch it will be seen how closely similar

was Nietzsche's view of the drama to that of Wagner. The distinguishing feature of each was the idea that out of music alone can be born the true drama. I have elsewhere attempted to show in some detail that Wagner held to this notion because of the fact that his brain was constituted for musical thought rather than for any other. The main objection to Wagner's theory is that other men do not quite conceive "the drama" as he did; that for most of us there are a thousand lines of psychological interest along which music really cannot travel, and that are only open to poetry or prose. It is quite true that within the sphere that is common to the two arts, music is much more potent than poetry; but that does not dispose of the argument that the sphere of words is much wider than that of sounds. It was this that Wagner failed to perceive, because his own psychological conceptions ran on musical rather than on verbal lines. Hence his phrase, "the purely human," as applied to the musical drama, is an overstatement of the case. Music deals only with the broader and more general emotions, and if Wagner's conception of the world went no further than these, that is no reason why we, who are differently constituted, should follow his example.

Now Nietzsche's mind seems to have been, on this point, very similar to Wagner's. It is not dogmatizing to say that his theory of the origin and development of the Greek drama is of little real value on the historical side; it is too a priori and too metaphysical to be really illuminative. And on the psychological side one has no difficulty in correlating his theory with his mental structure, just as Wagner's theory and mental structure can be correlated. It was a peculiarity of Nietzsche that he decried the sovereignty of the reason, and upheld the claims of the instincts. It was on this that he based his preposterous theory of ethics, and it was this that gave birth to his theory of the origin of tragedy in music. He did not perceive that the movement towards rationalism in the Greek drama was part of the inevitable tendency to heterogeneity; that the time had come when men's artistic needs could no longer be fully satisfied by the art of music—or the drama that leaned towards music—when a more sub-

tle medium must be found for the expression of the more subtle thoughts that were coursing through men's brains. This is the rock upon which both Wagner's and Nietzsche's theory splits. The Dionysiac rapture can only be a complete reading of life for those whose nerves tend to vague, artistic intoxication; those whose emotions are more tempered by reason feel the need of other arts, that can penetrate into recesses where music is powerless to speak. Nietzsche need not have clung to the Greeks for illustration of the particular theory he was putting forth. He could have found similar evidence in the musical and linguistic history of any tribe of savages. Music has so extraordinary an orgiastic effect upon the primitive mind because of the vagueness of that mind, its proneness to emotional intoxication, its lack of control in the higher centers of the brain, and the psychological significance of the rise of other and more definite orders of art as mankind grows in civilization, is that man gradually comes to touch the world with a thousand new nerves, each requiring a form of art that shall reproduce objectively the newer and more vivid nervous life. To attempt, as Wagner and Nietzsche each did in his own way, to tie humanity down to the least definite, the least differentiated of all the arts is to sadly misread human nature and human evolution. The musical drama, the tragedy born out of music, has indeed an enormous power upon our souls; but it is neither the only nor the greatest art. It may be worth noting, finally, that proof may be had of the nervous origin of Nietzsche's apostasy towards Wagner, in the fact that he held throughout his life, in other fields of thought, practically the same views as he had expressed in "Die Geburt der Tragödie." He always lauded the instincts, and always affected to despise the functions of the reason; and he always, by a strange paradox, clung to what he thought was a philosophic optimism. His recantation towards Wagner could only have been due—setting personal considerations aside—to the increase of his neurasthenia in later life, and his inability to stand the furious onset of Wagner's rich and nervous music.

Kensington, Liverpool,

INTERVIEW WITH DAVID BISPHAM.

During the recent opera season in Chicago a representative of MUSIC took occasion to wait upon the distinguished baritone, Mr. David Bispham, for the purpose of getting his ideas in regard to the future of opera in America, and also incidentally to find out what he was singing in the way of songs in his recitals. As the house at the opera had been very large the night before, the conversation opened on that, as it had been stated that there was more than \$10,000 taken at the box office. At this point the question of the price paid Madame Melba was brought up, concerning which Mr. Bispham said:

“Well, anybody is worth what he can get. He doesn't get more than he is worth—not more than once. The manager knows better than that, but when Melba gets what she does she works for it hard. She has sung more than any of us and she is singing superbly. I have the greatest respect for such a woman, who can carry a whole venture like this along upon her own shoulders, and if she is not worth the money she earns, who is? And yet the Musical Courier talks about the singers' easily-earned wages. I would like them to try it once themselves. Melba is a careful businesslike woman, like Patti, and doesn't squander what she earns. She has her eye to the time when she cannot sing, but when she must live, and she is right. But the public seems to think that an artist ought to be impecunious and unbusinesslike.

“I spoke to Mr. Grau the other day before he sailed for Europe about an idea I had upon which I asked his advice, namely, the establishment in this country of a fund to be raised by singers and actors and to be administered by the foremost bankers and recognized operatic and theatrical managers, for the benefit of the people who amuse the public, so that while they are reaping their harvest they shall be putting aside something for themselves out of their earnings

against the rainy days that so often come. It should be similar to the arrangement in force at the Theatre Francais, which is, of course, of such long standing that it has got into perfect running order. The members after a certain time receive a pension, as they do in German theaters. In this country there is no such thing, of course, but if such a society as that of which I speak were started, it should be a sort of compulsory saving fund into which the actor or singer would be obliged through his manager to deposit a certain proportion of his weekly earnings. Those who receive more should be by the rules obliged to contribute more in order that those less favored than themselves might ultimately receive greater benefit. We cannot go on forever entertaining the public, and the time comes inevitably when many an artist becomes a charge upon a tender-hearted and long-suffering public. It is not right, and we should be the first ones to endeavor to put an end to anything which causes the public to have less respect for us."

Here a comparison was made between Melba and Patti, and Mr. Bispham said:

"Patti, notwithstanding the wonderful beauty of her voice, often did things in her acting which were not exactly according to the realistic standing of Calvé; but Melba's acting has vastly improved. She does splendidly in 'Traviata' and 'Il Barbiere,' surprising her audiences by her versatility. You see it isn't only voice now, it isn't, as the old Romans said, 'Vox et praeterea nihil'; you must have something else besides voice."

"And how about the future of opera in America?"

"That is a large field. It will go hand in hand with the future of America, I think. I am a believer in opera by all means; I am a believer in putting anything before the public that will elevate the public taste. In the times of ancient Rome amusement, excitement pure and simple was given to the people; blood to look at, fights, excitement, all real. Now we do not want the blood, but we must have excitement, it is a necessity of the human race, and it will be a bad day for the world when that necessity no longer exists, but let the excitements be as intellectual as possible.

"You ask about my recitals; I make it a point to select songs by the greatest masters, or great songs by composers who perhaps are as yet little known. In every case I also look at the literary value of the words, which, as a rule, are by poets of world-wide and recognized merit, and so an audience has something to think about. They feel 'it is good for us to have been here,' and that is the way I want them to feel about the opera."

"But then," interposed the interviewer, "when you select your poet of world-wide reputation, you sometimes sing in a language that only a few of the audience know." Mr. Bispham replied:

"In my programmes I include carefully selected translations, so that a glance will convey the meaning. I am sure that the future of opera in America ought to be toward the intellectual side rather than toward the purely amusing side. Last evening I overheard two or three fellows talking about the entertainment they proposed for themselves, and I soon gathered that the opera was nothing to them. What they wanted was to see plenty of shapely young ladies. They wanted to be amused, amusement pure and simple. You know the story of the old Scotchman who came up to London to visit a friend, who proposed that they go to a theater to have some 'diversion.' They went to see a fine play which happened to be very tearful. In the middle of the thing Sandy couldn't stand it any longer, and with tears running down his face he got up and went out snuffling and wiping his eyes, and saying audibly, 'Ay, mon, dost thou ca' this divairsion?' One doesn't have to shed tears over a thing to be diverted.

"You spoke last year of the Castle Square Company. All such ventures are in the right direction, but we must not forget that they call upon unripe talent; I am afraid it is something like turning a party of boys loose in an orchard before the apples are ripe—somebody has got to suffer."

At this point the interviewer asked if it would be possible to do opera in English on a really respectable scale.

"It is possible," answered Mr. Bispham, "when you get a number of serious-minded Americans together who will do

it. But the trouble is to find serious-minded Americans—who know anything about music. Americans know lots of other things, but it happens to be a peculiarity of the musical person that he is not a musician as a rule, but he thinks he can sing and his friends and companions say: 'I tell you what, Jack, that's great.' Well, it isn't great; generally it is the worst kind of mediocre. But the fellow is boosted into a position before the public by such flattery, a position which he cannot fill, and then he blames other nationalities for coming and taking what he calls his bread and butter out of his mouth. I have no sympathy with that cry at all. The future of opera in America will depend entirely upon those who sing it! That is the sentence, that is the text. Those who sing opera in America in future must be opera singers, whether they happen to be Americans or not. The opera singer is a creature who is not only born but made—principally made. We can all sing a little, but there are not many who have the steadiness of purpose and the common sense to make much of that fragile thing which is called a voice, which they may crack over one note, which they may ruin by carelessness; which has infinite capacity for moving masses—that is, if properly trained. Do you remember what Walt Whitman says:

"O what is it in me that makes me tremble so at voices?
Surely whoever speaks to me in the right voice, him or her I shall
follow,
As the water follows the moon, silently, with fluid steps anywhere
around the globe.
All waits for the right voices.
Where is the practis'd and perfect organ? Where is the developed
soul?
For I see every word uttered thence has deeper, sweeter new sounds,
impossible on less terms.'

"Yes, the singer must be earnest, sober-minded, intelligent; unless he is the world will take no account of him.

"You ask whether it would be possible to establish a grand opera in different cities, and what grade of singers would be required, and the price of admission? About the latter I know nothing. About the first question, I would say that each city will call for what its public demands. Most likely

at the price that the ordinary theater-goer pays for his amusement. But if special stars are included at any cost, the price as a rule would have to be advanced, as is frequently done in German cities. The public is always willing to pay to hear a fine singer. The establishment of municipal theaters and opera houses in this country, I should think, would be unlikely in the near future. We are not ripe for it. Individual enterprise is the thing which will by and by create a demand for the establishment of opera upon a firm basis, assisted, one could well hope, by a wise government.

"You ask about the modifications needed in the existing facilities for instruction in order to furnish singers for such undertakings; you see the furnishing of singers is done by nature, and the furnishing of their instruction by their parents, but as I had occasion to say in an article I wrote the other day for a magazine, 'the thing a singer should be particular about is the good sense of his parents.' There was a girl went to London from a small town in Michigan; she had been told by her friends and family that she had a most beautiful voice. She was advised to go to have it cultivated by Mr. Shakespeare in London. She saved up her little all and went. She met Shakespeare, who was not what her fancy had painted him. His method of instruction was not what she supposed the method of a man of his reputation should be, and regardless entirely of his experience and her own ignorance, she sat down and wrote an article to a leading magazine, picking Francis Bacon, as she called him, into small pieces. Extremely clever was her article, and we had great fun at Shakespeare's house over it. Though the master was somewhat hurt at first, he saw how literally and beautifully the writer had hit off his peculiarities in a way which was close to be libelous. But this is an example of a little knowledge being a dangerous thing. Shakespeare did not demand reverence. All he wanted was courtesy. No one wants a person who comes to him for instruction, presumably because of ignorance of the matter, rushing into print in the course of a month or so to pick to pieces the method of a man of world-wide reputation.

"You ask me about American singers and instrumentalists abroad. You may be interested to know that Miss Leonora Jackson, of Chicago, a pupil of Joachim, has been making a tremendous success in London of late. I was able to be of some assistance to Miss Jackson last year, and she is very kindly taking part with me in the recital which I give the early part of June on my return to London. Miss Jackson is doing what Miss Rose Ettinger did after her successful debut at the Gewandhaus last autumn. Here are two young girls with God-given powers who have the sense to assiduously cultivate them. Your hedge-rose is all very lovely, but it tumbles to pieces soon after it is picked. It is the cultivated American beauty which lasts and gives people pleasure.

"You ask about the experience I had when I sang before the Queen of England last October. I submitted to her majesty the sort of programme that I myself enjoy singing, and to show how she attends in person to every detail, whether it be a great public matter or her own evening's entertainment, she saw the programme, approved of it, but suggested that the order of the songs be changed in a certain way, and a great improvement it was. What did I sing? Here is the little programme:

- (a) Naebody (Burns)Schumann
- (b) Lungi dal caro bene.....Secchi
- (a) Der ErlkönigSchubert
- (b) The Clown's song from Twelfth Night. Schumann
- (a) Die MainachtBrahms
- (b) Quan d' ero Paggio (Falstaff).....Verdi
- (a) Drink to Me Only with Thine Eyes,
- (b) Young RichardOld English

"Queen Victoria was most kind, and spoke to me after each group of songs, inquiring about my music, nationality, travels, speaking most intelligently of the songs themselves, and altogether I had an interesting experience which I shall never forget.

"Musical as she is, and tactful, it is told of her that on one occasion she did make a mistake. Schumann, whose music was not well known in England until late years, came to England with his wife, who was even then famous as a pianist.

She played for the queen, who, gracious and affable as ever, in a conversation with Madame Schumann, inquired: 'And your husband, is he musical also?'

"You ask what the programme of my London concert is to be. Besides Miss Jackson's selections my own songs will most likely consist of Beethoven's two recently-edited gems, 'Der Erlkönig' and 'Haidenroslein.' The former has been edited by Reinhold Becker, the latter by our compatriot, Henry Holden Huss, an extremely clever fellow, by the way, who has lately written for me an admirable scene, Shakespeare's Seven Ages. My second group of songs will be four Lieder by Hans Sommer, who is not a musician by profession, I understand, but a professor of mathematics at the University of Gottingen. My third group will be selected from Jensen's Gaudiamus. The fourth group will consist of a beautiful song, 'Auferstehen,' by Henschel; 'Herbst,' by Arthur Foote, from his new set of songs, and then two of Rudyard Kipling's ballads; 'The Hymn Before Action,' by Walford Davies, and 'The Hanging of Dannie Deever,' which has lately been dedicated to me by my friend Walter Damrosch.

"I am glad you were interested in my concert of songs in English given in New York the other day. Apart from the music, I endeavored in this programme to carry out my idea of the fitness between the words and the composers' setting so that every poem was a gem in itself and by an author of world-wide reputation."

OSCAR RAIF.

BY MARY WOOD CHASE.

Oscar Raif, the famous teacher, pianist and composer, was born in Holland in 1847. His paternal grandfather was a Turkish official of high position, his maternal grandmother was an Italian, while his parents were Swiss, his father, one of the best French horn players of his day in all Europe. Herr Raif received his education in Holland and proudly calls himself a Dutchman. His early musical education was received from his father but, developing a decided talent for painting, he was sent to Munich, where he spent several years studying with a renowned artist. When about eighteen years old, while still in Munich, a painful, but who will not say fortunate, accident—a broken ankle—confined him to the house for weeks, interrupting his art study. During this time he devoted himself seriously to music, making such remarkable progress that after considerable deliberation it was decided to send him to the great Tausig, with whom he then studied several years. As a concert pianist and artist of the highest rank he soon made an enviable reputation, his beautiful singing tone and purity of style, besides freedom from all mannerisms, with an exquisite poetry of conception, giving him a place quite apart from the pianists of the day, most of whom, followers of Liszt, sought after electrifying climaxes and sensational effects. In 1875 he was appointed professor of pianoforte of the Royal High School, Berlin, an institution limited as to the number of students, the number of applicants each Semester exceeding by far the number of vacancies. The examinations are extremely severe, the work done there being of a higher standard than any other school of music in Germany.

At the death of Theodore Kullak, many of that noted master's pupils went to Raif, whose reputation was already wide-

spread. But it was not until later, during a critical state of health when, for a number of years, not only public appearances but even practice was prohibited him, that he developed and systematized the ideas which have attracted such world-wide attention. Many of his ideas are so radical that, as is the case with all innovators, he has been attacked on all sides.



Oscar Raif

He can, however, afford to ignore adverse criticism, as he has proven and is constantly proving through the work of his pupils the truth underlying the principles he advocates. In none of his innovations has he adopted a theory until it has been thoroughly put to the test by a series of experiments, scientific and practical. It is of no value to him whatever as a theory except as it produces practical results in less time than the old methods of attaining the same end. His aim has

been to so concentrate all effort that technically the greatest results may be produced in the least possible time. With this in view, it was necessary to discover what were the greatest difficulties in piano technique, and to so arrange and concentrate these that they might be practiced daily, the less difficult coming of themselves as the most difficult were gradually mastered.

He decided that in the mass of daily exercises and etudes valuable time was wasted, each exercise or etude covering some special difficulty requiring perhaps several weeks to thoroughly conquer. A number of these etudes must be carried at the same time, developing various difficulties, and when fairly under control of the fingers must be dropped to make place for new etudes and new difficulties, and so on until at the end of the year the etudes studied months before are almost like new because both fingers and brain have forgotten them. To be sure, fingers have grown stronger and more supple, and eye, ear and brain have been trained to act more readily. A certain progress has undoubtedly been made, but it has been like going up hill two steps and slipping back one.

Again in etudes, the peculiar difficulties, while all the time developing the fingers, bear no practical relationship to musical literature. Take for instance the third etude in Clementi's *Gradus ad Parnassum*, Tausig edition. It will help little to conquer the broken chord passages in Beethoven's *Eb Concerto*. Either these passages will be difficult when attempted or they will require special preparation by other etudes or special technical exercises. This is only one case out of innumerable. To what use is all this when technical practice can be so condensed that the principal difficulties can be practiced every day? So condensed, in fact, that one with little time for practice may spend only half an hour; yes, twenty minutes, on them advantageously, while two hours or more may be spent if necessary to bring up technique rapidly.

One interesting experiment was made with two pupils of as nearly equal ability, talent and grade of advancement as can be found. The one studied faithfully and well for a year according to the accepted ideas of to-day, as nearly as any two

teachers' ideas correspond; the other, according to the technical study as concentrated by Raif. At the end of the year the latter was not only much more advanced technically, but musically and artistically.

There are already a number of well known teachers in this country who have discarded etudes as a means of technical development. All such undoubtedly agree with Raif that those of Heller, Raff, Henselt, Chopin, etc., belong to the category of music and are to be studied as such, for musical and artistic but not for technical purposes. Raif stands, therefore, by no means alone in discarding purely technical etudes, but in his so-called "Pocket Technique," which takes the place of these etudes, he has been peculiarly successful. As for his treatment of the thumb, which has gained for him the name of Oscar Dumbthumb Raif, I shall have occasion to speak in a later article. Suffice it here to say, that nearly all who have written on this subject speak from a one-sided opinion, based only on partial knowledge, or of a personal desire to injure as far as possible by open ridicule. It cannot, however, prevent successful results from those who have thoroughly tested it.

It is not only in technique that Raif has made his great success. Those who do not agree with his ideas in this direction are united in admiration of his poetic interpretations combined with an exquisite tone. Here also he has his peculiarly strong points as teacher, developing not only a beautiful singing tone but an intelligent knowledge of the laws of interpretation in pupils, making them not only capable of playing musically and artistically the compositions studied under his guidance but also independent to study and play hitherto entirely unknown programs without his assistance. Many a time has the confession been made to me by the talented pupil of some noted teacher, not only in America but Europe as well, that while feeling perfectly confident in playing a repertoire studied under the master's guidance, yet the greatest dependence was felt in studying and playing a new repertoire, until the necessary criticism could be obtained. A Beethoven sonata which had not been studied under the per-

sonal supervision of the master was almost like a foreign language, though already playing half a dozen by the same composer. Should this need be? Any one advanced enough to play a Beethoven sonata artistically is capable of comprehending the peculiarities of Beethoven's style, and to be able to interpret acceptably any of the later sonatas is to be able to interpret them all, although they differ widely in emotional content. The same may be said of all composers, all of whom have their individualities, as has also each form of composition. One cannot interpret successfully a Chopin ballade on the lines given in a Chopin nocturne, or a mazurka from an etude; but one should be able to play all nocturnes successfully if one is thoroughly understood and artistically played, and so on to the end of the list.

Herr Raif is an enthusiastic member and for some years officer of the Swiss Alpine Club. He spends all his vacations in Switzerland, making frequent tours often alone without even a guide into the regions of eternal snow, with which he is as familiar as with the streets of a city, using the maps of the S. A. C. for his only guide.

At home he shuns publicity. His wife, a most talented pupil of his, is his best critic. Acute, intelligent, at the same time sympathetic, an inspiration for his best efforts. His friends are rather among architects and scientific men than musicians, and he is, if anything, rather too indifferent about public opinion, and abhors anything like advertising his art in any way.

An amusing incident is typical of the man. Just before a concert given by him, one of the most respected critics came to him and said with evident regret, that he would be unable to attend the concert, as an impremier was to be given on the same evening at the Royal Opera House, when all critics were compelled to attend. "It is quite indifferent to me," replied Raif coolly. "But for whom then do you play?" asked the astonished critic. "Not for the critics," came the rejoinder; "for my pupils and for the public who choose to come to hear me."

At another time a well known American magazine desired

to publish a series of sketches of prominent European musicians. The work was entrusted to an able American musician resident in Berlin. This gentleman called on Raif, who received him cordially. After the object of his visit had been made known, and asking Raif to furnish him with particulars, in order to make the sketch as full and interesting as possible, saying it would be necessary to have it in two weeks, the caller departed. Raif hesitated. "It is impossible to write such particulars about myself," he said; "only an intimate friend can do that," and being too indifferent as well as too modest he neglected to comply with the request. Thus it is that so often when other noted European musicians are brought before the notice of the American public his name is omitted. His time is filled always with interesting pupils. Why should he exert himself to bring his name before the public? He lives a quiet life and enjoys it with the complacency of a philosopher. He takes great interest in his pupils, never forgetting those whom he likes, but he adds, forgetting those whom he does not like just as soon as possible.

To be entertained by the Raifs is considered an enviable honor. Evenings spent at their home are events in the lives of pupils of whatever nationality—Russians, Norwegians, Swedes, Danes, Dutch, German, English and American—all are to be found, as well as many other nationalities, even from Australia, Transvaal, Finland and Siberia, and they are not alone benefited by his instruction in the art of pianoforte playing, but are not a little influenced in many directions by the broad interests and noble example of this high-minded, genial man.

MR. ARTHUR MEES ON CHORUS READING.

BY EGBERT SWAYNE.

Mr. Arthur Mees has lately received the appointment of director of music at the Omaha Trans-Mississippi Exposition, beginning June 1st and continuing four months. He will have under his direction a portion of the Chicago Orchestra, numbering forty men, and will give a series of popular concerts daily during the entire exposition. It is understood that towards the end of the time Mr. Thomas will go to Omaha and conduct a musical festival, at which some more important works will be performed.

On being asked as to his plans, Mr. Mees replied that as yet they were extremely vague, since he had not received the roster of the forces at his disposal, particularly in the matter of solo artists, this part of the work having been left to Miss Julia Officer, as superintendent. He said, however, that the general line of the programmes would be probably about the same as that of the Thomas summer night concerts given so many years in Chicago, and also to a considerable extent like the popular concerts at the World's Fair. In consequence of the small size of the orchestra it will be necessary to avoid a certain number of extreme modern works where an unusually large orchestra is required, but the range of agreeable music which can be rendered satisfactorily with a force of forty men is so large, and Mr. Thomas' library is so rich in this class of works, that he anticipated no difficulty in carrying out very satisfactory programs.

At this point the conversation diverged to the question of chorus training and Mr. Mees was asked for an expression of his views on this subject. He replied that in every other instrument, so far as he knew, the first requisition for a performer was to be able to deliver the notes which the composer required, and only when the correct intonations and rhythms had been secured was the question of expression taken up.

But that in chorus singing there seemed to be an idea that, if you rehearsed faithfully a few of the more successful effects in a composition, you could trust providence to a great extent about the rest of it. He stated that the ability to read music was very unusual in chorus singers and that this difficulty constituted one of the most serious tasks the chorus master had to overcome. In his own case he had found it necessary to form choral classes, into which the new members were put for three months or so before being admitted to the ranks of the chorus.

Sight reading, as Mr. Mees would have it, is singing by interval. He states that in all choral singing if the singer is perfectly sure of his major and minor seconds, major and minor thirds, perfect fourths and perfect fifths, he is in possession of the most important requisites for singing at sight and can be able to sing everything that he meets, and to hold his own in difficult modulations. Falling from the pitch, Mr. Mees thinks, takes place not exclusively in consequence of the slackness of the vocal chords and the want of tension in the breath supply of the singers; but from a misconception of an interval, generally a modulating one, at some point whereby pitch is lost. Having made this misconception, the part very often goes on quite successfully for a while, until some other difficult interval comes, when another misconception happens.

Accordingly, his system of training involves a careful exercise of the class in these fundamental intervals, at first entirely without the use of visible signs. They are expected to recognize the intervals when produced for them, and to produce intervals at demand as called for; and only after a certain degree of reliability of perception in this respect has been secured is the matter of notation entered upon. When this is once taken up the entire key system has necessarily to be explained and dealt with in a thorough manner.

In connection with the previous exercises, studies of rhythm are taken from the foundation. At first without written signs; afterwards with the notation belonging to them. The result of this system of training, when successfully carried out, is to produce sight readers to whom the difficult modulations of

modern music have no terrors at all. This point is reached whenever the singer is able to look through his part and form a mental image of the melodic task, conceiving each successive interval correctly from the previous tone. Mr. Mees says that when singers have undergone a certain amount of this training their mental habits with regard to their music reading become very much improved and they are on the road to great musical benefit from the great works they study.

On being asked for his views with regard to tone, he said, quite frankly, that of course we had no difference on that subject. But in building up a new chorus he had felt himself obliged first of all to secure a proper production of the vocal parts as written by the composer. Mr. Mees holds that the elementary instruction in the public schools ought to be conducted along these same lines, as soon as the children have reached a moderate age.

In this connection he has another theory which is different from that held by many other teachers of choral singing. For example, an eminent German writer has a book devoted also in great part to interval singing, but the exercises are in the ordinary keys, such as C and G, and in diatonic tonality. Mr. Mees holds that the diatonic tonality is innate in everybody nowadays and that all the usual tones of the scale and the key are correctly enough perceived and realized by them, and that the difficulties and accidents in chorus singing entirely appertain to unusual intervals and modulations.

With reference to the minor tonality, especially in respect to cultivating a true feeling for it, Mr. Mees holds that every key exists in two modes, a major and a minor, on the same tonic, and therefore he teaches the minor mode in connection with the major mode of the same name; as, for instance, A minor immediately in connection with A major. This mode of presentation is entirely simple and feasible as soon as the fundamental intervals of vocal progressions mentioned above have been thoroughly mastered. When the class is entirely solid as to the sounds of the major and minor third, the major and minor sixth, and can sing either at will, recognize them when sung, and write them or read them from any given tone,

the transitions into the minor key of the same name, which are of so frequent occurrence in modern music, become a positive pleasure and the beauty of them is realized by the singers in a way which is impossible when their ideas of major and minor have been founded upon the old-fashioned idea of relative major and relative minor, as, for instance, between G major and E minor. On this subject Mr. Mees talked at considerable length and with great interest, and more points will be secured upon another occasion.

He spoke with great warmth of the Brahms Requiem which the chorus of the Chicago Orchestra has been studying and will bring out shortly. This work he holds to be the greatest produced in music since the Beethoven D minor mass. He thinks that in nobility and refined sentiment, in delicate musical perception and in deep feeling it surpasses all recent works. He also claims that while the work is of the most ultra modern school in the freedom with which the voices are handled, and the way in which keys far distant according to the old ideas are here brought together, the work is still entirely practicable for a chorus with the fundamental training above described; and on this point I have no hesitation in saying that if the event should show that a chorus collected as this one has been, from material not altogether satisfactory, can sing a work of this gravity with practically its first year of training, it should be a distinct feather in the cap of the chorus master who has accomplished so distinguished a result.

Mr. Mees is well qualified to undertake a task of this sort, in consequence of his long experience as chorus master of the Cincinnati festival, and as musical director in many other places. I have repeatedly borne testimony in these columns to his laborious musical scholarship and the breadth of his musical experience. Mr. Thomas' opinion of him is distinctly evidenced in the position he has given him in connection with the Chicago orchestra, and also this in connection with the exposition at Omaha. It is owing to his subordinate relation to Mr. Thomas that he has had very little opportunity of illustrating in Chicago his powers as an interpretative artist,



MR. ARTHUR MEES.

MUSIC IN INDIANAPOLIS.

BY GRACE ALEXANDER.

The high-tide of musical life in Indianapolis comes with the festival given annually in May. This festival lasts three days, during which concerts are given each night and on two afternoons. The festivals are given in Tomlinson Hall, which seats three thousand people. The acoustic properties of this hall are excellent. For several months prior to the festival a large local chorus rehearses each week. This chorus numbers about four hundred. Only those that have good voices and can read music are admitted. Each year the effort is made to give the chorus work more and more prominence, and so progress is made toward a higher artistic plane.

The festival idea had its inception in Indianapolis at a meeting of music-loving people held in December, 1888. In January, 1889, the festival association was incorporated, with James R. Carnahan, president; Henry Rogers, secretary, and E. P. Porter, treasurer. Carl Barus of this city was the musical director. The festival was held at the same time as the G. A. R. encampment, and one night was given up to the singing of war songs.

Between this modest beginning and the festival given in May of this year there is a marked difference. It was natural that with increased experience the directors should show increased wisdom in management, while the artistic quality of the concerts has made a corresponding improvement. It is generally conceded that the last festival given was the best. The chorus personnel is largely the same from year to year, and this makes possible an intelligence of rendering and a finish of effect that could not be gained with entirely new material each year.

In 1893 Mr. Barus was succeeded as director of the festival by Mr. F. X. Arens, who served until last year, when Mr. Frank Van der Stucken took up the baton. Mr. Van der



MR. ALBERT J. BEVERIDGE.
President of the Festival Association.

Stucken's enthusiasm communicated itself to his chorus, and, in spite of the fact that he is an indefatigable worker, he was exceedingly popular with them. He brought with him his orchestra from Cincinnati, which did remarkably fine work.

The chief works that have been presented at the festival are Mendelssohn's "Hymn of Praise," selections from Verdi's "Requiem" and Rossini's "Stabat Mater," "Judas Macabaeus," the first half of "St. Paul," and, complete, "Fair Ellen" (Max Bruch), "Daybreak" (Eaton Fanning), "Samson and Delilah" (Saint-Saens), "Miriam's Song of Triumph" (Schubert), "The Minstrel's Curse" (Schumann), "The Sun Worshippers" (Arthur Goring Thomas), "Choral Fantasia" (Beethoven), "The Flight Into Egypt" (Berlioz), and "The Swan and the Skylark" (Arthur Goring Thomas). In addition a Wagner night has been given for four successive years. This night has been one of the most successful features of the festival.

The orchestra has been a different one almost every year. In 1891 Mr. Thomas brought the Chicago orchestra. In the following year the Damrosch orchestra was employed. For 1893 Mr. Seidl was engaged, but at the last moment failed to keep the contract, and the festival as originally planned had to be abandoned. Instead a single concert was given, with the chorus and Mme. Nordica, Miss Walker, Margaret Reid, and Richard Schliwen, then a resident of this city, as soloists. For three successive seasons the Boston Festival Orchestra played, giving satisfaction in accompanying but doing poor solo work. The Van der Stucken orchestra last year was therefore hailed with delight.

The festival association is an organization of business men who love music. The present officers are: President, Albert J. Beveridge; vice-president, Gavin L. Payne; secretary, O. R. Johnson; treasurer, Andrew Smith.

Indianapolis music-lovers cherish many hopes of the Symphony Orchestra, an organization now in its second year. Karl Schneider is the director, and has proved himself a good one. Three excellent concerts were given last year and a like number, the first of which has already taken place, is announced for this year. At each concert a symphony is produced, thus justifying the name of the orchestra. Raff's "Leonore" symphony

was produced at the first concert this season. The other numbers on the program were:

- Concerto in A minor, op. 16..... Edvard Grieg
For pianoforte, with orchestral accompaniment.
Allegro moderato, Adagio, Allegro marcato.
Mr. Oliver Willard Pierce.
American Folksong, for string orchestra (new).....Carl Busch



MR. KARL SCHNEIDER.
Director of the Symphony Orchestra.

- Danse Macabre—Poeme symphonique, op. 40.....Saint-Saens
(Solo, violin, Mr. McGibeny.)
Jubilee Overture, op. 59 (ending with "America").....Weber

There are sixty-four instruments in the orchestra, distributed as follows: First violins, 10; second violins, 10; violas, 5; 'celli, 4; double basses, 4; piccolo, 1; flutes, 2; oboes, 2; clarinets, 2; bassoons, 2; horns, 4; cornets, 2; trombones, 3; base tuba, 1; timpani, 3; small drum, 1; bass drum, 1; tambourine, 1; triangle, 1; cymbals, 2; xylophone, 1; harps, 2. With the exception of a very few instruments, players for which are supplied from Cincinnati, the orchestra is composed of local musicians.

A large and representative audience was present in spite of the fact that there were strong counter attractions.

The concertmeister of the orchestra is Hugh McGibeny, a sympathetic and skillful violinist. Mr. McGibeny and his wife, who is a charming accompanist, were formerly members of the McGibeny concert company. Mr. McGibeny sings as well as plays, and his wife gives musical monologues, so they together can entertain an audience for an entire evening.

The Indianapolis Maennerchor is the oldest existing musical organization in this state; it was organized in 1854. There was one musical organization in the southern part of the state organized before this time, but it is not now in existence. The president of the Maennerchor, Mr. Gottfried Recker, has been an active member of the society for forty-three years. The Maennerchor has always been in the first rank of the local musical organizations, and its influence on the progress of musical culture in Indianapolis has been marked. Its standing and influence in the North American Saengerbund, which is to celebrate its fiftieth anniversary in Cincinnati in 1899, is probably second to none; this enviable reputation and standing is due to the consistency and persistence with which the society has adhered to the study and presentation of the works of the great German masters.

It has just secured the services of Prof. Franz Bellinger of Philadelphia, a man of superior musical education and fine attainments. The foremost on the list of names of its conductors are Prof. Carl Barus and Prof. Max Leckner. The personnel of the society is made up from the first German families of the city.

Among the musical societies of Indianapolis the Matinee

Musicale occupies a prominent place. It has a large active membership and an associate membership as well. It was organized in November, 1887, with Mrs. A. G. Cox, Mrs. Frederick Baggs, Mrs. U. J. Hammond, Mrs. M. H. Spades, Mrs. W. C. Lynn, Mrs. O. H. Hasselman, Mrs. Clara Eddy, Miss Marcia Willard, and Miss Emma Ridenour as charter members. Mrs. Baggs was the first president. In 1883 Mrs. A. M. Robertson was elected to that office, and so untiring have been her efforts in behalf of the society that she has been retained



MR. HUGH MCGIBENY.
Concert-Meister Symphony Orchestra.

continuously since. The meetings are held fortnightly on Wednesday afternoons in the large assembly hall of the Propylaeum, the beautiful club house built by the women of the city. For a time one of the parlors in the building was used by the society, but the increase in membership that followed a broadening of the qualifications required for admission, made the larger hall necessary. The Musicale is divided into two sections, which furnish programs alternately.

During the season there are one or more "open days," at which friends of the members, to a limited number, may enjoy

the excellent programs rendered. Several artists' recitals are also given, and to these the public may come, on payment of a small admission fee. At the beginning of each year president's day is observed, when the members come together for social talk and tea-drinking. The character of the work done is indicated by the program for the present year. Some of the subjects considered during the present season are "Four Centuries of English Song," "Music of Northern Europe," "Recent Piano Music," "Study of 'Der Frieschutz,'" and "Music Introduced in Shakespeare's Dramas." In January Mr. Sherwood will give a recital before the society.

The Metropolitan School of Music, on North Illinois street, in the central part of the city, is more than a city institution, a large number of its pupils coming from other places over the state. It was founded several years ago, with F. X. Arens as president. Since Mr. Arens' departure for New York, Oliver Willard Pierce is president, with Mrs. Flora M. Hunter as vice-president and treasurer, and Karl Schneider, secretary. The school offers three general courses—the preparatory, the academic, and the artists' or teachers' course. There is also a post-graduate course. Thorough instruction is given. The faculty is large and able. Recitals are given regularly each fortnight so that students may learn to appear in public without embarrassment.

Perhaps no musician in Indianapolis is so widely known over the country as Max Leckner. He has been active in the work of the M. T. N. A., and in 1888 was its president. He also served as president of the I. M. T. A. for three years. Mr. Leckner has at various times had charge of the choirs of prominent churches, including that of the Second Presbyterian Church. He is at present the director at Meridian street church. He served for seven years as director of the Maennerchor and has had charge of choral societies in other cities of the state. He is an exceedingly busy man, his time being fully occupied with lesson-giving and choir work. Several years ago his pupils organized a club which they called the Amateurs, which meets regularly every fortnight for musical study. Mr. Leckner has taught music in Indianapolis for thirty-two years. During all this period neither his ability



MR. OLIVER WILLARD PIERCE.

nor his integrity has been called in question. His attitude toward other musicians is always friendly, and he has been singularly fortunate in his relations with them. Every one knows that the musicians of a city are too often on hostile terms. Mr. Leckner's position in this regard has been a dignified one, and it has gained for him the respect and good will of all.

Oliver Willard Pierce is an artist whom Indianapolis audiences delight to honor. He has appeared twice at the May festival here, and each time won a triumph in a difficult concerto with orchestral accompaniment. He is not yet thirty. He was a pupil in piano of Dr. Louis Maas, and in composition of Chadwick before he went abroad, where he studied with Moszkowski. He came to Indianapolis three years ago, and at once established for himself the enviable position he has since occupied. He has much personal magnetism, a beautiful and varied touch and an illuminative style. Besides his concert work and teaching he gives lecture recitals, which his broad education make interesting and profitable. His star is in the ascendant.

At the Schellschmidt studio, on East Ohio street, lessons are given by Adolph Schellschmidt, cellist, and on the violin and harp by Misses Bertha and Emma Schellschmidt. Adolph Schellschmidt stands alone in Indianapolis as a player on his instrument. He is also prominently identified with the Du-Pauw School of Music at Greencastle, Ind. One or more members of this family take part in almost every musical enterprise in the city.

A well-known and popular teacher is Mrs. Flora M. Hunter. Mrs. Hunter studied in Leipsic under Reinecke and other teachers. She has wide experience and is earnest and progressive. Her pupils are organized into a club called the "Crescendo," which has entered upon its fifth season of work. Its object is to bring pupils together for the study of musical history, current musical events and piano-forte literature. During the past year fifteen piano recitals were given by the members.

Edwin Farmer is an artistic pianist who has made this city his home for three years. He has had the advantages of

study abroad, being a graduate of the Leipsic conservatory. Last year he was the soloist at one of the Symphony concerts. Mrs. Farmer, his wife, possesses a cultivated voice.

Carl Barus, or "Papa Barus," as he is affectionately known, is one of the pioneers in music in Indianapolis. He was for many years the director of the Maennerchor, and was the first



MR. MAX LECKNER.

director of the May festival. Recently he has devoted himself entirely to teaching.

Alexander Ernestinoff is a teacher and director of prominence here. He was for a number of years director of the choir at Meridian street church. More recently he was in charge of the music at Central Avenue church, a position that

he resigned in order that he might go to Allegheny City each week to direct the music of Calvary church there. He was director of the Maennerchor until a short time ago, when he resigned to take the same position with the Musik Verein, a new musical club organized by members of the Deutsche Haus.

A familiar figure on the streets of Indianapolis is Charles Hansen, the organist at Meridian street church. Mr. Hansen has been blind almost from birth. His musical memory is remarkable. He is very popular.

A veteran teacher here is James S. Black, the father of Charles Holman Black. Mr. Black strongly believes in what is known as "the old Italian method of singing." He has had many pupils. Of late years the care of Mrs. Black, who has been an invalid, has occupied all his time.

Mrs. Perle Wilkinson is the efficient supervisor of music in the city schools. She strives constantly for a pure tone, and insists on using only music of good quality.

Among other musicians of the city, whom space forbids an extended notice, are Miss Ida Sweeney, who possesses a beautiful voice, is the organist and director of a large chorus choir at Memorial Presbyterian church; Mr. Arthur P. Preston, organist and director at the First Baptist church; Miss Sarah T. Meigs, an accomplished pianist and a teacher; Mrs. Miner Morris, a teacher of piano; Miss Adelaide Carmen, a teacher at the Institute for the Blind and organist at the Second Presbyterian church; Miss Theresina Wagner, a talented concert player and teacher; Mr. Charles Ehricke, a violinist of ability; Mr. Barclay Walker, who has written many popular songs; Mr. Louis Weslyn Jones, a writer of dainty ballads; and Louis Dochez, the possessor of a magnificent baritone voice, who will go to New York to study January 1.

I could not willingly close this article without saying something of the Portfolio. This delightful club is by no means limited to musicians, but so many of the representative musical artists of the city belong to it, and music forms so unfailing a part of its programs, that I think some mention should be made of it in any resume of the musical life of the city. The musicians here have no social club all their own, and for

this reason the Portfolio means even more to them than it otherwise would. Perhaps a club which contains painters, architects, journalists and art-laymen as well, as this one does, is even better—it certainly cultivates a broader spirit. The club occupies a unique position. Its meetings are held in artistically furnished rooms in the Metropolitan School of Music. They are always informal, and indeed, now and then, are alive to the color and form and motion that are in life—stray over into the borders of Bohemia. Pictures, music, plays, stories, sketches—all are included in this Portfolio. The thing, seven years ago, in characteristic and beautiful phrase in a paper by Mr. Morris Ross, one of the chief promoters, who hoped that it might give expression to “those sympathies that sympathies that are susceptible of these things for their own sake—that are swayed to seek the soul of truth and beauty, in its presence to know what it is to be really free, really to live.”



EDITORIAL BRIG-A-BRAC

A great loss has befallen the musical world of America in the death of the celebrated Wagnerian conductor, Mr. Anton Seidl, which took place March 28, 1898, just as the previous number of MUSIC was in press. Mr. Seidl after lunch went to the house of his manager, and there almost immediately was taken violently ill, in a manner suggestive of ptomaine poisoning. A physician was unable to afford relief and his own family medical attendant had no better success, and so, surrounded by wife and children and a few intimate friends, he passed away at about 10:30 the same evening.

The death of Mr. Seidl is a loss to American music, the importance of which it is not possible just now fully to realize. Although Hungarian by birth and German by education, Mr. Seidl long ago became an American citizen, and the American composer had few warmer and more sympathetic friends. I remember that once I heard Mr. Dudley Buck mention having received within a few days letters from Mr. Thomas and Mr. Seidl asking whether he had not some compositions suitable for bringing out in popular programs. He replied to Mr. Seidl that he had several which would be sent in a few days; and to Mr. Thomas that he had nothing ready. Upon my expressing astonishment at this answer to Mr. Thomas, he replied that the reason was that Mr. Thomas would take such compositions and perhaps play them once, after which they would be shelved, and nothing more would be heard of them; whereas Mr. Seidl would play them over and over again, several times at the Manhattan beach concerts, and in this way they would have a chance to demonstrate their goodness or badness. I thought the point well taken.

Few music-lovers outside large cities have any idea of the important place which Mr. Seidl occupied in New York, as conductor of the Philharmonic from the time that Mr. Thomas left it, and from his connection with German opera during several seasons in this country, he made a special record as conductor. An efficient orchestral drill-master, he was a sympathetic interpreter and accompanist, and his services were in frequent demand for all sorts of orchestral undertakings, the extent of which can be inferred from the understanding among his friends that his income from these sources ranged between fifteen and twenty thousand dollars a year.

* * *

I had rather a hard time of it the other day in a discussion with a musical friend. And as the problem proved a little too much for me I propose to turn it over here for the benefit of the reader, who may be able perhaps to help me out. On the morning after a piano recital in which a very strong programme had been beautifully played, the daily papers contained no notice of the playing at all, nor was any account of the recital made subsequently. A musical acquaintance met me and called my attention to this omission in emphasis distinctly secular, declaring that it was simply disgraceful that an artist should receive no recognition because he happened to reside in the city. To this I replied that journalism was not altogether a question of rewarding the good and punishing the wicked, but, as Mr. Melville E. Stone says, "to reflect public opinion," and in the case of an event so unimportant as a piano recital, even if given by the greatest possible master, no journalistic attention could be expected to be given it unless it could be run in as "news" or something extraordinary. Now, it is evident that in the present case there had been nothing extraordinary, because the pianist always plays in this way, and it has been noticed of him repeatedly in Paris, in London and in New York, and even in Chicago, more than twelve years ago.

Moreover, we had to take into account the number of people interested. It was evident, from the attendance at the recital, which was limited by the capacity of the small hall in

which it was given, that five hundred people in Chicago were directly concerned. This, when distributed among a population of somewhere towards two millions, amounts to a little less than three-hundredths of one per cent, a percentage too small to have much journalistic potency. If we compare this with almost any variety show performance it will be found that the percentage of public interest is materially larger; moreover, the variety show continues through the entire week at the same house and is witnessed by overflowing audiences every night of the week. In this way a well performed variety act becomes a subject of more or less thrilling interest to an aggregate of perhaps ten thousand people, which, as a little arithmetic will show, amounts to almost half of one per cent of the population before mentioned. It is evident, therefore, that merely on the ground of population percentage the variety act is a more legitimate subject of journalistic attention than any merely cultured and refined presentation of tone poems at the piano.

At this point my friend interrupted me with great warmth: "How long is it," said he, "since you have been so struck on the variety stage? I thought that at your time of life you had lost interest in this sort of thing, and in fact I was not aware that you ever attended them, and what do you mean by saying that the presentation of a selection of great master works for the piano, by an artist of phenomenal ability, is a matter of no journalistic importance? Do you mean to tell me that you have lost your admiration for the master works of Beethoven, Schumann and Chopin? And that when they are played by an artist of this caliber, who produces them with an exquisite finish and perfection and with a musical beauty such as no previous interpreter in my memory has accomplished, you consider this a matter of no importance?"

"Stop, stop, my friend," I said, "I did not deny the importance of this act of your friend the pianist, but only its journalistic importance: because, as our friend and official mentor of news, Mr. Melville E. Stone, says, "it is public opinion we reflect in journalism," and what this is I have already demonstrated to you on the score of percentages, because you know

figures cannot lie. I go with you to a certain extent. I am quite willing to say that for me personally a tone poem like the Schumann "Davidsbündler" or the "Etudes Symphonique," is a work of refined poetic imagination equal to the most beautiful poem possible to be mentioned from any first class author, from Shakespeare down, and an artist able to produce tone poems of this caliber with the inner light that belongs to them and with the technical mastery that gives them with smoothness and refinement, is entitled, in my opinion, to rank with an interpreter of Hamlet or Shylock, or any other great role. But you see the journalist is in a certain difficulty here. While his personal appetite for piano playing may be of the most robust kind, that of the managing editor may be wholly dissimilar, and, upon the very night when a recital of this kind is being played, the managing editor very likely gives him an assignment to a "show" of wholly different grade, and the consequence is that the affair which interests you and me so much is neglected, as happened on this occasion."

"Confound your journalistic ethics!" broke in my friend, angrily. "What kind of a city are we to have here, if no sooner is an artist located in it that he is to be completely ignored? Why should an artist ever come here to live at all? And if he has made the mistake of coming, why should not he get out of it as soon as possible into some more enlightened community, where a man of brains is estimated at some kind of fair valuation?"

When he paused to take breath I was obliged to confess at the moment that I had no answer ready for his impatient conundrums; and on using a little reflection I was obliged to admit that from a financial standpoint it did look as if almost any artist would take the same view of the matter.

The best I could do in this stress was to remind my friend that even though our local newspapers ignore home artists they certainly do up the strangers in a very handsome manner. The French pianist, Pugno, they spoke of as showing virtuosity of most unexampled quality; Siloti they found a very astonishing artist, and young Hofmann a sort of concentration of everything in sight in the line of musical and pianistic

qualities. When these verdicts are averaged up with the neglect of local artists, the result is something like a very fair valuation for all parties concerned; and why is it that I am not satisfied?

* * *

Personally I confess I am a very indifferent journalist. I do not see that it is possible for the skillful journalist to avoid a certain kind of leading, if he takes any position at all. In order to reflect public opinion it is necessary either to select certain phases of public opinion as proper to be reflected, or else one has to reflect them all, in the latter case being on all sides of all questions at the same moment. This large contract is not so impossible as it might be supposed by the unjournalistic reader, as the perusal of some of our journals will show. But if a paper is to have a mind of its own, it has to decide which phase of opinion it will reflect; and while it is about it I see no particular difficulty in deciding also in reference to these musical performances of one sort and another that certain things are better worth reflecting than others, both for the innate quality of the subject matter presented, and for the quality of the performance.

* * *

The Chicago Tribune of April 10 had in its musical columns a reference to the Cincinnati May Festival of this year, which is the twenty-fifth anniversary of the first establishment of this series of concerts, and called attention to the fact that in the present year, in spite of its jubilee character, there is no composition, either large or small, by an American composer. The Tribune seems to regard this fact with surprise. But in doing so it must have forgotten that the Cincinnati festival is now and has been during its entire career under the direction of Mr. Theodore Thomas; and while in the earlier days of the festivals, under the inspiration of the late Col. George Ward Nichols and some other public spirited gentlemen of that time, prizes were offered for compositions by American composers and several works were brought out, the custom of recognizing the American composer has finally died out with the American gentlemen suggesting it.

There are certain other peculiarities of the Cincinnati festival of the present time which make it of questionable value to the city. Cincinnati is just now trying to maintain a symphony orchestra under the direction of one of the most competent men to be found in this country. Mr. Franz van der Stucken, who is also the educational head of the College of Music there. One would suppose that in a city which now for three years has been making an earnest effort to maintain a symphony orchestra of its own, and which has in its College of Music an endowment affording important advantages for musical education (if its affairs were well handled), it would at once be seen that a May festival ought to be given under the direction of the principal director of the city and by the aid of its own players, supplemented by whatever number it might be necessary to bring in from the outside. This is the plain common sense of it.

Opposed to this view is the sentiment for Mr. Theodore Thomas, whose name has an important value as a trade mark;—an important value, but by no means a supreme value, as is shown when the affairs of the late Anton Seidl are looked into. Mr. Seidl, who lacked some of the qualities for taking care of himself which have made Mr. Thomas a success for so many years, nevertheless acquired in New York a very influential and lucrative position as a conductor, and his name was considered as good a guarantee of musical excellence of any concert where he might appear as conductor as the name of Theodore Thomas or Emil Pauer.

While the Chicago orchestra and Mr. Thomas are going down to Cincinnati to conduct the May festival by the aid of a Cincinnati chorus and Cincinnati money, the Cincinnati orchestra and director will be in Indianapolis carrying on a May festival there by the aid of an Indianapolis chorus and Indianapolis money, and so honors will probably be easy.

* * *

A very important question which the advanced vocal directors of this country have to work out is as to the quickest and best manner of training a chorus to read modern music, which modulates freely without the formality of a "sharp four" or

"flat seven." It is well known, to all who have tried it, that the tonic-sol-fa principle applies very imperfectly to the extreme modern works, such as those of Wagner and the great choral works of Brahms. In another part of this issue will be found an interview with Mr. Arthur Mees, giving his views upon this subject. They deserve to be read with care, because in two years Mr. Mees has taken a chorus composed of not particularly good material and has just now brought to public rehearsal and performance Brahms' "German Requiem," which is probably the most difficult work to read to be found in the entire repertory of choral music. The sureness of the intonation and the reliability of the singers in the difficult passages of this work were such as to support Mr. Mees' theory on this subject, by showing that reliable work has been done in this manner.

* * *

Any one who is in the habit of reading German criticism and musical biographical matter must have noticed that whenever Brahms is spoken of seriously it is as a composer of the "German Requiem." Whenever, in his later life, the critics desired to express their regret at what they were pleased to regard as his failing powers, they always compared him to the author of the "German Requiem." For many years I have wondered at this unflinching recurrence to the beauty and magnificence of this work, because it is a work which has been given in this country but very few times, and never attempted by a Chicago chorus until the present season. At the moment of writing I have just heard a rehearsal of this work, with the two performances yet to look forward to, and it is no longer with me a matter of surprise that this work is spoken of by German writers in such terms. It must be the most beautiful serious choral work which has ever been written. The orchestration and the musical ideas are exquisitely beautiful. The tone is noble and serious and the dramatic force of the coloring is something wonderful. This noble master-piece was written in 1868. It has already made its way in Germany, the first performance having been given at Bremen in a very memorable manner in 1868, and it is greatly to be hoped that we can have in this country more performances of it.

To recur again to the absence of the American composer from the Cincinnati festival, it would very likely be said by Mr. Thomas or those speaking for him that there are no good works being produced in this country at the present time, no works of first rate value. Perhaps not, although Mr. Thomas does not know this fact if he says so; but at least there are serious works being composed and if the American musician had any show at the hands of his German musical boss (for all our conductors are Germans with one or two exceptions) there would be more works produced.

In this connection, however, I cannot fail to notice the remarkable difference between the musical state of this country and that of Russia. I mean now, in so far as regards the production of original works. The St. Petersburg and Moscow conservatories were established in Russia about forty years ago, but the more talented of the young musicians continued to spend a year or two abroad for some years later. Presently, however, the succession of Tschai-kowsky to the chair of harmony in the St. Petersburg Conservatory, and a little later of Rimsky-Korsakow to the chair of composition, and the activity of such masters as Rubinstein, Tschai-kowsky, Rimsky-Korsakow and associates in the higher departments of musical composition, gave a most astonishing impetus to musical ambition in Russia and in that country at the present time they produce works which are in the fullest manner an expression of the national spirit, with all its boundless energy, its semi-barbaric taste for magnificence of color, its fondness for sensuous beauty, and above all its natural technic of construction, by means of which these qualities, each imperfect in itself, are welded together for the production of works of immense force and instructiveness.

In fact the Russian school of musical composition at the present moment expresses the national life and spirit in its different phases as truly as the musical compositions of Germany, the Brahms' German Requiem, with its lofty and beautiful mysticism, down to its comic operas by Strauss, and its child fairy stories by Humperdink, express the ideality and sweet mysticism of Germany. If, now, we had in America en-

dowed schools with competent masters of composition, American masters by all means, and in place of supporting such cities as Stuttgart, Leipsic, Dresden and Berlin, with colonies of hundreds of American music students every year, our young musicians were educated at home, under American influences, we would very soon have an American school which would be as truly an expression of the American life as the Russian school is of that of Russia.

* * *

It deserves to be noted, however, that the beginning of Russian musical life was not in these conservatories and these compositions, but in the folk song of the peasants and then in the national opera of Russia, in which the folk song had its place. The Russian school was founded by Glinka, who wrote operas which were successful and played in ever part of the empire. It is true we have in this country American operas which are played in every part of the Union, but as yet not any serious ones. Our light opera dispensation needs to be taken with a little higher ideal than it has at present in order to perform this office for America. Meanwhile, since we have very little music of our own, and are not allowed to hear that which we really do have, we must do the best we can with the German, French, Russian, Slavonic, and Scandinavian master-pieces which, fortunately, we are permitted, nay, adjured, to hear.

W. S. B. M.

INTERVIEW WITH MR. MAX BENDIX.

It having been reported that Mr. Bendix, among his other excellent work in music, had inaugurated important innovations in certain technical points in violin playing, a representative of MUSIC was delegated to question him upon the subject.

"It struck me twelve or thirteen years ago," said Mr. Bendix, "that there was something wrong with my tone down below. I could get all I wanted here at the upper part of the stroke, but as soon as I passed the middle of the stroke and had my wrist down, the tone was not as clear or as good or as full as it was in the upper part; so I commenced to think about it and to try and find out a way to remedy it, and I found that by keeping the wrist up, even to the very end, drawing the bow down, I would get the same action on the bow and could produce just as much tone as I did above, so I made that change, doing away with this old-fashioned depression of the wrist, simply drawing the bow down and having the arm in exactly the same position all the time, and getting the tone in every part of the bow exactly the same way.

Then another thing which struck me was that none of the old Leipsic school could make a perfect legato change of bow. In drawing the bow down you cannot bring the bow clear down and make a change without either making an accent or a pause. I tried to find out how to avoid this and I succeeded in doing it. The old way is to draw the bow down like that and bring it up like that (illustrating by an acute angle, reversing its motion when it had reached the point). This would cause at both ends of the stroke either a sharp accent or a pause, one or the other of those things, so I got it into my head to do this: I would draw the bow down like this and then draw it around in kind of an endless chain (in a sort of a circular turn), vibrating the strings while I was making the change of motion. Making this kind of endless chain, I could

get a beautiful legato change of bow, which aids phrasing, as you may imagine, considerably.

Well, this struck me at that time and I figured it out and studied it and spent a couple of years in getting it into shape; four or five years later I was surprised to find that Joachim, or rather a pupil of Joachim, had already thought of this and used the very same technic that I did. That was Kruse; he was Joachim's pupil for a great many years. I found when I got over there that they were teaching this very same thing that I had been figuring on, and so it seemed that someone else had the idea, too.

Then I invented a system of application of fingers which is entirely my own with the violin, which is explained in my little book. There is a system of technical studies, and of course there can be nothing new in the music of technical studies, but there can be in the way of applying them and the way of developing the fingers. Most violinists scoff at the idea of getting strength by keeping the fingers close to the strings, instead of raising them up and throwing them down from a height. Now, the way I explained it to my pupils and the way they get it is very simple. You see we have on the violin simply the four fingers to make our notes with; those four fingers have to move from one place to another and in various positions on the different strings; but I maintain that in order to get a good solid technic the fingers should be held over the four tones of whatever position you are on at the time, so that they can be dropped with one movement like the action of the hammer on a piano.

Most violinists lift their fingers away up in the air and throw them down in order to get strength. I maintain that this is simply a loss of time and lost motion, and that it is absolutely no development of strength. Where there is no resistance there can be no development of technic or strength, so I keep my fingers near the strings, and cause my pupils to do the same thing, and after they get their fingers down to use the pressure then, and that develops. Another advantage is that in running work the fingers can follow much more quickly if they are kept near the strings. A pupil of mine played

for Ysaye in this way, and he said: 'Lift up your fingers; lift up your fingers.' But the pupil said he couldn't play so fast nor get the tone if he did that. Of course these are simply my ideas; I might think I am right and others might suppose they are right. I do know this: I get results from this system which I did not get before I adopted it."

As it had always been understood that Mr. Bendix had been a pupil of Jacobsohn, the interviewer asked some information as to time, length of study, for it had been his impression that Mr. Jacobsohn had called Mr. Thomas' attention to Bendix, and that this was the way he had been made concert-master.

"No," said Mr. Bendix, "I left Mr. Jacobsohn before I was fifteen. What did I do? Well, I was really dismissed from the college because I was a bad boy. Yes, I was a very bad boy, and Mr. Jacobsohn simply dismissed me from his class and said that there was no use of doing anything more for me, because I would never amount to anything anyway. So I said, 'Well, if I will never amount to anything there's no use in keeping on, and as my family happened to be in Philadelphia at that time, I went there. I was born in Detroit, Mich., and am thirty-two years old today. Pretty young man to have such a big future behind me, eh?"

"I went to Philadelphia, and of course I could play. I had had schooling, and in that way I could play very well, and I thought that I could make my living. But in three months I starved. I did not make my living; did not get anything to do, and the very first thing I got to do was a German ball where I got three dollars for playing from 8 o'clock at night to 6 in the morning. That was the first engagement, and the next was a substitute engagement in a theater, so I managed to get something to eat after a while.

"And the next three years I spent in Philadelphia doing odd things and doing theatrical work. I was leader of a variety show there in summer when I could get nothing else, with an orchestra of three men, cornet, violin and piano, and I doubled on the bass drum. I had all this experience. Went through the whole business. I have done everything in this business

except black up. I never was a minstrel. Everything else I have done. Played with circuses and all that sort of thing.

"I was not quite nineteen when the older Damrosch sent for me to come to New York, but I was a pretty bad boy at that time and my mother would not let me go. The next year he sent again, and by taking her with me she let me go. I was in New York in the Damrosch orchestra in Seidl's first season, and I was there about three months when they commenced to talk about me—I was a talented orchestral player and all that sort of thing. Van der Stucken happened to be giving some concerts there and he gave me the concertmeister's position, and I did pretty well, and from that on I went on the road as concertmeister with the German orchestra. Seidl and young Damrosch were the directors then. Before I went out on this trip I was just about going into my twentieth year. Thomas heard about me and he sent for me to play for him, and I played for him and he engaged me as concertmeister. No, Jacobsohn didn't do anything until I made a reputation for myself; then he claimed me as a pupil, after putting me out of his class and saying I would never amount to anything."

"When did you become concertmeister for Thomas?"

"In the spring of '86. I was with them from the spring of '86 to the spring of '96, ten years and two months. I was with Mr. Thomas, as I say, ten years, and never had a disagreeable word with him, never a single thing. I attended to my business, and I believe I was more intimate with him than any man ever had been before or since, or ever will be; but there was one thing I always kept and that was my independence. I absolutely would not stand any of his awful autocratic methods that he adopted with everyone else, and he saw it from the first moment that I came into the orchestra, and he always respected me and always was very careful, and probably towards the end he thought he could do very well without me or could improve himself; anyway, all I know is that he engaged Mees as assistant conductor, and I would not have it. I always had done that work and I had always done it satisfactorily, I supposed. If I had not he had ten years to find

out. Mees has been a very good friend of Thomas for a great many years."

Here the interviewer interposed a question: "Suppose a fellow wants to learn to play the violin first class, way up, can he do it in America, or must he go abroad, and if so, for what?"

"I should think he could do it in America. I do not know whether I would be considered a first-class artist or not. I was in Berlin for seven months and was associated with Sauret there. I had not what you might call lessons. It was after I married. I simply went there in order to know the man. I played with him and he played with me, and I adapted my style on his and broadened it afterwards, having other models to choose from—Joachim and Ysaye. Joachim even invited me to attend his classes in Hochschule, and of course I got some ideas; but as for actual instruction I never had more than three and one-half or four years' instruction all told. The rest I have simply done myself."

Here the interviewer interposed with the ex-cathedra verdict: "As a matter of fact, I do not believe there is a better violin school in the world than you keep yourself."

"Well," responded Mr. Bendix, "if you take simply the work of the pupils as a criterion, I can show up, I think, more good pupils than any other teacher in this country, more good ones."

"About the increase of violin study and the interest in the violin in this country; how about that?"

"Well, there has been a great increase as far as the female student is concerned. Fifteen years ago, or we might say twelve years, it was quite an unusual thing to hear of or see a lady or young girl studying the violin. Today, I venture to say, that fully two-thirds of the people studying the violin are young girls. And they learn to play, too, and they learn to play well. You know it does not require a great deal of physical strength to play the violin. It is more a knack, being taught how to get it. A girl with ordinary strength and health can get just as good a tone out of the violin and just as much as a boy. I find, taking it all in all, that girls get better tones than boys. They have lighter wrists and they have a better sense of the beautiful in tone. They have more refinement

naturally than a boy would have. I have been particularly fortunate in my young lady pupils. I have produced several who play very well nowadays. Miss Marion Carpenter, when she is at her best, is really a charming artist. You know, of course, the night of our recital, the girls were scared stiff, playing before an audience like that. They came there to hear what they could do in order to criticize. Even I was nervous. I am not usually given to that sort of thing, am rather a cold-blooded sort of person, but I was frightfully nervous that night at the recital."

"What do you make violin players out of? What is the musical material that finally develops violin players, aside from the technical studies?"

"One must naturally be musically inclined, as in any other musical course. There is no special requirement any more than there is for any other branch of the study. Of course we have a system of particular studies, etudes and things of that kind that lead up gradually and develop the technic so they are able to go from one stage to another as in any other system. And there are different ways of treating them. You cannot do the same thing with each pupil. You must measure the pupil and size her up and see what her natural ability is. With some you can get along very fast, of course."

"What is going to be the outcome in the way of student orchestras; are we going to have student orchestras composed entirely of violins?"

"It looks that way. Well, we will have a chance to hear a good students' orchestra on the 5th of April. Spiering is going to give a concert, and perhaps he has one. Spiering is energetic and conscientious and ought to be successful. I find that what a quartette lacks is character more than anything else. I tell you that quartette playing is a mighty, mighty delicate thing, and it requires in the first place not only that four artists should have absolute command of their instruments, but that they must be thorough musicians themselves and must have a perfect sympathy with each other. I could not get players who could handle their instruments the way they ought to and at the same time who were congenial. And for this reason I have some ideals yet to realize."

THINGS HERE AND THERE

LONDON LETTER.

BY HORACE ELLIS.

The Bach Choir, patron, the Queen, was founded in 1876, and since then has given fifty-seven public concerts. The last took place at Queen's Hall, Tuesday evening, March 8, under the direction of C. Villiers Stanford, D. C. L., Mus. Prof., Cantab, whose Requiem, Op. 63, formed one-half the program.

It seems the unanimous opinion that with this Requiem, composed for the Birmingham Festival, 1897, Prof. Stanford has reached the highest point in his progress as a composer, so far, and I am inclined to coincide with the opinion. I do not believe that it will be an immortal work, but it is worth listening to. You have heard it recently in Chicago, I believe, so it is unnecessary for me to enter into details regarding it except to call your attention to a very palpable "Wagnerism" in the Sanctus. Some of his effects are novel.

Another new work by an English composer followed, Symphonic Variations for Orchestra, in E minor, by C. Hubert H. Parry, which was first produced at a Philharmonic concert in June, 1897.

This composition also seems to have greatly impressed the critics, and it has been performed a number of times lately and will be again, "by request," at the next Philharmonic concert. The subject is six and a quarter bars in length, and the variations, some twenty-seven in number, seldom exceed that limit. Dr. Parry has tried to kill two birds with one stone by grouping the different variations into four movements and thus endeavoring to construct a short symphony. The first twelve variations form the first movement, the next six a scherzo, the next four a slow movement, and the last five (two of which are again divided) the finale. The work does not impress me greatly, especially when I think of, for instance, Dvorak's Symphonic Variations or Brahms' Variations, or a theme of Haydn's. Dr. Parry, who conducted the number himself, was heartily received.

Bach's Church Cantata "Sie werden aus Saba Alle Kommen" (in which the parts for the two aboi da caccia were played on corni inglesi) brought the evening to a close.

Sometime since, in writing of Herr Georg Liebling, I believe I spoke of his piano concerto, Op. 22, which he had played twice at his recitals, and said that it was hardly fair to criticise it then, as the orchestral accompaniment was given on a second piano. I can now more fully speak my mind, as Herr Liebling had the assistance of an orchestra under Prof. Stanford at his eighth and last recital, Thursday afternoon, March 3, when full justice was done to the work in question.

I fear Herr Liebling's concerto cannot be termed monumental. It is fairly pleasant to listen to, in a negative way, but it lacks in depth, and not much spontaneity is shown in the development of the themes, some of which are too light and trivial, as for instance the one with which the second movement (andantino) commences, which would serve nicely as an "Albumblatt," but is hardly the thing for the slow movement of a concerto. I wonder if Herr Liebling has discovered yet what suggested to him the march theme in this movement. Take the first two bars of the melody note for note, change into the major and the veriest tyro in pianoforte literature shall tell you what it is.

In connection with what I have said above, it seems to me that it was undignified of the committee of the Bach choir to permit Messrs. Boosey & Co., the publishers, to enclose in the programme of the concert at which Stanford's Requiem was given, an advertisement of the work with laudatory criticisms from different papers.

The first philharmonic concert of this season took place Thursday evening, March 10, at Queen's Hall, when the following programme was presented:

Overture, "Im Frühling," Goldmark.

Concerto for pianoforte and orchestra, in F minor, Chopin.

Recitation and air, "My Heart Is Weary" (Nadeshda), Goring Thomas.

Ballet music from "Diarmid" (specially arranged for concert performance and conducted by the composer), Hamish MacCunn.

Pianoforte solos, (a) Romance in F sharp, Schumann, and (b) "Staccato" Etude, Rubinstein.

Symphony in F, Beethoven.

It was originally intended that Rosenthal should be the pianist, and play the Chopin E minor concerto and Brahms' variations on a theme by Paganini, but on account of an injury to one of his hands Miss Fanny Davies was substituted. Miss Davies, a pupil of Madam Schumann, is, probably, entitled to rank as the best English lady pianist of the day; but it is a pity that she cannot rid herself of some of her mannerisms. The Goldmark overture, while hardly so "taking" as the "Rustic Wedding" symphony by the same composer, still is fresh and spring-like in character, and the orchestra, under Sir Alexander Mackenzie, gave a fairly good account of it as well

as of Beethoven's "Pastoral." MacCunn's ballet music I heard before when the opera was given at Covent Garden, and I do not care much for it. Miss Clara Butt, the vocalist of the evening, does not improve as time goes on.

A new soprano, Mlle. Eva Cortesi, gave her first concert in London Friday afternoon, March 18, at St. James' Hall. The lady has a voice of quite pleasing quality and evinces considerable skill in its management. She also has dramatic feeling. She was assisted by Mr. Clyde Twelvetrees, a 'cellist of more than ordinary ability, and by Mr. Herbert Parsons, a clever pianist. The programme was of undue length, but I waited to hear the last number, Sinding's piano quintet in E minor, played by Mr. Parsons and the Hillier Belgian String Quartet. The performance, however, was so rough that the first movement was all I cared to listen to.

Mr. and Mrs. Henschel made their first public appearance in London since their recent American tour, Monday afternoon, March 21, at St. James' Hall. They presented a lengthy list of vocal numbers by Méhul, Grétry, Handel, Purcell, Haydn, Mozart, Beethoven, Liszt, Schumann, Schubert, Henschel, Loewe and Boieldien, in the order named. Mrs. Henschel was in excellent voice, and I have never heard Mr. Henschel sing Loewe's "The Erl-King" better. The audience was numerous and appreciative.

Rosenthal seems to be in ill-luck's way as far as illness, accidents, etc., are concerned. He was announced to give a recital March 23, at St. James' Hall, but was "reluctantly obliged to postpone" it until Monday afternoon, March 28.

To me there is some thing curiously lacking in Rosenthal's playing. I think he stands at the head of pianists as regards technic, his dexterity and strength being phenomenal and the mechanism of the piano completely under his control; but deep poetic feeling is wanting. If he plays a singing melody he gives you all shades of tone and kinds of phrasing, but still there is a certain atmosphere of mechanical feeling (if such a term is permissible) about it. Rosenthal startles—he does not "wring the withers of the soul." He is the philosopher, the logician—not the poet.

This was the program of his recital: Sonata in A, Mozart; Sonata, Op. 35, Deux Nouvelles Etudes, Valse (as contrapuntal study by Moritz Rosenthal), and Berceuse, Chopin; Carneval, Op. 9, Schumann; Prelude in E flat, Anatole Liadoff; Papillous and Carneval de Vienne (con. "Cagliostro," J. Strauss), Moritz Rosenthal. He gave the Funeral March in the Chopin sonata in a very stiff manner and used the pedal more freely than is customary in the last movement. As usual he aroused great enthusiasm with his arrangement of the Chopin Valse in D flat, Op. 64, and was compelled to repeat it. (If any pianist wishes to place a number in his repertoire that shall invariably secure an encore let him learn this Rosenthal version, or perversion, as some call it; but he must play it as well as Rosen-

that does—nothing less will do.) The Carneval de Vienne is quite on a par with some of those horrible operatic fantasies of Liszt's.

The Bohemian String Quartet came to London early in 1897 with the intention of giving two or three concerts in the Queen's small hall. They met with such success that they prolonged their stay and, finding the first concert room too limited in its seating capacity, moved to St. James' Hall. Yesterday afternoon they gave their second concert of this season and had a very large house for a chamber-music programme. This was partly due, perhaps, to the fact that Herr Eduard Schütt was to have appeared, according to the original announcement, and played the piano part in his Trio in E minor, Op. 51, for piano, violin and 'cello; but two or three days ago this number was replaced by Sgambati's String Quartet in C sharp minor, Op. 17.

Now as to the playing of these four men, Karel Hoffmann, first violin; Josef Suk, second violin; Oskar Nedbal, viola, and Hanus Wihan, 'cello. They certainly have ample technic and play with expression, precision and great dash, especially in Bohemian compositions; but they produce a peculiar quality of tone, at times, that is not altogether pleasant. They are much inferior in this respect to the Kneisel Quartet of Boston, and I have almost come to the conclusion that one of the principal reasons is that they have not as good instruments. Anyhow, they do not give forth the beautiful, clear tone of the Kneisel Quartet.

Yesterday afternoon, beside Sgambati's, they gave Dvorák's Quartet in C major, Op. 61, and Haydn's in G minor, Op. 74. The most interest centered in the Sgambati numbers, and although it was somewhat mystifying to most of the audience, they gave signs of hearty approbation, especially after the second movement, in which the Sautillé is used in all four instruments almost throughout its length.

I am sorry I was unable to attend their first concert as a new sonata for violin and piano, by Oskar Nedval, the viola player, was given. However, it does not seem to have made much impression.

I see that not long since the Pittsburg Press quotes me as lamenting, in one of my letters to MUSIC, Victor Herbert's "vulgarity as a composer," which sounds like a sweeping condemnation. I referred to but one case in point, and not to Mr. Herbert's entire record.

FUNERAL OF ANTON SEIDL.

The funeral of Anton Seidl was held in the Metropolitan Opera House on Thursday afternoon, March 31. The house was crowded and there was an enormous floral display. A large number of musicians and singers from the Arion and Lelderkrantz societies were present. The musical program was as follows:

A male chorus "Wenn Sich Zwei Herzen Scheiden," sung by the

Arion Society, and conducted by Julius Lorenz; the Adagio *Lamentoso* from Tschaikowsky's "Symphonie Pathetique," played by the Philharmonic Society, and conducted by Richard Arnold; Zoellner's "Helden Requiem," sung by the Liederkranz Society, assisted by Miss Sargent as soloist, and conducted by H. Zoellner; and the Funeral March from the "Götterdämmerung," played by the Philharmonic Orchestra, and conducted by Henry Schmitt.

This was followed by an address by the Rev. St. Croix Wright, after which Mr. Henry E. Krehbiel, of the New York Tribune, read an address which had been telegraphed from Wheeling, W. Va., from Col. Robert G. Ingersoll, as follows:

"In the noon and zenith of his career, in the flush and glory of success, Anton Seidl, the greatest orchestral leader of the time, the perfect interpreter of Wagner, of all his subtlety and sympathy, his heroism and grandeur, his intensity and limitless passion, his wondrous harmonies that tell of all there is in life, and touch the longing and the hopes of every heart, has passed from the shores of sound to the realms of silence, borne by the mysterious tide that ever ebbs but never flows.

"All moods were his. Delicate as the perfume of the first violet, wild as the storm, he knew the music of all sound, from the rustle of the leaves, the whispers of hidden springs, to the voices of the sea. He was the master of music from the rhythmical strains of irresponsible joy to the sobs of the funeral march. He stood like a king with his sceptre in his hand, and we know that every tone and harmony were in his brain, every passion in his heart, and yet his sculptured face was as calm, as serene, as perfect art. He mingled his soul with music and gave his heart to the enchanted air.

"He appeared to have no limitations, no walls, no chains. He seemed to follow the pathway of desire in the marvelous melodies, the sublime harmonies which were as free as eagles above the clouds with outstretched wings. He educated, refined and gave unsurpassable joy to many thousands of his fellow beings. He added to it grace and glory of life.

"He spoke a language deeper, more poetic than words, the language of the perfect, the language of love and death. But he is voiceless now, a fountain of harmony has ceased, the inspired strains have died away in night, and all its murmuring melodies are strangely still. We will mourn for him; we will honor him, not in words, but in the language that he used.

"Anton Seidl is dead. Play the great funeral march, envelop him in music, let its waiting waves cover him, let its wild and mournful winds sigh and mourn above him, give his face to its kisses and its tears. Play the great funeral march, music as profound as death, that will express our sorrow, that will voice our love, our loss, our hope, and that will tell of the life, of the genius, the triumphs, the death of Anton Seidl."

THE CHICAGO ORCHESTRA.

The seventeenth concert of the Chicago Orchestra had the following program:

Symphony, The Country Wedding.....Goldmark
 Concerto No. 4, D Minor, Op. 70.....Rubinstein
 Suite, Les Erinnyes.....Massenet
 Piano solos—
 (a) Deux Chants Polonaise.....Chopin-Liszt
 (b) Espagnole Moszkowski
 Ride of the Valkyries.....Wagner

This program was not very well composed, because it afforded nothing of a strong character. The Goldmark Country Wedding is a very beautiful orchestral piece, extremely well adapted for the last part of a program. As a study in orchestration and in tonal symmetries it is a very delightful production, but beyond these purely sensuous charms it contains nothing. As for the suite of Massenet, I confess that to me it seems merely tiresome; and the Ride of the Valkyries is neither a classic nor a novelty.

The interest of this concert centered in the re-appearance of young Josef Hofmann, whose playing attracted so much favorable comment during the eastern trip of the orchestra. The position of this young artist is not altogether easy to define. In the afternoon performance there were certain good qualities in his playing, such as brilliancy and dash calculated to make a very favorable impression. There were also certain deficiencies equally noticeable. Among these his passage work was not wholly clear, subordinate melodies were slighted and his melody tone, while round enough, was deficient in carrying power to a marked degree. In its present state this is perhaps the most serious defect in his playing, because in everything that he does he has the appearance of having given a great deal of attention to the melody; nevertheless the melody tone where a sostenuto effect is required invariably gives out before the proper time. There are other crudities in his melody playing which may perhaps be charged to youth and immaturity. Another marked defect of his work is the neglect of subordinate ideas in the compositions he presents. The principal idea he seizes intelligently enough and insists upon it, but the subordinate idea is generally slighted entirely. Something might be said also against his sense of rhythm, particularly in places where he has only himself to consider. After a whole measure rest he was liable to come in a little too soon. In addition to this the general appearance of his playing is that of having been carefully taught him in all its details, and not that of being the spontaneous expression of his own musical feeling and life.

Much has been said in the press of his startling virtuosity, but there were no evidences of this in the performance here. In the evening performance his playing in the concerto was materially bet-

ter than in the afternoon; but after all is said and done, the present writer, like many others, would prefer the reading of that most accomplished pianiste, Mme. Bloomfield-Zeisler, whose playing is more musical, more original, and full of character. The best work Hofmann did was in a little piece called the "Shooting Stars," a study by Moszkowski, which he gave in response to a recall.

Hofmann is short of stature, quiet in his manner, yet with sufficient assurance, and gifted unquestionably with unusual talent. Whether this talent will ever make him one of the great pianists of the world is a very open question as yet, the limitation above pointed out being of a character not likely to happen to a young genius. He made a very good success with the audience and was recalled two or three times. The principal danger, of course, is that he is liable to be spoiled by imagining himself a great master, when as yet he is a crude and very unfinished boy.

* * *

The eighteenth concert of the Chicago Orchestra had this program:

Symphony in E Minor.....Mrs. H. H. A. Beach
 Concerto No. 12, for violin and orchestra, Max Bruch....
 Ysaye
 Prelude to "Lohengrin" and Siegfried Idyl.....Wagner
 Scenes de Ballet.....Suite by Glaszounow

The interesting feature of this program, of course, was the first performance in Chicago of the symphony in E Minor, Gaelic, by Mrs. H. H. A. Beach. And it is perhaps not too much to say of this work that it is either absolutely the best or one of the very best large orchestral works yet composed by an American author. There are points in the work which suggest other writers; for instance, the tremolo of the strings and the brass in the introduction of the first movement suggest the storm in the beginning of the Flying Dutchman overture. There are bits here and there which remind one of "Siegfried" or the "Valkyrie"; the general handling of the middle part of the second movement reminds one of Saint-Saens, and very beautifully, indeed, it is done. The tone of the slow movement, the third, is very much like that of the "prayer-meeting" scene in Dvorak's Symphony from the New World. But when this is said the fact remains that Mrs. Beach's work is extremely beautiful, very powerful, distinctly original, and gives promise of better things to come later when her style has still farther cleared itself up.

The work is very modern in its tone, and like these later Russian writers, she seems to take pleasure in knowing that the players are earning their money. In the last movement they have a very lively time of it all the way through. This, however, is only another way of saying that the author has worked out the details with great care and, having been gifted with abundance of ideas, has

been able to enrich her score in a manner which only happens to a new writer once or twice in a generation. The work made a very favorable impression, indeed, all the movements being received with appreciation, and it is to be hoped Mr. Thomas will play it again next year.

Mr. Ysaye played the Bruch concerto with much depth and seriousness and for a recall a Prelude and Fugue by Bach for violin alone, which he phrased beautifully. The Bruch concerto is a very noble and serious piece of music, but taken in connection with Mrs. Beach's symphony it makes a very long first part of the program, entirely too long, because the symphony itself is fifty minutes long, or more.

As to the remainder of the program it was a "moon" which had often "been seen before," and, of course, always with pleasure.

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The first part of the nineteenth concert was occupied by the symphony "Eroica" of Beethoven, well conducted by Mr. Thomas.

The second part was signalized by the performance of Brahms' great "German Requiem," which by many is considered to be the most beautiful choral work produced since Bach and Handel, and to say this is to give also the possibility that it is the most beautiful choral work ever produced, as, in fact, it is.

Music is the most subjective of arts. A musical composition is a question of imagination and sympathy finding expression in tones. It happens to a great composer now and then to embody in his music the best of the entire imagination of the race and time to which he belongs. Something of this sort might be affirmed of Bach in connection with the Passion music according to St. Matthew, which truly represents the best German mind of the period. This also was true of Handel in the Messiah, which represents the best English mind of the time. Mozart and Beethoven in their symphonies performed this act for the Germans of their times; the seriousness, naivety and mysticism of the developing German race find a full expression in those beautiful master-works.

Brahms had the advantage of writing more than a half century later than Beethoven and more than a century later than Handel. The art of music in the meantime has immeasurably enriched itself and deepened. The German mind has become more imaginative, mystical and many gifted. All these qualities Brahms somehow contrives to bring to expression in this colossal work, a work which is protestant as decidedly as the Messiah of Handel, and which makes a fortunate innovation of all the works of the same title by dispensing with the medieval Latin hymn, "Dies Irae," with its necessary emphasis upon the grave and judgment. If we recall the tremendous trumpets in the Berlioz Requiem, and the sonorous instrumentation of the Verdi Requiem and observe how these all grow

out of the verses of the Dies Irae and then compare their lurid and somber view of the resurrection with the sweetness and intense inner repose of the Brahms work, the advance is sufficiently obvious.

It is impossible, within the limits at the writer's command, to speak of this colossal work in detail, because, while the piano copy has only ninety-six pages and the performance occupies but little more than an hour, the music is full of masterly detail of every description. And it is of such a depth that it is impossible to give any idea of it in words or to say anything suitable about it, so essentially musical is the entire conception and so pure and beautiful the carrying out. It opens with a very reposeful *andante* on the words, "Blessed are they that go mourning, for the Lord shall give them comfort." The second movement is in the nature of a funeral march, but in three-four measure in the key of B flat minor. After an instrumental introduction, the basses and tenors enter in octaves, the altos in unison with the tenors, on the words: "Behold all flesh is grass and all godliness of man is as the grass and flowers." While this unison goes on the march still is playing by the orchestra. A change of key then follows preparatory to the relative *minor* and, with a slightly new motion in the orchestra, all the voices together in unison enter upon the phrase: "Behold all flesh is as grass," with a most powerful and impressive effect. After this there comes a middle piece, almost entirely for voices: "Therefore be patient, brethren, until the coming of Christ," and later on the first part of the march is repeated, leading into a brilliant passage in B flat, after which is a *fughetto*: "The redeemed of the Lord shall be turned with singing unto Zion." This movement is very troublesome, indeed, for the singers, and it can only be effective with a large and extremely well-trained chorus and a large orchestra.

The third movement has a baritone solo: "Lord make me to know the measure of my days on earth," the voices coming in with the same words. This movement is quite long, extending to no less than sixteen pages of the score, and it is full of highly impressive and beautiful episodes. Nothing could be more suitable and graphic than the melodic phrases to which he has set the words, especially perhaps the lines, "Behold my days on earth are as a hand-breadth to Thee." There is a middle piece in this number, in the key of D major, "Vain and fleeting, man at his best state is but an empty shadow," in which the wood wind plays a very important part. This leads presently to a more animated movement, where all the voices take up the phrase: "Now, Lord, what do I wait for?" and later again we have one of those excessively difficult pieces of part writing, such as perhaps no master but Brahms would have attempted to impose upon the confiding singer, and the whole now concludes with a most remarkable fugue, extending to six pages, being a pedal point upon D throughout; and as the by no means

easy subject contrives to get into a great majority of the keys of the chromatic scale while this everlasting D is still sounding, the difficulties for the singer are prodigious. When this movement is done with a sufficiently large number of voices and a sufficiently strong orchestra, it is like the waves of the sea with its restless come and go, and it is enormously impressive.

In perfect contrast is the fourth movement, an extremely beautiful four-part piece: "How lovely is Thy dwelling place, oh Lord of Hosts," very delicately orchestrated and very melodiously and exquisitely written. This brings up to the fifth number, which in many respects is the gem of the entire work: "Ye now are sorrowful, grieve not; ye shall again behold Me." This is the number which he added a year after the first composition of the work, in memory of his mother, who had just then died. It is a soprano solo with chorus concertante. The solo is an extremely difficult and ungrateful one to sing, on account of its lying in a high register of the voice entirely, and the phrases are very long and troublesome. But it is a very poetic and exquisite number.

The sixth number has a little the character of a march again: "Here on earth we have no continuing place," with delightful counterpoint in the orchestral basses. This gives place directly to the baritone solo: "We shall not all sleep when He cometh," and then a highly dramatic treatment of the words: "We shall all be changed in a moment, in the twinkling of an eye, at the sound of the last trumpet," and this is followed by a tremendously driving chorus and a very beautiful and noble fugue: "Lord, Thou are worthy to have praise and glory." The entire work concludes with a soft and reposeful movement: "Blessed are the faithful who in the Lord are sleeping."

The chorus parts in this work present every kind of difficulty possible to a chorus part, although as a rule the voices are not forced to undesirable limits of compass. But the vocal subjects change from one chord to another and from major to minor mode and make enharmonic transitions in ways which are absolutely impossible for singers who do not comprehend precisely the intervals which they have to sing in each given case. Moreover, these subjects are in all sorts of ill-timed intervals in the measure. A subject which on its principal appearance enters on the second beat perhaps makes its re-appearance in the last half of the first beat, a change just small enough to throw off the chorus singer, because it changes the accent of the entire phrase.

The work was conducted by Mr. Arthur Mees, who had trained the chorus, and it is due this gentleman to say that a chorus better prepared for a difficult master work the present writer has never heard; and the singers are entitled to great credit for shading and musical quality and intelligence; and above all, for taking care of

themselves without absorbing the attention of the conductor to the exclusion of the orchestra. The ability of the chorus to take care of themselves like any other musicians in the ensemble was one of the most creditable elements of the entire production. The interpretation as a whole was very good indeed; in some places very beautiful. There were a few places where more might have been made of it, and in the very difficult fugues the chorus was not large enough and the orchestra had to be kept down too much, so that the over-powering massiveness and exuberance of Brahms' ideas failed to be fully brought to expression. There are very few musical directors anywhere capable of preparing a chorus in this manner and at the same time of bringing the work to a public performance with so competent a handling of the orchestra as on the present occasion. Mr. Mees is to be congratulated on having justified Mr. Thomas' confidence in him.

It is unnecessary to say that a work of this character, so technically noble and ideal in its musical imagination and so absolutely unrestricted in the amplitude of carrying out the ideas and so somber in its general tone, is not well adapted for the purposes of amusement. It was unfortunate that the audiences at the concert could not have been prepared for the work by having heard fragments of it previously and by having understood in advance something of the dignity and importance of the undertaking. A work of this character ought to be given on a Sunday afternoon or evening; a more beautiful and satisfying religious service could not possibly be imagined. And it is quite certain that if the work were to be presented in this spirit, on a day appropriated to religious meditations and serious thoughts, it would make its own selection of hearers, to whom it would come in all its beauty and strength.

The solo parts were sung by Mrs. Minnie Fish-Griffin and Mr. Charles W. Clarke, both Chicago artists, who have made long and thorough studies in Europe and have gained distinction in other fields. Great credit is due both these artists, who showed themselves extremely satisfactory in voice, phrasing, intelligence and sympathy.

THE CHICAGO ORCHESTRA IN BOSTON.

The eastern tour of the Chicago Orchestra was a great success in every way, and especially in the way most gratifying to Mr. Thomas, namely, in eastern recognition of the repose and symmetry of his musical interpretations, particularly of classical works. Writers ordinarily difficult to please became warmly enthusiastic in writing of the Chicago orchestra and of Mr. Thomas' conducting, and it is very evident that he was welcomed back as an old friend and master; even in Boston, where their own orchestra is of such pre-eminent excellence, the playing of the Chicago Orchestra was applauded

and characterized as being, in some respects, even better than their own, and all the newspaper notices, so far as I saw them, give Mr. Thomas a very honorable pre-eminence as an interpretative artist. The following are some of the extracts:

(Mr. Phillip Hale, in the Boston Journal.)

"I have never heard in this country or in Europe so admirably balanced, so beautifully phrased, so discreetly colored, so thoroughly musical a performance of Mozart's immortal symphony as that led by Mr. Thomas last night. There was an unerring sense of proportion; there was the subordination of wind to strings, and strings to wind whenever such subordination was in the mind of the composer; there was the fitting, the inevitable, the only pace, not a matter of experiment, but as predestinated and sure as the movement of the stars. Nor was there merely a cold, anatomical, impeccable, pedagogic spirit that set a machine agoing and then stopped it. The spirit that acted as interpreter was a lover of Mozart as well as a student of that much-abused composer; an intelligent, masterly, virile lover, whose strength was shown in delicacy, whose affection never descended to sugared compliments, and airs, and graces.

"Equally admirable was the strength of the reading and the performance of the 'Coriolanus' overture. The austerity of the opening was Roman. The entreaty of the second theme was again Roman, dignified, not hysterical.

"And I confess that the performance of Strauss' 'Don Juan,' which was first played here under Mr. Nikisch in the fall of 1891, shook mightily the prejudice I had entertained against this tope-picture of the career and meditations of the hero whose life was spent in search of the ideal woman. The opening pages of the allegro molto con brio were taken with great spirit, with brilliance of sonority, and at the same time with solidity of volume, so that the effect was electric. And there were details in this same performance that should call forth purple praise, but the night editor is inexorable, and space is limited."

Of the second concert he writes:

"The second concert only strengthened the impression made by the first: Here is an orchestra of which Boston itself might be proud, and here is a conductor who must be ranked among the very first now known to the world.

"The Bach suite was nobly played. The reading was eminently sane; it was free from any affectation of prettiness, from any experiment in surprise. The walk of each part was clearly defined, without undue prominence of one with expense to the others. The choice of tempo was always felicitous, and the music made its way irresistibly and naturally.

"The feature of the evening was the marvelous performance of the symphony of Brahms. Beautiful as many pages of this work

have seemed on former occasions, the composite, total strength, the deep thoughtfulness, the skillfully contrived scheme to which each detail gives beauty and meaning, were never realized and appreciated here as they were last night. Such was the apparent spontaneity of the performance that you did not realize at the time the untiring labor in rehearsal that brought about such a glorious result. To present such a work in such a manner to an audience without any show of dry, pedantic explanation (as though the conductor had the body on the dissecting table) proves beyond doubt and peradventure—if any proof were needed—the rare musical intelligence, the firm grasp of Mr. Thomas. And bravely did his men carry out his wishes, of which he reminded them so quietly and gracefully. The players were a part of him; his individuality controlled them; and his individuality seemed that of Brahms. French critics have complained of the 'brushwood' in this symphony; that hinders a clear view of the musical background. There was no brushwood in the symphony as it was played last night. Passages that had formerly seemed idle padding or perplexing stagnation in the flow of musical thought are now known to be additional beauties and a part of the support of the great structure.

"The Bacchanale, written for the Paris performance of 'Tannhäuser,' was played with brilliance that was never slap-dash, hit-or-miss, and with sonority that never descended to brutal noise. There was the same sure phrasing, there was the same unerring sense of tempo as in the pieces of Mozart, Beethoven and Brahms that have been played here under Mr. Thomas' direction. In the Prelude to 'Tristan' there was one great climax, and the effect of it was not frittered away in anticipation. And in the fiercest fortissimo in Isolde's scene the mighty tone of the orchestra was still musical and beautiful in its strength."

In his Sunday article Mr. Hale summed up the merits of the orchestra, concluding, praising the strings for unity, the brass for sustained and organ-like solidity, the wood-wind for precision and sensitive expression, and thoroughly artistic playing of Mr. Thomas' kettle-drummer. He concludes: "The visit of the Chicago Orchestra under Mr. Thomas was an education, as well as a pleasure, to us all. Personally, I could well have spared the presence of any soloist. Admirable as was the performance of Mr. Ysaye, he was too much in evidence at the first concert, although the audience was as greedy as was the violinist. The visit of this orchestra was beneficial to the cause of music. It proved to us that Bach and Mozart are not hopelessly old-fashioned, that Richard Strauss is not merely an extravagant young man. And Mr. Thomas gave an object lesson in the art of conducting that should not be disregarded or speedily forgotten."

Mr. Woolf, in the Herald, was almost equally complimentary and discriminating, but space precludes making extracts.

MR. GODOWSKY'S SIXTH RECITAL.

The remarkable series of piano recitals which Mr. Leopold Godowsky has been giving in connection with the Chicago Conservatory, during the present school year, was further increased on Wednesday evening, March 30, by the following record-breaking program:

Sonata, Op. 57 (Appassionata).....	Beethoven
Davidsbuendler (18 pieces).....	Schumann
Variations on a Theme by Paganini (first book) ..	Brahms
Fifth Barcarolle (A minor).....	Rubinstein
Valse, "Man lebt nur Einmal".....	Strauss-Tausig
Fourth Scherzo (E major).....	
Three Studies, Op. 25, Nos. 1, 2, 3.....	
First Ballade (G minor).....	Chopin
Quintette from the third act of "Die Meistersinger"....	
.....	Wagner-Bulow
"Liebestod," finale from "Tristan and Isolde".....	
.....	Wagner-Liszt
Gnomesrelgen	
Waldesrauschen	Liszt
Invitation to the Dance.....	Weber-Tausig

This astonishing (in fact by far too long) list was played in a very masterly way throughout. Especially was this the case in the "Davidsbuendler" of Schumann, and the Brahms'-Paganini variations. Very beautiful examples of musical interpretation, also, were the "Meistersinger" and "Tristan" selections. Mr. Godowsky showed himself equally strong as a romantic interpreter and a finger-virtuoso of the first order. But in putting together pieces for a public to hear he would do well to remember the homely old English proverb which has it that: "The merciful man is merciful to his beast." There is also another bit of wisdom from the same source: "Enough is as good as a feast." Nevertheless a highly appreciative audience, completely filling the hall, stood it out to the bitter end, saving a few unfortunates who had to catch trains.

ZIELINSKI AND THE RUSSIAN COMPOSERS.

Mr. Jaroslaw de Zielinski, the highly gifted literary pianist of Buffalo, N. Y., complains that his early introduction of works by Russian composers has not been duly recognized. He says, and justly, that for a number of years back he has upon many occasions presented the most important compositions by Russian composers, giving especial prominence to those liable to remain unheard by reason of their difficulty, such as Balakirew's "Islamey" fantasia and pieces by Rimsky-Korsakow and others. Recently Mr. Zielinsky has been doing good work in playing programs before various high schools in the western portion of New York state, such, for instance, as the

following selections, which are upon a program played before the Central High School of Buffalo:

- E. Mlynarski, Moment Fugitif.
- A. Arenski, Bigarrures, op. 20, No. 1.
- H. Pachulski, Polonaise, op. 5.
- Anton Rubinstein, Nocturne, op. 75, No. 8.
- Cesar Cui, Impromptu, op. 35, No. 1.

MR. EDWARD BAXTER PERRY IN MUNICH.

Mr. Baxter Perry has been playing several times in Stuttgart, Munich, Dresden and Berlin. The Munich "Anzeiger" speaks as follows: "Only the unfavorable conditions of the Carnival season could have been the reason that so important a musical event as the concert of the Boston pianist, Perry, passed without a larger attendance of our concert-going public. In view of our large art export to America, it is for us of the highest interest to become acquainted with the type of artist which America herself produces. In Mr. Perry we saw and heard a representative of this American art, and we confess without hesitation that it aroused in us the greatest respect. In his special field, which is that of the emotional, lyric and melodious, we can but regard Mr. Perry as an interpreter of the very first rank. His technical resources are always adequate and he unites thereto extraordinary musical feeling, a highly organized emotional nature and a profound and intelligent perception of the poetic content of the tonal works he presents. The player was at his best in the Chopin numbers, which were masterpieces of pianistic interpretation. The audience gave the transatlantic visitor an unusually warm reception." The Stuttgart notices were equally favorable.

Mr. Perry is principally known in this country on account of his delightful piano lectures, in which the explanatory parts are equally beautiful with the music, a combination which rarely happens in such cases, the general character of which has been well described by that witty lecturer, Mr. Emil Liebling, who says that "piano conversations" are places where the pianist plays and the audience converses.

A QUEER COPYRIGHT LAW.

Some time ago allusion was made to the legend, "public performance permitted," which is found at the bottom of the sheet music of some of our publishers. In explanation of this curious permission (when one would naturally suppose that the author would be only too glad to get any kind of public hearing), it appears that the law, which was framed to protect comic operas and vaudeville sketches, is so worded as to render the player or singer liable for royalty and damages in case any copyright publications are played or sung in public without express permission of the owner of the copy-

right. The law (Sec. 4966) expressly states that: "Any person publicly performing any musical composition for which copyright has been obtained, without the consent of the proprietor of the musical composition, or his heirs or assigns, shall be liable for damages therefor. . . . not less than \$100 for the first and \$50 for every subsequent performance, as to the court shall appear just."

It is highly desirable that this absurd law should be amended as soon as possible. Meanwhile performers and singers of American printed compositions would do well to "watch out."

MUSIC IN CALIFORNIA.

Professor John C. Fillmore writes appreciatively of a symphony concert he lately heard by the Los Angeles Symphony Orchestra. He says the Beethoven fifth symphony was played rather crudely in places, but other places were excellent, and on the whole it was a great deal better than no symphony at all. The society is well supported by the public and affords an indication of growing taste in music.

Very gratifying programs were sent of song recitals by a favorite local soprano, Mrs. Gertrude Auld-Thomas, who is an artist of well-appreciated value and usefulness. Also he mentions a piano recital in Pomona College in which a pupil played so important pieces as the Schumann Etudes Symphoniques and the Chopin first Ballade.

ST. LOUIS AMATEUR ORCHESTRA.

The program of a concert by the St. Louis Amateur Orchestra has been received, showing the following works, among others: Overture to "Mignon," Beethoven's First Symphony, Saint-Saens' "Rouet d'Omphale," and the "Faust Waltz," Gounod. In addition the orchestra furnished accompaniments to the Schumann concerto in A minor, which was played by Mr. A. L. Epstein, conductor of the society.

From a roster of the orchestra it appears that the membership aggregates fifty-one players, apportioned as follows: Violins (1st) 12, 7 ladies; (2nd) 13, 6 ladies; 3 violas, 4 'cellos, 2 basses, harp, 2 oboes, 2 clarinets, 2 flutes (1 lady), 2 bassoons, 2 cornets, 2 horns, 2 trombones, drums and tympani, the latter a lady. The president writes that the orchestra has been in existence several years and usually gives four or five concerts a year. All the players are amateurs. The president is Mr. H. G. Ellis.

THE PLAYFULNESS OF AMERICAN PUBLISHERS.

Mr. Charles Garvice, the author of a number of well-read novels, complains that the American publishers have reprinted his novels

when the original publication had been but little more than half out, and have furnished endings to suit themselves. Curiously enough he seems to object to this practice. He says:

"Five volumes are in circulation in America bearing my name on the title pages, but one-half only of which in each case was written by me. Surely this is not only a piece of sharp practice towards Messrs. George Munro's Sons, and an injustice to me, but an absolute fraud on the public!"

COMPOSITIONS BY MRS. H. H. A. BEACH.

At a concert given in the Association Hall in Boston on March 3d the program consisted of songs and compositions for the violin and piano entirely by Mrs. H. H. A. Beach. The program included five quartettes, twelve songs, two duets and four pieces for violin and piano.

The newspaper extracts give a favorable description of the fertility and freshness of Mrs. Beach's melody and harmony, and the cleverness with which each composition was developed. Particularly favorable comment was given to the accompaniments, all of which were played by Mrs. Beach herself.

AN ERROR IN GROVE'S DICTIONARY.

Newberry Library, Chicago,
April 8, 1897.

To W. S. B. Mathews, Editor of MUSIC, Chicago, Ill.

My Dear Sir—An error in Grove's Dictionary of Music has been recently noticed in this library, and as it is not corrected in the supplement, it may have escaped attention.

In the list of Rossini's operas, given in Grove, volume III, page 177, are two entries, one under *Gazza ladra*, and the other under *Pie voleuse*.

They are, of course, one and the same opera. The *Gazza ladra* is stated there to exist in piano score and in MS., first performance, Milan, May 31, 1817, first performance in London at King's Theater, March 10, 1821.

The *Pie voleuse* is stated to exist in MS. only, first performance, Paris, 1822; no performance in London recorded.

At the Newberry Library we have the full score under title *La pie voleuse*, Paris; and the piano score under title *La gazza ladra*, nuova edizione, Pariggi.

Yours very truly,
(Signed) WM. STETSON MERRILL.

A HARD CASE.

To the Editor of MUSIC—Two weeks ago tonight (April 7) I was a member of a small party which traveled nearly four hundred miles

for the express purpose of attending grand opera at the Chicago Auditorium. Our musical appetites had been rendered keen by a dearth of good music and by eager anticipation. We were devoted disciples of Wagner, and our joy knew no bounds when we learned that "Die Meistersinger" was booked for the 24th—the first night of our vacation. Accordingly we cheerfully took the journey, and were in our places at an early hour, so that not one note of that "Vorspiel" should escape us.

Imagine our chagrin as the majestic strains of the "Meistersinger theme" arose to hear on all sides the hoarse cries of the libretto vendors, to whom the music was no more than an obstacle in the way of their making sales, on account of which they must shout the louder.

I summoned the nearest one, and instead of purchasing a libretto, I presented him with my unbiased opinion of him, and much to my surprise he subsided. Now I am not writing this with the expectation that a complete reform will follow at once, but I could not forbear from entering my feeble protest against what I consider an imposition upon the thousands who pay \$3 each for the privilege of listening to grand opera, and who have a right to do so undisturbed. I appeal to you to try and arouse a sentiment so strong in favor of proper order at such performances that the management would be compelled to respect the rights of its patrons.

Respectfully,

Galesburg, Ill.

JOHN WINTER THOMPSON.

MINOR MENTION.

The Scandinavian composer, Christian Sinding, has published a new collection of pieces called "Character Pieces for the Piano" (C. F. Peters in Leipzig). The numbers are Prelude, Sounding Waves, Caprice, Twilight, A Warlike Rhapsody. The reviewer in the Leipzig Signale thinks that they will be generally welcomed by pianists.

* * *

At the nineteenth subscription concert at the Gewandhaus in Leipzig, March 3, the program was occupied by Schumann's "Paradise and the Peri," which was brought out in a very charming manner.

* * *

The two hundred and ninth recital in the music studio of Mr. W. L. Blumenschein, at Dayton, O., contained a pleasing combination of piano pieces from Bach, Beethoven and Chopin and songs by modern writers.

Two remarkable concerts are announced to take place in Chicago, April 28, at which a string quartette will play, composed of Henri Marteau, Lachaume, Ysaye and Gerardy. Ysaye and Marteau will play the Bach concerto in D minor for two violins, and with the aid of Bendix they give a quintette by Caesar Franck. At the second concert, April 30, there is a quartette in A minor by Vincent D'Indy, a serenade for violin, viola and 'cello by Beethoven, a quintette by A. Castillon.

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Pianists in search of an attractive but at the same time rather difficult piece for concert performance will find the First Waltz of Glazounow, originally written for orchestra, Op. 47, very effective in the transcription by Felix Blumenfeld.

* * *

Among the new publications by Schott Freres in Brussels are three songs by Reznicek. These are highly spoken of.

* * *

A remarkable song recital was given by the pupils of Mr. H. D. Sleeper in connection with the University of Wisconsin lately, at which the whole of Schumann's "Woman's Love and Life" was sung. Beethoven's "In Questa Tomba," Schubert's "Death and the Maiden," "My Sweet Repose," Grieg's "Autumn Storm," and so on, a most encouraging advance over the natural tastes of a university town.

* * *

Miss Nellie Dean, an accomplished pupil of Mr. Carl Faelten, played a recital in Steiner Hall, Boston, March 29, at which in addition to the Brahms Scherzo, Op. 4, and a variety of pieces by Beethoven, Chopin and Schumann, the first movement of the first Tschai-kowsky concerto was given with accompaniment on the second piano, played by Mr. Faelten.

* * *

Some time ago mention was made of a Raff program given in the studio of Mr. Ad. M. Foerster, at Pittsburg. The following are the selections of a Rubinstein program: Instrumental—Two melodies, Op. 3; Romanza, Op. 26, No. 1; Sonata, Op. 20; Kamennoi-Ostrow, Op. 10, No. 22; Staccato Etude, Op. 23, No. 2; Valse Allemande, Op. 82; Barcarolle, Op. 45; Valse Caprice. Vocal—The Page, The Lark, The Dewdrop's Shine, Could it Remain Ever So, The Dream, Spring Fancies, Nightingale and the Rose, Thou Art Like Unto a Flower, The Asra, Morning Song, Witch of the Forest.

* * *

On the first of April Mr. E. R. Kroeger, of St. Louis, gave a Chopin recital in which his selections consisted of the sonata in B flat minor; two preludes, F sharp and B flat; the nocturne in C minor; three little waltzes, A minor, D flat, and C sharp minor; the Scherzo

in B flat minor; the Etude in A minor, Op. 25, No. 11; a Mazourka, and the Andante Splanato and Polonaise, Op. 22. This is the second Chopin recital in the same series.

* * *

Mr. H. G. Tucker, of Boston, played a miscellaneous program in the Clayton F. Summy Hall, Chicago, March 29th, including a varied selection of modern music—Liszt, Rubinstein and Saint-Saens figuring prominently.

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At the fourth Chamber Music recital of the Northwestern University String Quartette a quartette in B minor by Josef Miroslav Weber was played, the other selections being of a creditable quality.

* * *

Those who are interested in Jewish legends will find, perhaps, in a recently produced work by Prof. Naphthali Herz Imber, something to pass their leisure time. The work is entitled "Treasures of Ancient Jerusalem," and the contents consist of unpublished legends and folk-lore of the ancient Hebrews, written one hundred years before Christ. It is published in Los Angeles and is sold at fifty cents.

* * *

A piano recital given by Miss Mamie Jenkins, at Indianapolis, a pupil of Mr. Max Leckner, contained a variety of small pieces by the best writers, the Chopin polonaise in A flat, Op. 53, and the concerto in A minor by Grieg. At another recital of the collective pupils of Mr. Leckner a very delightful program was played, containing great variety.

* * *

Mr. N. J. Corey, of Detroit, presents many interesting selections in his organ recitals. At the tenth he had Bach's Toccata and Fugue in D minor, Boellmann's Suite Gothique and Gullmant's Prayer and Cradle Song, Second Offertory on a Christmas Hymn, and other things.

* * *

In his programs of his free organ recitals Mr. Edward Kreiser, of Kansas City, presents a good variety, and adds under the titles of the pieces a line of explanation as to the place of residence and value of the composer. In one of his programs he speaks of Mr. Alex. Gullmant and says: "Mr. Gullmant is considered the greatest organist now living," which is very nice for Mr. Gullmant, if true. Mr. Kreiser's programs are very much to be commended.

* * *

At a recent recital Mr. E. R. Kroeger, of St. Louis, gave a Beethoven program in which there were three sonatas, the first and last of Beethoven, and the one preceding the so-called Moonlight sonata.

At Cedar Rapids, Iowa, the Sunday night recitals under the direction of Mr. W. J. Hall are still continuing, with programs well diversified with music for the organ, violin, harp and voice. The organ selections are of a very good character.

* * *

The range of Sunday night concerts at St. Francis Solanus College, at Quincy, Ill., is rather wider than that generally taken in the praise services of the Protestant churches. The orchestral numbers in one of the programs commenced with the "Tannhauser March," followed by the overture to "La Dame Blanche," "The Advance and Retreat of the Salvation Army," "Bolero," by Moszkowski, an overture by Handel, and a Descriptive Fantasia, the program what fanciful way.

of which illustrates the direction of the principles of music in a some-

The mixed chorus sang selections by Benedict, Schumann and others, and the male chorus an important selection entitled "The Death of the Great Pan," by Mitterer, and there was a Polka Brilliance with flute solo and orchestral accompaniment, and several other interesting performances.

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Mr. John C. Griggs of the Metropolitan College of Music in New York is doing something very remarkable at the present time in the way of musical lectures. A course of twenty-two musical lectures has been devised, in which the co-operation of several of the cleverest musicians in New York has been secured. There are some on the list which one would hear with a good deal of interest. Best of all in this catalogue, according to the ideas of the writer, would be that of Mr. Dudley Buck, on March 24, entitled, "From a Composer's Point of View." Another one is by Dr. Griggs himself, on "Modern American Song Writers," the term modern being perhaps put in to cut off "Yankee Doodle" and the "Easter Anthem." Mr. Albert Ross Parsons has an interesting subject entitled "The Secret of Wagner's Genius." The entire program is worthy the attention of the profession.

* * *

Mr. and Mrs. Franklin L. Stead seem to be maintaining a high standard on music at Yankton College, S. D. At a teachers' concert lately given the program comprised a Suite by Grieg, some choice selections by Chopin and Liszt, Rheinberger and Raff, some modern songs and a Saint-Saens number for two pianos.

* * *

At an organ recital given by Mr. F. L. Stead, February 23, the program included a Bach Fugue and Sonata Pontificale by Lemmens, Chromatic Fantasia by Thiele and many other interesting selections of high character,

A musical jubilee will be held at Hutchinson, Kan., May 31 to June 3. There will be a number of contests in song and chorus singing and also in instrumental performances. The judges are Messrs. F. W. Root and Allan Spencer of Chicago. Further particulars can be had by addressing Mr. S. B. Hoagland, secretary.

* * *

There is a South African "Musical Courier," published in Cape-town. It contains about eight pages of matter, mostly advertisements.

* * *

The Spiering Quartette gave an evening of chamber music before the Quadrangle Club of the Chicago University, April 15. They played a quartette by Schubert and Dvorak's quartette in F major. Mr. Spiering played Vieuxtemps' Fantasie Appassionata.

* * *

April 29 Mr. Frederick Horace Clark played at Lyon & Healy's a recital consisting of the last five sonatas of Beethoven, in memory of his first wife, Anna Steiniger.

* * *

Mr. Clarence Eddy played an organ recital with the Philharmonic Orchestra of Berlin, March 31. His principal numbers were the Guilman Symphonie for orchestra and organ, the Bach Toccata in D minor, and Thiele's Concert-Satz in E flat minor.

* * *

Miss Carrie S. Pierman gave a piano recital at Broad Street Conservatory, in Philadelphia, April 20, with a program consisting of: Beethoven's Sonata, Op. 81; Mendelssohn's Scherzo, Op. 16; Schumann's Humoreske, Op. 20; Chopin's Nocturne, Op. 15, No. 2; Etude, Op. 25, No. 9; Fantasie, Op. 49; Godowsky's Polonaise in C, Twilight Thoughts and Grand Valse, and Zarembski's Polonaise, Op. 6.

* * *

In the Easter service at the Third Street Presbyterian Church of Dayton, O., an Easter cantata was given called "Death and Life," by Shelley.

* * *

At the seventy-seventh concert of the Dayton Philharmonic Society, under the direction of Mr. W. L. Blumenschein, Hoffman's Legend, "Cinderella," was sung. Miss Jennie Osborn, of Chicago, was soprano; Miss Marie Schwill, mezzo-soprano; Mr. Oscar Ehrhoff, of Cincinnati, baritone.

* * *

One week of Italian opera was given in Chicago, at the Columbia Theater, by the Bogetto Italian Opera Company. Four performances of Puccini's "La Boheme" were given, one performance of "Lucia"

and one of "Cavalliera Rusticana." The company had been singing every night for some time and the principal soprano was sick during the entire Chicago engagement and unable to appear, the consequence being that the music left something to be desired. The tenor of the company, Signor Guiseppe Agostini, showed himself an artist of exceptional abilities, and there were several other singers distinctly above the average. The enthusiasm of the audience was all that could be desired.

* * *

The popular American singer, Mary Howe, has been filling a long engagement in Wiesbaden, and her work as Rosina in the "Barber" and in other light roles has been warmly commended by the German press. It is stated that the charming singer "with her first tones ingratiated herself with the audience. Her voice is of rare tenderness and refinement and seemingly of unlimited range."

* * *

A communication has been received from the distinguished Beethoven scholar, Mr. Frederick Horace Clarke, criticising the playing of young Josef Hoffmann as wanting not alone in maturity but also the promise of maturity later. Mr. Clarke regards the fifty thousand dollars donated for Hoffmann's seclusion and education (by the late Governor Ames of Massachusetts) as injudiciously expended. He declares that the European teachers of piano are hopelessly behind the times and thinks that Hoffmann could have done much better in this country. He also praises the playing of Mr. Godowsky for several remarkable merits and pronounces him the greatest pianist ever heard in this country except Paderewsky—the greatness of whose art he finds newly illustrated in his showing constantly improving work at each appearance. Paderewsky, he says, is the only artist now before the public, except Godowsky, of whom this is true. The publication of Mr. Clarke's letter in full proved impossible by reason of its length, but the foregoing is the pith of it. The omission of the letter complete was all the easier on account of so much space being taken up with complimentary references to the editor of MUSIC. The editor takes his chances with his readers, and as an old writer has it: "A stranger intermedleth not."

* * *

Mr. August Geiger, director of music at Columbia, S. C., writes that the people are slowly awaking in music, and that a festival is arranged for May 20 and 21. Solo artists and orchestral players have been engaged from Boston and New York, and by the aid of a local chorus Rossini's "Stabat Mater" and other works will be given.

* * *

With reference to the article on "The Quintessence of Wagnerism," published some time ago in this magazine, the author, Mr. A.

W. Spencer, writes to say that the piece had been written while still a student; and that during the period between sending the article to this magazine and its appearance he had himself seen that some of the views were immature. He therefore does not care to defend it against the assaults of Mr. Homer A. Norris and others, but desires still to suggest that while the peculiarities mentioned may not be exclusive with Wagner, they might at least be found in greater profusion in his works; and therefore might be taken as fairly typical. He also declares that he has gotten over the youthful error of supposing that violations of accepted laws are the strong points with geniuses; he has lived to learn that "the strongest points of Wagner's music are those it shares with the music of other great composers."



MUSICAL CLUBS

AN EVENING WITH RUSSIAN COMPOSERS.

For the purposes of the musical amateur and pianist, the two most important of the well established Russian composers are Rubinstein and Tchaikowsky. It is by no means easy to make up a satisfactory half-program from either composer, and this without in any way disparaging their remarkable genius, which had personal qualities of a very marked character and a richness of musical inspiration in certain directions rarely surpassed. But in both these masters there is an element which is peculiarly Russian, a fondness for force as such, and for stormy passion. Moreover, both composers have in their nature intense contradictions, which render it extremely difficult to compile a short list of pieces in any way satisfactorily representing their individualities.

Anton Rubinstein, as is well known, was one of the most distinguished piano virtuosi who has appeared since Liszt. He was born November 28, 1830, at a place called Wechwotynez, and died at Peterhof, near St. Petersburg, November 20, 1894. Soon after his birth his parents settled in Moscow, where his father had a pencil factory. Rubinstein's mother was very musical and from her he received his earliest instruction up to his seventh year, when he became a pupil of a local musician named Villoing, who was his only teacher. In 1840 he appeared in Paris, whither his teacher had preceded him, and his talent was fully recognized by the highest authorities, Liszt among others. In compliance with a suggestion of Liszt he went to Germany to complete his studies, but first undertook a concert tour through Holland, England, Scandinavia and Germany. In 1844 Rubinstein's parents removed to Berlin in order to give Anton and his younger brother Nicholas a musical education, and they became pupils of Dehn, the celebrated contrapuntist. When the boy was about sixteen years old his father's illness recalled the mother to St. Petersburg, and the young musician was left to provide for himself as best he could by lessons and by concert engagements, which were very few. In his autobiography he has narrated the dreadful straits to which he was reduced, nearly dying of starvation and laying the foun-

dation of gastric trouble which lasted him all his life long. In 1848 he settled again in St. Petersburg, where he was so fortunate as to win the patronage of the Grand Duchess Helene. Here he wrote several operas, of which "Dimitri Donskoi" was produced in 1852, and has been many times performed since. In 1863 he founded the Conservatory at St. Petersburg, and remained its director five years. Meanwhile his fame had become very much established as a pianist, through his concert tours in various parts of Europe, and in 1872-1873 he visited America and made a very successful concert tour, a part of which was in association with Theodore Thomas' Orchestra. The season in America netted him something less than \$60,000, but the tour was a great burden to him in many ways, and after returning to St. Petersburg he resolutely declined most munificent offers to return again to America. He received many favors from the Imperial family of Russia, having been made Imperial Russian Concillor of State and a Knight of the Prussian Order of Merit, but after 1890 he declined all public offices and resided for some years in Dresden.

As a pianist Rubinstein was one of the most remarkable which the history of the instrument has known. He had a very beautiful touch, enormous power and great delicacy. Being of a very emotional nature he sometimes played like an angel, but at other times quite the reverse. It is notorious of him that in the warmth of public performance false notes were always liable to occur. Yet in spite of them the playing was so essentially musical and genial that it used to be said that the public would rather hear Rubinstein play false notes than to hear Bulow play none but right ones.

Rubinstein composed in every department of music. Besides several operas written for the regular theater, he originated a sort of Biblical drama which, in fact, was an oratorio designed to be staged and acted— in other words, a Biblical opera. Of Israelitish race, the stories of the Old Testament appealed to him with intense force, and his "Tower of Babel," "The Maccabees," "Sulamith," "Paradise Lost," and later "Christus," were very important and interesting works.

He wrote six symphonies, one of which, the famous "Ocean" symphony, was lengthened out from time to time by supplementary movements, so that at last accounts it has seven movements, all of which were sometimes played. He wrote a large amount of chamber music, and a great many piano pieces of every sort. As a composer for the piano he was extremely unequal. In the vast volume of his works will be found an immense amount of noisy, stormy, unsatisfactory music. Yet many of these works, which, as wholes, are repugnant to almost every person of good taste, contain beautiful ideas which, with a different treatment, might have given rise to extremely beautiful productions. He is most successful in his smaller creations, such as the Barcarolle, one or two numbers of the series of portraits called Kamennoi-Ostrow, and the famous Staccato study. He wrote a large

number of songs, some of which, upon Persian subjects, are in queer minor scales. Many of them are extremely beautiful.

Peter Hirtsch Tschalkowsky, all things considered, was the most important and artistically satisfactory composer of the Russian school. He was born December 25, 1840, and died November 5, at St. Petersburg. He studied law and entered the government service, but, showing a marked inclination for music, at the advice of Rubinstein, he entered the conservatory as a pupil, when he was already eighteen or nineteen years of age. Such was his success in his new field that within a few years he was made professor of harmony in the school, a position which he retained for eleven years. From that time on he devoted himself entirely to composition. In his earliest tendencies he was extremely Italian with a fondness for sweet and sensuous melodies with simple harmonies. Later on he developed a more virile vein, and Riemann well says of him that he "was a highly gifted, true musician, but at the same time a good Russian; hence there are found in his works thoughts of almost maidenly delicacy and sentiment and of the most refined construction, yet side by side with them others of semi-Asiatic roughness and brutality." Owing to his having resided at times in Switzerland, Italy, etc., his works were quite soon recognized and played, and the University of Cambridge in 1893 conferred upon him the honorary degree of doctor of music.

Tschalkowsky was the composer of eleven operas, the first having been produced in 1869 and the last in 1893. All of these, as I understand, were performed, and several of them are standard favorites in the Russian repertory, the most important perhaps being "Eugen Onegin," which was also produced at Hamburg in 1892. He wrote six symphonies, of which the last, the so-called Pathetique, was completed shortly before his death. The fifth symphony is a more popular and commanding musical work than any other of its class written since Beethoven. According to the idea of Mr. Theodore Thomas it is too emotional and dramatic for a symphony, but it is extremely powerful and beautiful music, and the world has recognized it and takes pleasure in paying it honor. Among the most satisfactory of the Tschalkowsky compositions are the songs, which are among the most impassioned and beautiful of recent years; the melodies are flowing and thoroughly vocal, while the harmonies have that singular originality and heart-reaching fervor of which Tschalkowsky was the greatest exponent. Many of his orchestral works have been cut for the aeolian and persons possessing that convenient instrument can easily explore the treasures of them.

His piano compositions present a very curious contradiction. While the composer produced in one instance a concerto for piano and orchestra, in B flat minor, which contains extremely strongly marked and productive themes worked out exquisitely for the piano and for the orchestra, his works for piano solo are generally not altogether

satisfactory. Possibly this may be due to innovations of style and technic which later on will become easy to the players; but at present an easy piece by Tschalkowsky requires more or less preparation. The following program, on the whole, seems to represent his peculiarities with some success:

Program from Rubinstein and Tschalkowsky.

Rubinstein:

Tarantelle in B minor.
Kamennoi-Ostrow, No. 22.
Valse Caprice, in E flat.
Barcarolle in G major.
La Melancholie.
Polka Boheme.
Melodie in F.
Staccato Study, in C major.

Tschalkowsky:

Scherzo from opus 2.
Barcarolle in G minor, opus 37, No. 6.
Song Without Words, in F major, opus 12.
Weihnachten Waltz, opus 37, No. 1.
Songs (ad lib).
Polonaise from "Eugen Onegin," arranged by Liszt.

Excellent four-hand arrangements are to be had of all the orchestral works by Rubinstein and Tschalkowsky. Address the publishers of this work for particulars.



QUESTIONS AND ANSWERS.

BY MRS. EMMA THOMAS.

Question:—I am trying to follow your suggestions given some months since, about giving my primary pupils a little language lesson on the song. I feel that I need more help. Would you be willing to have printed one short story as an example? I think then I could follow your ideas successfully.

Answer:—I will give you a story called "The Home Star," also the words of the song. I will be glad to send the music to any one who would like it.

THE HOME STAR.

Carl's mother had just addressed him.

Baby brother lay asleep in his cradle.

"Mother," said the little boy, "let me sit on your lap just a few minutes, I want to see my star."

Carl's mother took him on her knee and wound her arms about him.

His curly, golden head rested against her shoulder; his little pink feet peeked out from under his night-dress.

They sat in a window that faced the sea; the sea that was never, never still.

It was dark; they could not see the water, but they could hear it rolling on the shore: "It was happy," Carl said, "and was singing—when it roared and rolled great breakers it was not happy, Old Ocean was troubled."

To-night it sang gently.

The little boy and his mother sat silent a moment, then Carl cried: "There, mother, there is my star; now tell me, mother dear, what it says as it twinkles at me."

Just then the moon came sailing up the sky sending a path of light across the waters to where the mother sat with her little son. "It says, dear," and her voice was low and gentle, like music, "Little

Carl lying there on your mother's knee, let me tell you what I see."

"I see a great ship with white sails spread; it is riding over the ocean, and is coming this way. It is sailing now into the moon's silver path, and as it catches the light from the sunbeams I see a tall, strong man, standing on the ship's bridge.

"He has short light curls like yours, Carl, and eyes as blue as— as yours, too, Carl.

"He is holding a little girl by the hand. Now he bends to her and she says, 'Captain, what are you looking at so long?'

"'I am looking,' he says, 'at yonder bright star; it has been talking to me. See how it twinkles; that little star watches my home, and watches me. It talks to my little Carl and tells him of me, and it tells me of my dear little boy, of his baby brother and their mother, that star is our Home Star.'

"'What does it say to you now, captain?' asks the little maid.

"'It says the home is safe, baby sleeps by his mother's side, in his little cradle; Carl sits on his mother's knee, looking up to the starry sky.

"'He is growing very sleepy. He has heard that father is coming home. His eyelids close. The baby stirs, the mother touches the cradle and sings, and this, little girl,' says the captain, 'is what she sings:'

" 'Hushaby my little baby;
Stars are in the sky;
Mother sits beside her darling
Singing lullaby!
Sleep my baby, sleep my baby,
Stars are in the sky.

" 'Now the moonlight's silver brightness
Makes the shadows fly;
Still thy mother sits beside thee
Singing lullaby!
Sleep my darling, sleep my baby,
Sleep till dawn is nigh.

" 'Daylight wakes to sterner duties;
Dreams and visions fly,
Yet within her heart thy mother
Sings her lullaby;
Ever for her little baby,
Stars are in the sky.'"

Question: -I find my pupils are much more interested in the patriotic songs and folk songs if I can tell them something of their origin. We have no public library, our town being so small. Can you this month give something about how "America" and "Home, Sweet Home" came to be written.

Answer: - I, too, think it a capital idea to tell the pupils the his-

tory of the songs, especially the upper grades. I would have the songs read well very often. I find the pupils sing with more musical taste and feeling after hearing these songs read with real expression.

“MY COUNTRY, 'TIS OF THEE.”

Our national hymn, to which is given the name of the country itself, was the result of a single spontaneous burst of patriotic eloquence. The author is an eminent Baptist minister, now (1885) living within a few miles of Boston. He is Rev. S. F. Smith, D. D., and he is also the author of some other thirty hymns. It is in “America” that his name will live, however; and, the better to give an idea of the origin of his great hymn, his own words may be quoted: “One day, I think in the month of February, 1831 or 1832, in turning over the leaves of music books I fell in with the tune, ‘God Save the King!’ though I did not know it at that time to be the English national air. I at once wrote a patriotic hymn in the same measure and spirit, and soon after gave it to Mr. Lowell Mason, together with other pieces, and thought no more of it. On the next Fourth of July I found that the piece was brought out for the first time at a children’s celebration of the day, in Park Street Church, Boston. This was the beginning of its course. It gradually found its way into music books for children, and into public schools in various places; and thus, I cannot but think, may have had an influence in infusing into my childish hearts a love of country, which prepared them to battle for what they believed to be the right when the time of peril to our institutions and our country came. I have often remarked that if I had supposed the piece would have been so popular I should have taken more pains to perfect it. ‘Yes,’ says some one, ‘and thus, perhaps, you would have spoiled it.’ It has won its way, most unexpectedly to myself, into the hearts of the people. I have heard most gratifying narratives of the places where and circumstances under which it has served as the expression of heart-felt love of country—in schools, in huts, on western prairies, in churches, on the eve of battle, and in soldiers’ hospitals. I have never designed it for a national hymn. I never supposed I was writing one.”

HOME, SWEET HOME.

The author of “Home, Sweet Home,” John Howard Payne, a poor but genial-hearted man, was walking with a friend in the city of London, and pointing to one of the most aristocratic houses in Mayfair, said: “Under those windows I composed the song as I wandered about without food, or a semblance of shelter I could call my own. Many a night since I wrote those words, that issued out of my heart

from absolute want of a home, have I passed and repassed in this locality and heard a siren voice coming from within those gilded walls, in the depth of a dim, cold London winter, warbling 'Home, Sweet Home,' while I, the author of them, knew no bed to call my own. I have been in the heart of Paris, Berlin, London, or elsewhere, and heard persons singing 'Home, Sweet Home,' without a penny in my pocket to buy the next meal, or a placé to put my head in. The world has literally sung my song until every heart is familiar with the melody. My country has turned me ruthlessly from office, and in my old age I have to submit to humiliation for bread." This pathetic little story, which has often been reprinted, may be true, but the following is more authentic: "After a long controversy in 1835, as to the origin of the melody, Mr. Payne wrote to Mr. James Rees of Philadelphia: "I first heard the air in Italy. One beautiful morning as I was strolling along amid some delightful scenery my attention was arrested by the sweet voice of a peasant girl carrying a basket laden with flowers and vegetables. This plaintive air she trilled out with so much sweetness and simplicity that the melody at once caught my fancy. It was this air that suggested the words of 'Home, Sweet Home.'"

Question:—What causes flattening, and how do you correct it?

Answer:—Poor ventilation, also damp or muggy weather. Bad positions. Again a forced heavy tone quality. Do not allow children to fold their arms, or put them on the desk if it is too high. This prevents deep breathing. Require soft singing and pitch songs correctly. A very good device is to tell them to think high—higher than the tone that they sing. Give correct pitch often. Best of all, as Mr. Tomlins would say, vitalize the children; enthuse them and bring their entire natures into activity.

(A still better way would be to educate the children more carefully in intervals and pitch. See the views of Mr. Arthur Mees on "Chorus Reading" in another part of this issue.—Ed. MUSIC.)

Question:—When do we begin two-part singing?

Answer:—This depends on the children. My schools start the third year, but do a great deal more the fourth year.



REVIEWS AND NOTICES

WHAT IS GOOD MUSIC? Suggestions to persons desiring to cultivate a taste in musical art. By W. J. Henderson. Charles Scribner's Sons. Price, \$1 net. A. C. McClurg & Co., Chicago.

The scope of this beautifully printed little book of about forty thousand words may be inferred from the following summary of the titles: Part I. The Qualities of Good Music, Rhythm, Melody, Harmony, Polyphonic Forms, Monophonic Forms, Romantic Forms, Fundamental Principles, Church Counterpoint, Simple Song Forms, Operatic Forms, The Sensuous, The Intellectual, The Emotional, Aesthetics of Music. Part II. The Orchestra, Chamber Music, The Piano, The Violin, The Work of a Chorus, Solo Singing.

It is a work of Mr. W. J. Henderson, the musical editor of the New York Times, and as an assurance of good faith it is dedicated to Mr. Phillip Hale of the Boston Journal, a gentleman who will be able to say without unnecessary delay where each of the ideas in the book originally appeared. The book is intended to minister to the wants of those who are without intelligent knowledge upon the subject, and therefore, it is perhaps not in point to criticise it for lack of logical arrangement or for its not going to the bottom of the ideas taken up. To treat a subject exhaustively is to exhaust the reader as well as the subject, and this was not Mr. Henderson's idea.

It seems to me, however, that on page 8 Mr. Henderson has taken the position of the musical philistine as representing that of the class to whom he desires to be useful. He says, "You like also some of the symphonies of Mozart, some of Mendelssohn's, and parts of Beethoven's. But you are troubled by that dark blue music of Tschaikowsky, and those impolite compositions of Dvorak; and you deem it an unpardonable rudeness on the part of any orchestra to confuse you with those tonal riddles of Brahms. Privately, you are willing to admit that the slow movements of nearly all symphonies are as poppy and mandragora to you; and you surreptitiously go to the Sunday evening concerts, where the ballet music of Massenet and Delibes refreshes your intellect by its appeal to your feet. You go to piano recitals when the buzz of public talk about the pianist excites your curiosity,

but you do wish the artist would let those dreary Beethoven sonatas, Schumann fantasies and Bach fugues rest, and stick to his Chopin waltzes, Rubinstein barcarolles and Liszt fandangoes."

This, however, is not the position of the uninstructed, yet potential musical lover, but that of the philistine pure and simple, to whom all music is a bore. This kind of a man is worse than the managing editor—no idea will save him. The natural man to whom Mr. Henderson's book will be useful is the one who finds in all these varieties of high flown music occasional moments of the blest and the intelligible, and he only wishes that they came oftener and that he understood them better.

I should dissent from Mr. Henderson's statement at this point, too, where he says: "There are very few persons, even among professional musicians, who are capable of imagining the precise sound of a composition from reading the printed page. And even if many could do this, it would still be foreign to the art. It would be like imagining a picture from reading a description of it. Pictures must be seen; music must be heard."

To read a piece of music and imagine the sounds is to the musician a wholly different affair from that of a man trying to imagine the picture from reading the description of it. The notes upon the paper are conventional symbols which indicate exactly and with absolute accuracy the rhythm and intonation of the composer's ideas, and the additional indications in the text give a general suggestion of the expression appertaining to these ideas. If, now, the reader be an interpretative artist he is able to hear the musical work in his mind by following the notation just as accurately and perfectly as it can be heard when it has been reproduced in sounds. This is what every great orchestral conductor does when he reads the score, and it is his business to study the score until he can form this internal imaginary hearing with all its details and with the nuances of the color scheme in all their refinements. This is what Beethoven must have had in his mind when he wrote his symphonies, for we must not forget that in the same way as the artist has his picture in his mind before he paints it, so the composer has his tone poem in mind before he commits it to paper. And this may happen some years before it is ever heard in sound. Think how long it was after the opera of the "Rhinegold" was written before Wagner heard it. The description of a picture conveys but very little suggestion even to an artist. It is impossible to reconstruct a picture from a description, no matter how graphic and careful; nothing but a vague suggestion can arise from it.

I should differ from Mr. Henderson, also, in this definition, but perhaps not if I understood it. He says: "The third element of form, harmony, is the distribution of sounds with reference to their union." This observation appears to me to be very much like that of Capt.

Cuttle, the point depending a great deal upon the application of it. Again, on page 24, Mr. Henderson quotes the first phrase of the fifth symphony of Beethoven without completing the rhythm; he stops with the half-note in the fourth measure, whereas the rhythm is completed by the alto repetition of the motive ending with the first stroke of the measure following. On page 28, Mr. Henderson quotes as an illustration of polyphonic writing a canon for two voices, written on two lines of music with the C clef on the first line of the staff. If Mr. Henderson desired to put a musical illustration in his text for the purpose of really illustrating, why not write the music in a manner to be read by ordinary music readers. No doubt a confirmed composer like Mr. Henderson reads the C clef with perfect fluency, but the great majority of piano players do not.

I should also doubt the statement on page 35: "What we now recognize as melody was developed by gradual growth from intonations of this kind," meaning the intonations of the liturgy as indicated by the neumes. I do not think symmetrical melody was developed along the ecclesiastical channel. It was developed, I think, by the Welsh minstrels, the French jongleurs, and the popular musicians of Germany and Italy long before the officially instructed composer had dropped upon the fact, and while the intoning priest was still struggling with his tenaebrae. It also seems to me an unkindness to Wagner to quote as an example of melodic symmetry the first period of Senta's Flying Dutchman ballad, with the hysterical beginning of each phrase on the high G.

But in spite of these and a few other slight exceptions that might be taken to Mr. Henderson's work, it is a book which can be read with profit by a person desiring to be put in the way of hearing music with a certain intelligence. His treatment of the content of music as consisting of the sensuous, the intellectual, and the emotional may be accepted as helpful; particularly when he bases superiority upon the just representation of all three of these elements, with a proper preponderance of the intellectual and emotional over the merely sensuous. Musical aesthetics, however, is a subject which cannot yet be polished off in two or three short chapters.

Considered from a deeper standpoint, this work of Mr. Henderson's and all similarly constructed treatises are in danger of missing the essential thing in the capacity to enjoy music, which is the attitude of contemplation. An intellectual alertness after seizing this and the other element of musical discourse, is much better than the philistine foolishness which Mr. Henderson so graphically describes at the beginning of his work; but it is not an artistic appreciation.

AULD LANG SYNE. By the Rt. Hon. Professor Max Muller, author of the "Science of Language," etc. With a portrait. New York: Charles Scribner's Sons. \$2.00.

This beautifully printed volume is a reproduction of recollections of the Right Honorable Professor Max Muller of Oxford. His portrait in some sort of regalia, presumably that of the Knights Templar, stands at the beginning. It is an amusing evidence of a certain little vanity in this scholarly and sedentary man, so well known as a writer and Oxford professor, that he should appear in the sole portrait that the book contains in this holiday regalia, which, like the "flowers that bloom in the spring, tra la," has nothing to do with the case.

The book is a record of the impressions remaining from his interesting life. The scholarly interests of Max Muller's long and distinguished life are not in this work. The musical interest centers in the names of the various important personages in the quaint old German city, where his earliest acquaintance with Mendelssohn was made, and forming a small leaf in his delightful recollections is a unique group of signatures made one evening at the house of Ferdinand Hiller. The names are: F. W. Kalliwoda, Ferdinand David, Ferdinand Hiller, Felix Mendelssohn, Bartholdi and Franz Liszt.

The musical recollections occupy the first thirty-nine pages, and as an example of their quality the following may be taken:

"I began by saying that people who have no music in them need not be tailors, and I alluded to my dear friend Stanley. He actually suffered when listening to music, and whenever he could he walked out of the room where there was music. He never disguised the weakness, he never professed any love or admiration for music, and yet Jenny Lind told me that he paid her the highest compliment she had ever received. Stanley was very fond of Jenny Lind, but when she stayed at his father's palace at Norwich he always left the room when she sang. One evening Jenny Lind had been singing Handel's "I Know That My Redeemer Liveth." Stanley, as usual, had left the room, but he came back after the music was over and went shyly up to Jenny Lind. "You know," he said, "I dislike music; I don't know what people mean by admiring it. I am very stupid, tone-deaf, as others are color-blind. But," he said with some warmth, "to-night, when from a distance I heard you singing that song I had an inkling of what people mean by music. Something came over me that I had never felt before; or, yes, I had felt it once before in my life." Jenny Lind was all attention. "Some years ago," he continued, "I was at Vienna, and one evening there was a tattoo before the palace, performed by four hundred drummers. I felt shaken, and to-night when listening to your singing the same feeling came over me; I felt deeply moved." "Dear man," she added, "I know he meant it, and a more honest compliment I never received in all my life."

However unmusical Stanley's house was, Jenny Lind, or Mrs. Goldschmidt, often came to stay there. "It is so nice," she said; "no one talks music and there is not even a pianoforte in the house." This

REVIEWS AND NOTICES.

did not last long, however. A few days afterwards she said to me: "I hear you have a pianoforte in your rooms at All Souls'. Would you mind my practicing a little?" And practice she did, and delightful it was. She even came to dine in college, and after dinner she said in the most charming way: "Do you think your friends would like me to sing?" Of course I could not have asked her to sing, but there was no necessity for my asking my friends. In fact not only my friends listened with delight to her singing, but the whole quadrangle of All Souls' was black with uninvited listeners, and the applause after each song was immense, both inside and outside the walls of the college."

The subsequent chapters of the book are devoted to literary recollections and recollections of royalties, the latter occupying no less than eighty-four pages, showing that royalties are numerous. Appropriately enough this chapter is followed by one on beggars, also an interesting subject if one can infer anything from the thirty-two pages devoted to it. On the subject of royalty it is melancholy to record that Professor Muller was not always deferential to them, for he narrates with great glee how he once won sixpence from the Prince of Wales at cards and kept it. The professor who would do this would keep a thousand pounds if he won it, which, however, he would be very unlikely to do when playing with so astute an artist at cards as the future King of Great Britain.

MUSIC, HOW IT CAME TO BE WHAT IT IS. By Hannah Smith. Illustrated. New York: Charles Scribner & Sons. \$1.25 net.

There is stated in the preface that this little book is founded upon various courses of lectures which the author has given through the past few years. It is intended to give a certain amount of general information upon musical history and the development of instrumental music. All references to individual composers have been omitted except very slight notice of the most prominent.

The topics treated in the book are as follows: Musical Acoustics, Ancient Music, Medieval Music, The Belgian School, Music in Italy, Evolution of the Modern Scale, The Opera, The Oratorio, Instrumental Music, Precursors of the Pianoforte, Development of Pianoforte Playing, The Orchestra.

The book especially appeals to those who desire some general information at a minimum of trouble. In the appendix of the book there are a number of very handsome illustrations of old harpsichords and clavers. The book evidently represents a considerable amount of reading, but the writing is wholly without pretense, and, owing to the small amount of space devoted to large subjects, such as the history of opera, the development of instrumental music, etc., only a general outline is given. Nevertheless the book has a certain value and will be welcomed by readers who desire this general information in a minimum of space.

A HANDBOOK OF MUSICAL HISTORY AND BIBLIOGRAPHY,
from St. Gregory to the Present Time. By James E. Mathew,
author of the "Literature of Music," etc. New York: G. P. Put-
nam & Sons; London: H. Grevel & Co; Chicago: A. C. Mc-
Churg & Co. \$3.50.

This is a new edition of a convenient handbook of musical history, first published some years ago. It contains about four hundred and fifty pages, each containing about two hundred and seventy words, with a large number of illustrations and portraits of eminent musicians, facsimiles of famous title pages and representations of old instruments. It is a work which many music-lovers will prize and will find convenient for reference. The brief sketches of a large number of musicians are given with fairly correct statements of their relation to art and progress.

Inasmuch as the work claims only to be a handbook of musical history rather than a history of music, the foregoing description is perhaps sufficient, nevertheless it is certainly not amiss to point out two or three obvious shortcomings of the work. The material in all the later part of the work is grouped according to cities and countries, and the book is characterized by a decided lack of historical perspective. This is its most prominent fault. As a handy volume for finding out a few things about eminent masters it will answer very well in the absence of a satisfactory biographical dictionary such as Riemann's, which, of course, fills this office in a far more complete manner for the reader.

The principal value of a work of this kind is in its conveniently grouping different points of view in regard to the lives of composers, and for this reason it will no doubt be a work which will be popular.

Typographically the work is very well done, some of the later portraits especially, as, for instance, those of Tschaiakowsky on page 401 and Gounod on page 424. To cover the ground adequately would have required at least twice the amount of matter which this book contains, and even then it would have been a matter of great difficulty.

ETUDES ARABESQUES ON AN ORIGINAL THEME, for pianoforte.
Opus 75. By Wilson G. Smith. Presser. \$1.00.

In this collection Mr. Wilson G. Smith gives a succession of twenty-one studies of a technical character upon a theme of twenty-four measures. In the preface he explains that it is considered that the form of variations enables a student to observe the gradual unfolding of a theme, and how by each new addition it gains in meaning as new principles of treatment are applied. It is to be said for Mr. Smith that while he cannot be said to have produced in this collection anything colossal, as variations, they are nevertheless ingenious, musicianly, well planned technically, and therefore well worth practicing— if (and note the "if" well) the student has the time.

All that Mr. Smith says of the value of the variation form in promoting musicianship is well said and true. But against his own carrying out of this idea there is also something to be said which has nothing to do with the creditability of his variation-making skill. The objection to this work lies against the theme itself. It consists practically of a melody of four measures, in D minor, quarters in 2-4, thus limiting the theme to the least possible significance. This melody, which consists of the scale tones following, 5, 4, 3, 2, 4, 3, 2, 1, harmonized in the most obvious manner, is immediately repeated in the tenor with the very same harmony, thus giving eight measures. Then we have the same melody in G minor, with precisely the same harmony, four measures more, and this again repeated in the tenor upon the same harmony. Thus we have four measures of harmonic phrase repeated in D minor; and the same harmonic phrase in G minor also twice. The first four measures in G minor are now repeated, with the melody in soprano, and now the whole is ended with the original second phrase in D minor, melody in the tenor. Thus in our twenty-four measures we have the chord-succession I. V-7, I, II-7, II-7, I, V-7, I, in D minor three times and in G minor three times. It is evident that upon a cantus fermus of this character nothing can be built which will not be monotonous. And when the tune is tied to a post in this way (as Sydney Smith said of the bagpipe), no matter what your intentions you are obliged to run for the shelter of the tonic once every four measures. As great a master as Grieg, working with a theme of eight measures, was not able in his Ballade to avoid monotony, despite the cleverness with which he avails himself of every four-measure opportunity of running away from home; the next four measures are bound to bring him back tamed and subdued. But Mr. Smith tackles a tether only half as long—with results distinctly depressing when one undertakes to play several of the variations in succession. All this lies against the way in which the thing has been done. And when the excellence has been admitted, the question will arise why a composer should hamper his by no means exuberant imagination by confining it within so narrow limits.

If it were not for the monotony inseparable from the harmonic limitation mentioned above, this work would prove interesting. And it is to Mr. Smith's credit that the treatment is on the whole modern.

(Hatch Music Co.)

THE ART OF MELODY PLAYING. A collection of Study Pieces, by Wilson G. Smith.

This collection of little pieces and studies begins quite easily and at the end contains numbers by such good writers as Schutt, Schytte and Cui. The title of the book is a misnomer, as it is not a school in melody playing in any sense whatever. It contains, however, quite a

number of useful teaching pieces. There are no explanations or theory as to the manner in which melody is to be played.

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"A Ballad of the Boat."

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The second one is on the famous words "Last night we sailed, my love and I, drifting on tide without oars," and the music has a similar experience.

(Arthur P. Schmidt.)

BOLERO FOR PIANO. By W. F. Hascall.

This piece (dedicated to Arthur Foote) is moderately effective, and could be used as a study in octaves and smart rhythms. Fourth grade of difficulty.

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too strenuous, prosaic, material and in many phases too sordid, to give much play to the emotions that are fed by art. Lack of æsthetic perception is an inherited defect. The antithesis which the Puritans falsely drew between morality and æsthetic satisfaction has so entered into the very mental fibre of their descendants that all which does not make for utility or act as a direct moral agent has been either positively resisted as evil or contemptuously neglected as indifferent. Even where art has been patronizingly accepted, it has been received merely as an embellishment of life, but not felt in any way a necessity to the complete nurture of the spirit. The example of the little Spanish village, which appropriated a yearly stipend from the public treasury to assist the education of the youthful painter Fortuny, has not been imitated by any American community. Imagine the reception which a proposition of that nature would receive in a New England town meeting, or a Western common council! The pork packer, delineated in a recent satirical journal, who asks a hollow-eyed poet: "Is there much money in your line of business just now?" doubtless fairly expressed the attitude towards art that is maintained by the vast majority of those who are concerned with what are known as "practical affairs."

The national reluctance to admit serious helpful purpose in art when it is not obviously decorative or commemorative, would, as we can readily see, impede the recognition of solid worth in anything so evanescent and indefinite as music. And we find that in certain quarters this implied indifference becomes suspicion and even condemnation of music, as a positive injury to those who have habitual dealings with it. I have in mind an article by Miss Vida Scudder in the *Andover Review* a few years ago, in which the reader is assured that "there is a class to whom the stimulus afforded by music is on the whole a demoralizing influence." "If the end of life be a purposeful activity," the writer goes on to say, "and the function of emotion is simply to stimulate to action, then it must be seen that among all the influences to which an oversensitive nature can subject itself there is none more dangerous and pernicious than music. For, more than any other power on earth, music arouses an emotion without suggesting

an end to which the emotion shall be directed." This opinion of the Wellesley professor of English literature is cited with approval by that justly renowned philosopher, Professor William James, who would have every concert-goer on his way home perform some act, small though it be,—“speaking genially to one’s aunt, or giving up one’s seat in a street car, if nothing more heroic offers.”

I suspect Miss Scudder of falling into the trap which æstheticians have generally learned to avoid, in conceiving that the purpose of music is to arouse definite emotions. If music excited love, anger, grief, hope, reverence, et cetera, giving these emotions no objects upon which to act, they would of course turn and eat into the heart. But music does not and cannot do anything of the kind. But if she means by emotion the movement of the mind in joy and admiration, when acted upon by impressions of beauty and grandeur (which it is the direct purpose of music, as of art generally, to effect), then it may well be doubted if “the function of emotion is simply to stimulate to action.”

The highest result of all individual human activity, whether inward or outward, is the development of character; and in this divine process there is scope for the healing and quickening influence of the beautiful, even though it have no further aim than to incite a perception of and delight in itself. And why attribute this indefinite and supposed deleterious emotional influence to music alone? How is it with the other arts, and with nature? When we are all thrilled by the splendor of a golden sunset, or by a superb piece of word painting, or stirred by the pathos of a scene in a great drama or novel, or touched by the loveliness of some old Venetian portrait, must we at once go and “speak genially to our aunt,” lest we be enervated by an emotion that does not go forth in action? It is a mere quibble to say that a visual image, whose sole influence is expended in arousing a mood, is beneficial, while an audible image is harmful, or at the most negative. Are the moods of tenderness aroused by reading Ellen’s prayer in the “Lady of the Lake” and those aroused by hearing Schubert’s setting of it so unlike in kind that the one experience is to be approved and the other condemned.

It is told of the late lamented Anton Seidl that after conducting a performance of Tschaiikowsky's Pathetic Symphony he was found to be moved to tears. According to Prof. James, Mr. Seidl should at once have spoken genially to his aunt or performed some other simple act of benevolence in order to counteract the injurious effect of this mighty music. I hold, on the contrary, that Mr. Seidl honored himself by this evidence of feeling; and that anyone, even a philosopher, would be distinctly benefited by a similar experience. This whole contention against music as a pernicious element because, "it arouses emotion without suggesting an end to which the emotion shall be directed," is only a phase of the Carlylean view of life, which extols action as the only good and deems existence futile unless signalized by productive labor.

Now are there any facts to support this assertion that music produces a demoralizing effect upon its devotees? Or is this only a random allegation, amounting merely to an inference that music, being supposedly an unmotivated emotional excitant, must in the nature of things be injurious? Does an extended acquaintance in musical circles, and also in studios and reading clubs, teach that musicians and music lovers are more liable to become sentimentalists and intellectual voluptuaries than are the votaries of painting and poetry?

The believer in music may go beyond this negative defence. Painting and poetry may actually corrupt by making vice alluring; music has no such power. There may be weak, trivial and worthless music, but music which is morally bad is an impossibility, from the very nature of music as an art. Music may be associated with degrading ideas, as it has sometimes been in immoral operas, but it is her benignant magic to beguile the attention away from the evil and waft the mind away into that region of purity which is her native home. And when one considers the part that music has played in civilization, what she has done for the church, how she has fostered patriotism and lent charms to conceptions of right and duty, sees what the folk song has done to promote the domestic virtues and sweeten the hard lives of the toil worn and oppressed, feels the sanity and grandeur of spirit that pervades the works of the great composers, recognizes the

uplifting influence that music has exerted upon society by its power of allying itself with wholesome ideas and tendencies, and then tries to imagine how poor the world would be if music had never existed, or what desolation would follow her annihilation,—how overdrawn and devoid of justice, even pettish, the accusations of Professor James and Miss Scudder appear!

The aim of music is pleasure, doubtless, as is that of all art; but æsthetic pleasure serves directly as a means of spiritual culture when it is a pleasure in works that are felt, and because they are felt as the sign and product of creative activity. Art is certainly not didactic. "Truth is the means of art," said Madox-Brown, "Its end is the quickening of the soul." And it does not merely quicken the soul, it also reveals it and makes it conscious of itself. Life is a many sided thing and its roots are manifold; man was not made for art, but art was made for man; it springs from what is best and deepest in him and fertilizes the soil from which it grows.

Such considerations will have but little weight with those who have no reverence for anything but demonstrated truth and practical power. There are people, however, who admit the high claims of those arts that reflect or idealize the actualities of life and nature but look upon music as a means of passing pleasure, leaving no deposit of solid intellectual gain. How can a thing so vague and immaterial as music, they would ask, contain a message worthy of our heeding? Can it take hold upon the roots of character? Does it justify itself by contributing to the well-being of society? How can this exquisite unreality, this phantom of bewitching sound, this spirit breath moving from the unknown to be lost in the unknown again, declare anything that is permanent and true?

It may be admitted that the musical passion may easily be indulged to the point of abuse. Music does certainly act more intoxicatingly upon the sense and the imagination than any other artistic medium, and it is easily conceivable that a too habitual or too complete absorption in the enjoyment of the vibrations of nerve and the agitations of the sensibilities might at last relax the intellectual fibre. It is not a good thing to tarry to excess in the passive contemplation of purely

imaginary states or activities. The world of abstract music is the most purely unreal of all the regions which art discloses; and, furthermore, music by means of rhythm and tone color produces a sensuous excitement, the like of which is not within the reach of any other art.

Now if this were the whole of music it might be good reason for expelling the fascinating betrayer from our republic of mind. But the point at which I am driving is that this abstract and exciting sensuous influence is not the whole. There is no other art that is so misunderstood by ordinarily intelligent people as music. The common notion is that musical composition is a matter of intuition and excitement; and that musical reception is merely a passive surrender to nervous shocks, the element of intellectuality, of artistic form and structure, being left out of the account. The safeguard against injury from musical indulgence is the recognition of the truth that physical sensation and emotional disturbance are not the whole of music; and that as music makes high demands upon the intellect and will of composer and performer, so it appeals to the intellect and will of the listener also. The average concert-goer and music student does not, as a rule, treat music in the large philosophic way, taking music in all its internal and external relations, but this is the fault of his teaching, not the fault of the art.

I am confident that one who examines the matter discerningly will find in music itself the needed counter checks to deleterious musical indulgence. Let no one feel that duty requires him to make a martyr of himself by rejecting music altogether, but rather let him use her for worthy ends; he must not abandon himself blindly to her infatuations, but must make upon her high and exacting demands, offering to her not merely the sense and the emotion but also the judgment. Anyone who denies that the needed sanative exists in music itself does not know what music is in its constant relations; he mistakes a part for the whole, he is out of the modern current of criticism, which in music as a literature is setting toward the calm waters where art commingles with individual and social life.

It behooves those who believe in the beneficence of musical

art, who know its magnificent history, and the depth and force of the intellectual energy which has been exerted in making it what it is, to work and wait with patience for the time so evidently on the way when the literary and scientific classes will receive it cordially into their schemes of education. It is only a frank statement of the sobering truth to say that the honor of music in the eyes of the cultivated circles is in the hands of the musicians themselves. The musical profession in this country is hardly yet entitled to be ranked as one of the learned professions. The work done by our musicians and musical scholars in the fields of composition, historical research and criticism is not yet of such a grade as to demand recognition as the peer of achievements in other departments of scholarship. The work of our musicians has been altogether in the diffusion of musical intelligence among the masses; the conditions have not been favorable to original production or positive contributions to learning. With a wider and more intelligent patronage, the endowment of musical institutions and of chairs in universities, and a readiness on the part of those in authority to acknowledge high-class work, whatever its nature, there will be given opportunity for specializing on the part of musical scholars and the enrichment of musical literature with work which will command universal respect.

Meanwhile let the students and teachers of music spare no effort to enlarge themselves and their work, to touch life at many points, to set before themselves and their pupils and patrons the highest standard of excellence, in their precept and practice to have technic and sensuous charm subordinate to those ultimate constituents of their art which disclose sustained thought and lofty imagination. Let them also have high ground in asserting the nobility of their calling, avoiding the apologetic tone, taking their art seriously, not as a mere adornment of life but as a necessity to completeness of life. For it is given to the musical fraternity more than to any other class of men, to lead the beautiful to its beneficent ministry in social, family, and individual culture.

And this ministry is sorely needed: as a nation we are always in danger of the sin of despising beauty. Says Mr. H.

W. Mabie: "Beauty is the final form of all pure activities."
"We need beauty just as truly as we need truth, for it is as much a part of our lives." "We have learned in part the lesson of morality, but we have yet to learn the lesson of beauty."

The power and significance of music as an art, so inexcusably ignored by many who suppose themselves educated, will impress itself upon the world in proportion as its practitioners are themselves penetrated and inspired by its deeper spirit. In this is our opportunity and in the consciousness of a worthy apostleship shall we find our best reward.

Oberlin Conservatory of Music, May 5, 1898.

THE ORIGIN OF RUSSIAN MUSIC.

FROM THE FRENCH OF A. POUGIN.

In order to find the true origin of the Russian art of music it is necessary to search in religious music and in the popular songs. One of the most capable writers of music in this country, M. Youry Arnold, has shown this in a work published in Germany at the epoch when he was at Leipsic, as editor-in-chief of the *New Journal of Music*,—the journal founded originally by Schumann, which became later the organ of the great Wagner party. The first of these writings was entitled “*Die Tonkunst in Russland bis zur Einfuhrung des abendlandischen Musik und Noten-systems*” (Leipsic, 1867); the second, which formed a series of eight articles inserted in the journal already mentioned, had for the title “*Die Entwicklung der Russischen Nationaloper*.” Everybody knows that such is the effect and originality (at the same time tonal, rhythmic and melodic) of the popular Russian songs that all the composers of that country since Glinka have sought to put them to use and have accomplished this with so much intelligence that it is one of the sources of the individuality of their art as it at present exists.

Another Russian writer, M. Herman Laroche, has described these effects not alone with talent but even with a sort of feeling of pride, which is quite legitimate. He says: “This melody, with its piquant and unforeseen march, its fantasies and its somersaults, its designs and gracious flowers; this harmony with its system of chords of crystalline transparency, with its plagal and frigid cadences, which open to the heart such vast perspectives; this rhythm, which so easily takes its wings and disports itself in illimitable liberty, so capricious in different forms of movement,—what is all this but the portrait of the Russian people? May we not see reflected there, as in an unknown microcosm, the rude and alluring liberty which characterizes the Russian; his spirit clear and sober, his need

of ample space, his antipathy for everything compact and sordid? In fact, this opulent musical flowering, this irrepressible variety of creations springing spontaneously from the soil, when compared to our sterility in the plastic and figurative arts,—do they not show the depth of our intimate life, the rich lyric quality of our nation, concealed under the rudeness and misery of antique form? With us nature lacks the picturesque; our costumes are abominable; all our organization disrobes itself before the brush of the painter or the chisel of the sculptor, but our popular chant offers an accent so profound, a variety so seductive and a novelty of form so perfect that we can look ahead to the future with entire confidence and contemplate with assured glance the artistic destiny of our country. Our national song is a sure guarantee of the value of Russian music and suffices to prove our æsthetic aptitude. This testimony is not alone; we have with pride to congratulate ourselves upon a great Russian artist who, nourished by the aid of the popular song, has sought to preserve its character in immortal works, and by means of it to paint the Russian people in their most individual particularities, with inimitable perfection. This artist is Michael Ivanovitch Glinka.”

Another Russian writer, who, although a soldier, is also a practical composer, M. Cæsar Cui, has spoken of the popular songs from the technical point of view: “The Russian popular songs,” he says, “ordinarily confine themselves within a narrow limit of compass, rarely surpassing the interval of a fifth or sixth. The older the song the smaller its compass. The theme is always short. There are many which are limited to two measures, but these measures repeat themselves as many times as the length of the text requires.

“These popular melodies are sung by one voice or in chorus; in the latter case it is the solo voice which begins and the music is taken up by the chorus on its repetition. The harmony of these songs is preserved by tradition; it is very original. The different parts of the chorus are handled very freely, they come together in the unison, or form a chord, but often chords which are not full. In most cases the polyphonic melody terminates in the unison.

"The songs for one voice are frequently accompanied by a little stringed instrument named balalaika (a species of lute, with a triangular body, the strings of which are either pinched or put in vibration by means of a plectrum). As for the choral songs, it is very rare that they have an accompaniment; this part when it exists is executed by a species of hautboy, which improvises upon the theme of the melody a variety of designs in counterpoint, without doubt very independent of the strict rules of the art, but very picturesque.

"We might class the Russian popular songs in the manner following: Rounds, chanted choruses performed on festival days accompanying certain plays and certain dances; songs on occasional subjects, of which the wedding song is the kind the most cultivated; songs of the streets, serenades in chorus, jovial or burlesque; songs of the drivers or the rowers of boats; melodies for the voice, of every kind and character.

"I have already incidentally said a few words of the intrinsic value of the Russian songs from an æsthetic and artistic point of view; but I cannot forbear to insist upon this subject. It is truly something inestimable, their variety, the expressive sentiment which they contain, the richness and the originality of their themes. Some of them are distinguished by their rude energy, at times of an abandon, savage and without rein; at other times of a tranquil and majestic dignity; others are gracious and sympathetic or even sweetly gay; many are characterized by a profound melancholy. One can imagine the grief-seeking impression, the passive submission to the rigors of a cruel destiny. Others embody a beautiful ideal emanating from the course of all poetry, without trouble, without disturbance; a beautiful spirit and loving heart; others again are solemn, dignified, grandiose, and they are full of inspiration."

This popular melody, of which the Russians are justly proud and which is so curious in all points of view, has been very naturally made the object of a number of labors of an interesting kind. Very distinguished artists have published a number of collections of popular songs, the authentic text of which has been sought out and transcribed with the greatest care and harmonized with a tact and a capacity which has carefully preserved their style, their color, and their character. The oldest

of these collections is that of Pratsch, a distinguished musician of Prague; he brought together not less than one hundred and forty-nine songs, published for the first time in 1790; he made a second edition in 1815, in two volumes. It was from this that Beethoven took the Russian themes which he used in his quartettes dedicated to Count Razoumowski. The composer Balakireff made, in 1866, a collection of forty songs, and M. Rimsky-Korsakow has collected another of one hundred songs. I will not stop to mention all the publications of this character.

Religious music, which, with the popular songs, has been one of the essential elements in the modern art of Russia, has been studied with not less care by the masters of the young school. Sacred and secular are mixed together in a great variety of forms and we find in a large number of songs and of national melodies the forms and tonalities of the ancient Greek music. M. Herman Laroche states that the Dorian mode (the scale on mi without accidentals), the æolian or hypo-Dorian (la minor without the leading note), and the hypo-Phrygian (sol without sharp fa), are found in this popular music.

It is quite unnecessary to say that the religious music has given rise also to numberless publications and interesting essays. By the efforts of the Imperial Chapel of St. Petersburg there have been many good editions of the sacred chants of the Russian church harmonized in different fashions; and a society of "Amateurs of Ancient Russian Manuscript" has published in fac-simile examples of ancient musical grammars. Scientific inquiries have not stopped here. A number of memoirs upon this subject either have appeared separately or been inserted in the bulletins of the different societies of savants. On the other hand the Prince Nicolas Youssoupow, well known as a dilettante, has written in French a "History of the Religious Music in Russia" (Paris, 1862) in a style unfortunately a little laborious, but it is accompanied by a selection of ecclesiastical songs ancient and modern; and we can also mention with praise another work, very important and interesting, which P. Dmitry Razoumovsky, professor in the Conservatory of Moscow, has published in Russian (1867-68) in two volumes, and later on we have from the same writer a valuable memoir upon the famous chorus of singers at the concert of the czars in Moscow, which preceded in a direct line the present Imperial Chapel.

This essay informs us that from the fifteenth century the court of Moscow maintained a chorus of singers, and that in the century following, under the reign of Ivan the Terrible (who, by the way, was a composer and to whom is attributed at least the music of one canticle), this chorus was very well composed. "At first," says M. Platon de Waxel, "it consisted of only thirty singers, but at the commencement of the seventh century this number was doubled. They never sang all together; divided into distinct choirs of twelve or twenty-eight voices each, they served the different churches upon which the court attended. Two of these choirs were attached to the person of the sovereign, the Czar Alexis (who, like his son, Peter the Great, loved to sing at church), brought to Kiew musicians who introduced in his chapel the modern notation. The chant for eight or twelve, or even twenty-four real voices, gained so much success that the singers of the court were celebrated far and near. A large number of Polish songs were translated into Russian by the celebrated Simeon de Polotsk and set to music by the singer Vassili Titow. They also sang much original music of the Polish composers. Under Peter the Great many choirs attached to the private churches of members of the imperial family were dissolved and at the death of the great monarch his particular choir, composed of more than twenty voices, which accompanied him in his journeys and in his campaigns, was also suppressed."

It is well known that the choir of the imperial chapel had become very celebrated and that the voices were of a character and compass absolutely exceptional, chosen with care among the most beautiful of the peasant voices of the Ukraine, the province where the voices are finest. Concerning the effect produced by the musical performances of these singers we have the enthusiastic testimony of the French composer, Adolph Adam, who was admitted to hear the chorus during the sojourn which he made in St. Petersburg.

"The religious music," said Adam, "is that which surpasses all other kinds in Russia, because it alone is typical and in no sense an imitation of that of other nations, at least as to the execution. The Greek rite admits no kind of instrument into the church. The singers of the chapel of the emperor never

sing any other music than that of the offices and have consequently an extreme capacity of singing without accompaniment, with a justness of intonation of which it is impossible to form an idea. But what gives an inconceivable strangeness to this execution is the nature of the bass voices, of which the compass is from the last A of the piano to C below the line of the F clef; these, doubling in the lower octaves the voice of the ordinary bass, produce an incalculable effect. These living contra-basses never rise above their role of chorus singers. The voices taken separately have an intolerable coarseness, but their effect is good in the mass. The first time that I heard this admirable choir I was seized with an emotion which I had never before experienced, and the first few measures of the piece brought tears to my eyes; afterwards, when an allegro came to warm them up and these thunderous voices boomed away like great guns, I found myself of a tremble and covered with a cold sweat. Never had the most formidable orchestra produced this strange sensation, and of a wholly different kind from any which I supposed music was capable of producing. The tenor voices are far from being as perfect as the bass voices, but they are, nevertheless, very satisfactory. The soprani are vigorous and there are some very pretty solo voices among the boys. In fine, the chapel of the emperor is an institution unique in the whole world."

One of the artists the most influential in securing the perfection of this chapel was the celebrated composer Bortniansky. It would be an injustice, however, not to mention with him another artist extremely remarkable, Maxime Soznovitch Berezovsky, older than he by several years, who with him was one of the fathers of the musical religious art in Russia. Born in the Ukraine somewhere about 1740, Berezovsky was admitted at an early age into the imperial choir, where the beauty of his voice and an aptitude for composition attracted the attention of the Empress Catherine II., who at her own expense sent him to Italy for completing his musical studies, which had been commenced at the Ecclesiastical Academy of Kiew. He then went to Bologna, where he remained many years, and where, under the excellent director, Padre Martini, he acquired a great capacity in the art of composition. On

returning to Russia he composed a large number of religious compositions, which distinguished themselves by their elegant form and the sentiment of which they were full, and he undertook the necessary reforms in the execution of the chant of the Russian Greek church. In this he naturally encountered a great variety of obstacles, and Fétis thinks it likely that it was in part chagrin, at not having been able to accomplish what he sought, which led to his premature death. I am not able to say how much justice there was in this assertion, but it is quite certain that Berezovsky is today considered as one of the greatest composers of sacred music in his country.

As to Bortniansky (born in 1751, died in 1825), he is properly one of the musical glories of Russia, and in his line one of the most original artists. He also was a singer in the Imperial Chapel, having been admitted there when he was scarcely seven years of age. Noticed by the Empress Elizabeth, he was confided by her to the Italian composer Galuppi, then master of the imperial music of St. Petersburg, who undertook his musical education. Galuppi having quitted Russia in 1768, the Empress Catherine II., unwilling that the study of the young artist should remain incomplete, sent him to rejoin his master in Venice. After having lived there some time, Bortniansky, by the advice of Galuppi, went to study at Bologna, at Rome and at Naples. During this long sojourn in Italy, which lasted not less than eleven years, he commenced to write a very large number of compositions in the Italian form and style; church music, piano sonatas, different pieces, etc. In 1779 Bortniansky returned to Russia, where he was immediately made director of the choir, which in 1796, for the first time, received the title of the imperial chapel. He retained the direction even to his death, that is to say, during almost half a century, and it was there that he acquired the just celebrity which has attached to his name. "In all this which he had produced previous to his return to Russia," says Fétis, "he was inspired by the Italian music of his time; it was only at St. Petersburg that his genius revealed itself in all its originality. The choir which he was called to direct had been organized under the reign of the Czar Alexis Mikailovitch, but although already ancient, it left much to be desired by the quality of the voices

and the finish of execution. Bortniansky hunted up singers from the Ukraine and from different provinces of the empire, chose the most beautiful voices and by degrees developed an execution the perfection of which had never before been imagined. Among the works of Bortniansky are forty-five psalms complete, in four and eight parts, which are remarkable for originality."

Bortniansky had for a successor in the direction of the Imperial Chapel Theodore Lvoff, an artist very distinguished, and father of the general, Alexis Lvoff, who himself succeeded his father in this employment and who, a virtuoso of exceptional grace upon the violin, and a remarkable composer of religious music known by many works, was above all celebrated as the author of the national Russian hymn, so justly popular today in France. Later on I shall have more to say of this interesting artist.

II.

In France we were born to a national musical life more than two centuries ago. The regular foundation of our opera goes back to the year 1671; the work justly considered as the first manifestation of opera comique, "Les Troqueurs," was represented at the ancient Opera Comique in 1753, and since then there has been a constant succession of strong or charming musicians who have carried the flag of national art to a very high point. One might say that it is since a century, that is to say, since the creation of the Conservatory in 1784, that we have really possessed a national school, a group of artists united by the same ideas, by the same tendencies, marching toward the same end, professing the same principles, and giving, musically, the promise of a nationality very real, very accentuated. On this point it is sufficient to recall the names of Berton, Lesueur, Mehul, Boieldieu, Catel, Nicolo, Hérold, Auber, Adam, Halévy, etc. That is to say in style, color and character our music is truly French and does not resemble either the Italian music or that of Germany.

Other national schools have also their individuality. The German art powerful, nervous, full of grandeur and poetry, expresses itself above all in the form of symphonies and oratorios; Italian art, exquisite, charming and full of seductions, conceals

its lack of profundity by an enchanting grace, and manifests itself above all upon the theater as well as in cultivating religious art. Thus even down to the recent times we have three flourishing and distinct schools, the German, the Italian, and French—the latter the latest arrived and the youngest in date.

More recently these things are changed. Since the death of Weber, Mendelssohn and Schumann, the German school has disappeared, leaving only one colossal genius, as unequal as powerful, the author of "Lohengrin" and "The Ring of the Niebelungen," dead himself at the present time, and it remains only to say that a single artist, however great he may be, cannot himself represent a school. Now who are the successors of Richard Wagner? I do not know, for my part, and I see, scattered around in Germany, three or four artists more or less distinguished: Johannes Brahms, Carl Goldmark, Richard Strauss, assuredly incapable of continuing or renewing the exploits of their predecessors, and even their names pale significantly at the remembrance of such giants as Bach, Händel, Haydn, Gluck and Beethoven.

On the other hand the Italian school also recommends itself by many glorious artists, Palestrina, Scarlatti, Pergolese, Porpora, etc., but the Italian school drew its last breath with the accents of Rossini, Bellini and Donizetti. There also we find a man of genius, a powerful and warm inspiration, the pathetic author of "Rigoletto," "Aida," the "Mass" and the "Requiem," but precisely because this genius is so sparkling, so vigorous, he has by his presence alone demonstrated the feebleness of all those who move about him. In reality Verdi remains a glorious exception in the country of Palestrina, as Wagner was left a glorious exception in the country of old Bach. Observe me well, I do not pretend that they have no other artists than these, but I say at this moment, at least, they have not, properly speaking, a school.

France alone stands in the breach. (Lest I should be accused of artistic chauvinism let me call the distinguished names which make French music glorious: Gounod, Berlioz, David, Thomas, Bizet, Delibes, Lalo, Guiraud, Poise, Saint-Saens, Massenet, Reyer, whose works for the most part have gone throughout

the world during nearly forty years.) She alone preserves a true school of music, laborious and productive, except that far from her at the other extremity of Europe, in the vast Russian empire, the last born of the artistic civilization, one sees, all of a sudden, a crowd of young musicians of singularly vigorous temperament, devouring activity, prodigious fecundity, of a sentiment very original and personal, who claim their place at the great banquet of art, and who come to take it there by proving at the first stroke that their works are of such excellence that this position cannot be denied them.

Nevertheless, we are not to conceive of all this as a case of spontaneous generation. In art, on the contrary, incubation is long, but the Russian artists have had a very considerable advantage. Profiting from the labors of their predecessors, Germans, Italians and French, finding already for their use a technic which these generations had been centuries in preparing, they have been spared long periods of experiment and have taken hold in such spirit as to form at once an art, robust and individual. On the other hand, living many years retired among themselves, not having intermingled with the great intellectual movement which since the Renaissance has renewed the old European world, they have labored in silence, incubating as one might say, until such time as they were able to break forth with these splendid works, although with the force of surprise. If we add to the technical mastery of their works the essential originality which they show, and the peculiar flavor which they have carried into their exercise of art, to which it communicates a new and unforeseen note, we shall comprehend without difficulty the success which has greeted their works.

Moreover, the musical sentiment of the Russian people is natural and very deep; this is shown by their songs and popular melodies, of which I have had occasion to speak before. It was then inevitable that, with the progress of civilization, this faculty should manifest itself in a high and truly artistic sense. They have not been without their encouragements, for since a century and a half music has been an object of care of all the sovereigns who have succeeded to the throne of Russia. The Empresses Anne, Elizabeth, Catherine, the Czars Paul I. and Alexander I., not to mention others, used their utmost efforts

to propagate in that country taste and culture in musical art, calling to their aid as directors of the opera or masters of the chapel or conductors of music of the sovereigns the most celebrated foreign composers, such as Galuppi, Martini (*Lo Spagnuolo*), Paisiello, Sarti, Cimarosa, Boieldieu, Steibelt, and bringing with them at great expense the most celebrated singers and virtuosi of the world. All this excited the love of music with a people naturally endowed in this direction and facilitated their education by creating the means and materials of execution, the result of which is seen in the appearance nearly a century ago of one opera which is considered to be a master work. I speak of the famous opera of Glinka, "A Life for the Tsar," which was the splendid signal of the emancipation of national art.

(Here Pougin goes on to mention the difficulties of procuring precise information concerning the work of these different composers in Russia, and cites a list of works in French which contain a certain part of the information. The most important of these are certain works giving a chronicle of the theatrical representations in St. Petersburg, and the French writing of M. César Cui, "La Musique en Russie," published in Paris by Fischbacher. He then goes on to give particulars of several of their operatic composers who wrote Italian and French operas in Russian, the first being a Neapolitan, Francesco Araja, who was called to St. Petersburg in 1735 and remained there for thirty years, during which he wrote a considerable number of Italian operas, of which Pougin gives the names of seven. At length, in compliance with the expressed desire of the Empress Elizabeth, he produced an opera in the Russian language which was the first composed and sung in that language, so far as known. This was in 1755. During the reign of Catherine II. the most prominent composer was Galuppi, who only remained a few years, being followed by Paisiello, who lived there about ten years and here he wrote ten of his best operas. The next composer on the list is Sarti, the master of Cherubini, who was called to St. Petersburg and wrote first a psalm and a *Te Deum* in the Russian language, which were performed somewhere about 1786. A little later he composed a Russian opera, "The Glory of the North." At this time also

he was commissioned by the Empress Catherine to organize at Katerinoslaw a conservatory upon the model of those in Italy. After Sarti the next Italian composers living in Russia were Martini and Cimarosa.

They say that the Empress Elizabeth, when any of her friends found it impossible to be present at one of the spectacles of the court, "struck" them pitilessly for a fine of fifty rubles, the consequence of which was that Russian society became very enthusiastic over the Italian presentations. And the empress made it her business to attract to Russia some of the most famous singers, such as Marchesi, Bruni, Gabrielli and others. Moreover, while fostering Italian opera very cordially, the Empress Catherine devoted great attention to opera in the Russian language, an effort perhaps more enthusiastic than discreet on her part, since with her own hand she wrote the poems of no less than five operas in the Russian language. One of these, entitled "Fedoule," was set to music by a Russian composer, Fomine, author of many other works, of which, among others, a comic opera entitled "The Miller of Ablecimow," presented in 1779, became very popular. Quite a school of smaller Russian composers sprang up about this time, who exerted considerable influence on the progress of the art. In 1803, under the reign of the Czar Alexander I., Italian opera was replaced at St. Petersburg by French opera, and Boieldieu was put in direction, where he remained for eight years, during which he wrote nine operas in French. His successor was Steibelt, in 1811.

During all this time opera remained entirely in the hands of foreigners. Many Russian works were written by Italian composers, but it is easy to see that none of these works had in it or could have had essential national qualities. In spite of all this long list of composers and works, and this long period of time, the true beginning of Russian opera is found in the work of Glinka, "A Life for the Tsar." It is a curious fact that one of the operas of Cavos was upon the same subject, "Ivan Soussarine," and among his other works are the following titles: "The Ruins of Babylon," "The Phoenix," "The Force of Elias," "The Prince Invisible," "The Reign of Twelve Hours," "The Unknown," "Love and the Post," "A Queer Embarrass-

ment," "The Cossack Poet," "The Three Hunchbacks," "The Daughter of the Danube," "The Fugitive." All these were written upon Russian text. He also wrote one opera upon a French text, "The Three Sultans." M. César Cui has the following in appreciation of the music of Cavos: "His operas are of a style more large than those of his predecessors. They contain more wealth of melody and instrumentation; we find in them the evident intention of assimilating the Russian element, but at the root they are Italian above everything else. Many of those operas of Cavos had a great success and remained in the repertory during a certain number of years at the beginning of this century. They are now forgotten. Just before the appearance of the work of Glinka there was another brilliant Russian composer, Berstovsky, author of seven operas, of which one at least, entitled "The Tomb of Askold" (1835), became really popular and gained for him almost a brilliant renown. But Berstovsky, although well endowed with inspiration, an elegant and gracious melodist, had not the technic necessary to develop his music to satisfy the demands of an educated musician. He neither knew how to develop an idea, to construct a piece, nor how to combine voices and instruments in a way to produce a truly dramatic effect. He was, in short, a distinguished amateur rather than an artist in the true sense of the word. Thus we come to Glinka, and it is by his "A Life for the Tsar" that Russia was revolutionized and for the first time began to enter into what we might call, to borrow a diplomatic term, "the concert of the European nations."

ON THE VALUE OF AUXILIARY NOTATIONS IN THE EARLY STAGES OF PIANO- FORTE MUSIC.

BY CARL FAELTEN.

In reply to the question whether I am quite sure that the instruction in my first books of "Fundamental Training" is better communicated by the aid of the auxiliary notations there employed than by the staff, allow me a few words, leaving to a later occasion a fuller exposition of the principles and methods of my work.

I begin with a categorical answer to your question and say that I am quite sure that for the first year of instruction the exclusive employment of auxiliary notations, as used in our fundamental course books, is far superior to staff notation as a means of imparting primary musical knowledge of sufficient reliability and completeness.

I consider the staff notation a wonderful creation of the human mind (in spite of Mr. Guilford), and in my conviction the only permanent medium possible for definite and compact indication of musical thought, expressing in one sign rhythmical quality, tonality, interval relation and register. However, the very fact of its indicating so many different essentials in one sign makes the staff a very precarious and dangerous means for primary instruction. Its premature employment is, in my opinion, one of the principal reasons that so few people are able to read music correctly and fluently. During the first year of instruction the pupil should be made familiar, above all other things, with musical facts and with the proper vocabulary of these facts, the vocabulary being, of course, an indispensable requisite for positive knowledge for giving evidence of the same.

The acquisition of a definite nomenclature and its ready application is one of the objects for which we are using the vari-

14) AUXILIARY NOTATIONS IN EARLY STAGES OF STUDY.

ous forms of auxiliary notation in our "Fundamental Training" and Reader. It is quite natural that those forms of notation should look rather puzzling to you at first, though I am sure you will find your way quite easily after some routine explanation. Whether our forms of auxiliary notation could be improved is an open question, but anyway merely a matter of secondary details. Even our youngest teachers find no difficulty in teaching the course with the use of these notations and the children under their charge understand them perfectly well and like them, as each kind of notation is based on the employment of their wits.

I think you would be pleasantly surprised if you could examine a number of our children of average ability and ascertain how much substantial knowledge and skill they command even in their first year of study. Those who commenced in our course two and three years ago are today in the average much better staff-readers, and show far more musical intelligence, than those who have studied for the same period (and often longer) in traditional courses, as far as my own observation goes in almost daily experience.

We by no means drop the use of auxiliary notations entirely after the first year of instruction, but find their employment very beneficial in connection with the subsequent study of staff notation, harmony, transposition and for general review purposes.

THE OPERA IN FLORENCE.

BY MARY TOWLE DAVIS.

Thomas Carlyle said: "Observe how all passionate language does of itself become musical—with a finer music than mere accent; the speech of man even in jealous anger becomes a chant, a song."

One is strongly reminded of these words in Italy—the land of song, where music seems to be in the very air. Even the calls of the numerous street venders, as they sing out their wares, take, now in a major, and then in a minor key, some form of a beautiful cadence. And so much is music made a part of their everyday life that it would be quite possible to know what operas are being given even without the aid of newspapers by hearing these good people singing snatches of a soprano, or a tenor solo, while at their work, or wending their way home in the evening.

The opera season commences early and frequently is not finished until the first of May. This is influenced, to a certain extent, by the many foreigners who visit Florence in the spring. A certain number of operas are welcomed every season like old friends; operas perfectly familiar to every one—even the "contadino."

The staging is never elaborate. One might be led to expect from a nation whose forefathers were so artistic—in fact a nation who equal or excel any of today in art, to see the most beautiful tones, tints and artistic draperies and scenic effects. On the contrary, one is impressed with their utter indifference to these details. The Italians' favorite colors are glaring reds and greens, not delicate tints, as with us. An American who sees their chorus for the first time is not infrequently moved to laughter by their grotesque appearance. The majority are not young, or even have the appearance of middle-aged persons with all their make-up. Their costumes, generally the property of the opera house; the changes in dress

frequently obliged to be made quickly. You can easily imagine the ludicrous effect when the curtain rises, and in the short time before the downward stroke of the conductor's baton, you have time to notice that the tall man or woman has by mistake received the short costume; or if it should prove to be a scene of sword and helmet, when all should look so brave, you discover the little man almost oblivious under the big plumed hat which seems to rest upon his shoulders.

You forget all shortcomings when they begin to sing, and realize the advantage derived from having permanent and regularly trained chorus prepared to sing at all times, no matter who the soloists, and there is such perfect unison in tone and time the comical appearance that they present is forgotten in admiration of the beautiful music. And if Italy's finest conductor, Signor Leopoldo Mugnone, happens to be in the conductor's chair, one may expect the finest and most artistic interpretations. You will also hear these choruses singing as they take a row of a moonlight night on the river "Arno." An Italian would call it "Una passaggata nella barca," which, taken literally, means "a walk in a boat."

The cheapness of opera and concerts and the interest shown by all classes leads one to muse on the advantage to be derived from hearing works repeatedly—even if not always with the best of artists—as the quickest and least difficult way of educating the masses and instilling in their minds a love for the best composers. We poor Americans who leave friends and home comforts to come here for study, because our money goes much farther, notice soon not only the love and interest but also the intelligence shown in music by the poorer classes of Italians. What factory or kitchen girl or stable boy ever dreams of going to our best operas or concerts? Here, as well as in Germany, they will talk intelligently, from having heard frequently Verdi's, Rossini's or Wagner's operas. With prices so trivial all can attend, from the man of family who can afford a box to the servant who pays his or her admission, and if too late for the free seats on the floor he has choice of standing in the space allotted for that purpose, or going in the boxes in what we would call the gallery. In this

portion you will also see many poor soldiers, who perhaps are not receiving more than twenty cents a day. If not perfectly familiar with the opera, you will see them with libretto in hand following every word, listening to every note, completely absorbed, and intent on mastering the meaning of solos and orchestra. They so love their music that they will cheerfully be content with a glass of "vino chianti" and a bit of "pane scuro" (black bread) if they be enabled to hear their favorite "Gioconda," "La Traviata," or any new works being given. Also to this portion of the house one learns to look for approval or disapprobation. Sometimes the truest and strongest criticisms come from the galleries—criticisms that complimentary boxes and paid applause cannot control. By their constant hissing or crying "Bis, Bis," they will compel certain portions of opera to be repeated in spite of efforts of orchestra and artists to the contrary.

I remember one occasion a certain opera being given with best of artists, consequently the price of admission had been rather high. On the last night it was advertised at usual price, and, of course, the house was crowded. One could see the happy faces of the family group, or in the cheaper part of the house the "contadino," with his sweetheart beside him (arrayed in her unique but beautiful and artistic finery, of which the black lace mantle, arranged gracefully upon the head with fancy pins, the brilliant kerchief around the neck, and typical hoop ear rings formed no small part of the costume), all with expectant, eager faces, in anticipation of the pleasure before them.

For reasons which seemed sufficient to the one who came before the curtain to explain matters, the opera had been changed. The audience listened quietly until the speech was finished, and then, considering the excuse a lame one, with one accord set up such an uproar and demand for the other that after struggling along amid deafening shouts and hisses, the opera was changed to the one advertised. What did it matter to them if late before the raising of the curtain or wee small hours before the last act finished?

Sleep is nothing to an Italian, anyway; and yet everything.

They can stay awake all night or drop to sleep any moment, anywhere. I have seen at opera the guard between the free and reserved seats sleeping peacefully, standing with hands resting on the dividing rail, utterly oblivious of all. I suppose this is a demonstration that music has power to soothe as well as charm.

In Italy all operatic strikes must take place before the hour of noon. All operatic strikers after the hour of noon are arrested and confined in jail until noon the next day.

The Florentines are most profuse and sincere with their praise, and just as severe if displeased in the rendering of certain passages. Unlike our nation, they express their displeasure by exclamations. Not infrequently you hear "cane" (dog) while some poor artist may be doing his best. And yet, withal, they are very kind. If it is a debutant, or one of their old friends whose voice is a thing of the past, they usually show the greatest kindness and patience for all shortcomings.

To foreigners, when students, they show every kindness, but when they appear as young singers it is evident that they prefer making the pathway easy for their own. And it takes a brave heart and more courage than falls to the lot of most singers to face their audiences. Opera and concerts, unlike in Germany, commence very late. Who that has been in Germany does not remember the comfort of going almost before it is dark and returning home by 10:30 or 11 o'clock? In Italy all music commences late, and if an opera like "Lohengrin," it is 1 or 2 o'clock before it is finished. Italians like a long rest after dinner, generally an hour or more. After sufficient repose they saunter leisurely to the opera, newspaper in hand, which they peruse between or during acts if the music is not sufficiently interesting. The opera will be advertised to commence at 8:30. You may prepare yourself for any time between that and 9:30. The Italians are never in a hurry.

First nights! We all know the delays, the lateness of the hour of commencing and returning home. How we hesitate, then go. My impressions of a first night in Florence supercedes all others. It was Verdi's dear old opera, "Traviata," which is as familiar to the Florentine as his letters. Signorina

Bellincioni as Violetta, who added to her beautiful voice the gladness in her heart of returning home after an absence of six months with the pleasant and bitter experiences that an engagement of any length means to a great artist; "Traviata" given in the "Politiana," where the audience controls, more than in any other theater, compelling aria or orchestral part to be repeated over and over, and any thoughts of time completely ignored. On this particular night the house was literally packed, as much to welcome the sweet singer as to hear the opera. Of course there was great applause and an unusual amount of floral tributes when she made her appearance. At the commencement a glance at the clock told me that the hour of 10 had already arrived, and a feeling of despair took possession as we thought of the remaining three acts, and a faint wish our supper had not been eaten so early; and a fear arose that before the evening was over we would overcome our disgust and try a cup of muddy coffee or cakes that were being offered with all the grace and politeness of a true Italian.

But as we noticed the happy faces in the audience we ceased to remember it would no doubt be many hours before the opera was finished, and we joined with pleasure the welcome to the sweet singer, the artist at that time a stranger to us.

Opera houses and concert halls are very plentiful in Florence. The opera houses Pergola, Pagliana, Politiana, Erena Nazionale, Salvini and Philharmonica concert hall being the favorites.

At the Pergola one's best gown is in demand. For here you see the finest toilets if you do not hear the best effects in music—as you will in the dear old barn of a Pagliana, which is the largest, the plainest and has the best accoustics of any in Florence, and equal to the Scala at Milan; it is also a general favorite with all music-loving people. The Pagliana is quite barren of draperies, has but little upholstery, and that of the most simple kind. Row after row of boxes reach from the floor to the concave ceiling. One always hears with pleasure that a new work, or singer, is to be heard for the first time here, for the Pagliana is built so perfectly that it gives back every tone so true, and alas the false intonation and throaty tone, as well as those of the pure limpid quality, and free de-

livery. Here, on first nights, the audience will be composed mainly of those with artistic tastes, who come to judge composer and singer.

The Erena Nazionale is a general favorite. It is a small common theater, with ground or dirt floor, and furnished with simple cane-seated chairs. In the winter one often attends some of the best operas here, although this only happens when all others are occupied; and also I must acknowledge here I have witnessed some really good circuses (not Barnum's). The Erena Nazionale is called an open-air theater. At the top, above all boxes, are spaces of about five feet, not enclosed excepting by pillars a short distance apart, and upon which rests the roof. Gentlemen are allowed to smoke during opera. Perhaps that is why it is such a general favorite. For what is more comfortable than to smoke and resort to the newspaper when tired of the music, or listen to an interesting part through wreathes of smoke with half-closed eyes. The ladies, also, are very comfortable in their boxes, and could thoroughly enjoy the music; but the whiffs of smoke, wafted from the floor of the house, make us wish at least this had been one of the favors denied, and we are certain of sympathy when it is known we are compelled to cease our chattering between acts, keeping our mouths closed, or prepare ourselves for an irritated throat next day from the amount of smoke inhaled.

The Politiana is something similar to our American theaters in arrangement. You frequently hear expressions to that effect from our people, who are pleased to see anything that has the least resemblance of home.

The Salvini is a small home-like theater, named after their great actor, whose home is only a short distance from Florence. By the first of November everyone has returned to the city, and our concerts and opera soon commence. We welcome among the artists many old friends, as well as many who are before the public for the first time. For the latter our heart warms with sympathy, not only because some may be of our own country, but also for the interest that abounds and exists between student and singer, not only in this city of sunshine and flowers, but the world over.

LEIPSIK AS A STUDENT HOME.

(After two years' acquaintance.)

BY MAUD H. CHAMBERLAIN.

The American student contemplating a year or more of study abroad is naturally confronted by two questions, which should be conclusively settled prior to his departure, namely, What city offers to me the best instruction, at the same time giving me the advantage of hearing leading artists, and the works of the famous composers, both of the classic and the modern school, and in what city can I live most comfortably and, it may be, most economically?

The instrumentalist usually finds his way to the large cities of Germany and Austria, while voice students prefer London, Paris or Italy. Of all the cities perhaps none presents itself so attractively as Leipzig, where at the present writing several hundred Americans are perfecting themselves. Many, indeed I may say most of the modern composers, have been educated here, while others have spent some of the best years of their lives, and have composed some of their best works, within the walls of this old city.

As the student must decide between private instruction and a conservatory course, and as this institution is one of the oldest in existence, it may be well to understand some of the methods of work pursued here.

The Royal Conservatorium was established in 1841, and is under the direct supervision and control of his majesty, King Albert of Saxony. Upon the teachers' roll the names of Mendelssohn, Schumann, David, Klengel, Jahdassohn, Reinecke and Paul are prominent.

Many advantages are here offered to the new comer. Tuition is \$90 a year, payable every four months. The school year begins after Michaelmas, about October 1, and continues until Christmas; the second term expires at Easter, and the third

term begins after Easter and continues until October 1, with a vacation of a week at Whitsuntide and six weeks during July and August. Before severance with the Conservatory can be made a pupil must hand in a written notice three months in advance.

Each pupil is entitled to two lessons a week in each subject, and he is privileged to take up as many subjects as he can carry. The study of theory is obligatory. A chorus of the students is organized each year, but this has not of late proved a success. A large orchestra of young men is under the direction of the very able kapellmeister and composer, Hans Sitt. This is not open to girls, however. Two public recitals are given each week in the conservatory hall, by the more advanced pupils, to which all students have access. In addition to these the twenty-two Gewandhaus orchestral concerts, held every Wednesday morning during the winter season, are free. Tickets are also given every ten days to the Leipzig Opera House, that is, unless they are already sold out.

As to instruction and instructors. In the piano department Reinecke is too old to attempt a great deal. True, he received a few advanced pupils in his house, but his health will not permit more, so Johannes Weidenbach and Teichmüller are best known.

Director Hans Sitt, Hans Becher and Arno Hilf, with their assistants, have charge of the violin department. Paul Klen- gel has the 'cello and Dr. Jadasohn and Herr Schuck head the list in theory. Dr. Paul gives a lecture on musical history once each week. From experience (I speak from a piano stand- point) a newcomer, if wise, after selecting a teacher will insist upon having him, otherwise his lessons are arranged to suit the "Direction."

Weidenbach is a man past fifty, who, having graduated from the institution some thirty years ago, has been teaching here ever since. As a man he is thoroughly honest in conviction and has a way of making his pupils work very hard to attain results. But as to methods of technic, he follows along just the same lines he himself pursued and shows no particular interest either in modern ideas or the great artists which one hears there from time to time. He puts technic before tonal

quality, or musical interpretation. Many, I may say most, of his pupils manifest a stiffness of wrist and forearm, which seems



MR. S. JADASSOHN.

to grow worse instead of better as they advance. They are often criticized as being cold and emotionless, but are invariably sure of the subject matter which they render.

As a foundation Weidenbach uses Knorr's technic, devotes a year or more to the sonatas of Clementi, Mozart and Haydn, interspersed with a little Beethoven, Gade, Schmidt, Field and Chopin. He devotes every other lesson to Etudes, following along the lines of Doering, Duvernoy, Loeschhorn, Bertini and Czerny's *Gelaufigkeit* and *Fingerfertigkeit*. In his four years' course he begins work in Bach at the end of the second or the beginning of the third year. I speak so positively, because whatever the stage of advancement of the pupils who come to him they must all travel over the same road. He usually hears from six to twelve Etudes at a time.

Teichmüller, who was formerly a pupil of Bruno Zwinscher, is newly here as master, having taken the latter's place upon his retirement more than a year ago. However, by the introduction of new and original ideas of his own and the most modern and approved methods, he has already made an enviable reputation for himself. Not only that, but it is the general opinion that the time is not far distant when he will necessitate quite a revolution among the entire corps of teachers.

A friend of mine went to Carreno for advice as to the best teacher in the conservatory, and she replied by all means Teichmüller. He and Mr. Krause are the only ones who could give to her the technic attaining to artistic results. Another young man, who was to graduate under Zwinscher last spring, was left upon the latter's resignation under the tutorage of Teichmüller. He not only rendered the Chopin E minor concerto so admirably, but felt that his progress had been so marked, that he gave up his American plans and is remaining this year as his private pupil.

In theory Dr. Jadassohn has long held an enviable position, and I suppose has had no peer as a theorist and instructor; but he has now reached an age when he cannot give the patience to beginners in harmony. Pupils in counterpoint, canon and fugue are very fond of him.

Herr Schuck, cantor of the Thomas Schule and church choir, is also a very fine theorist, and as a teacher I believe has no equal. A great advantage to us is that he prefers to teach and speak in English. Herr Inasdorf is also a most excellent teacher.

Of the violin school I can say but little. The fact, however, that Hans Sitt stands at the head speaks for itself. Piano pupils preparing for their graduation and to play orchestral numbers must pass through very severe criticism in rehearsals under the baton of the director. He is very strict in upholding the highest degree of excellence in the institution.

Private instruction of the best may be had in Leipzig under Herr Krause, a former pupil of Liszt. His classes are large and composed for the most part of American and English students. His terms are higher than those of the conservatory. He gives two private half-hour lessons a week for \$15 a month.



THE LEIPSIK CONSERVATORY OF MUSIC.

He always gives pupils' recitals once a month, at his home, for the benefit of those under him.

Of concerts Leipzig is most abundantly supplied. The twenty-two Gewandhaus concerts form a sort of nucleus. Only artists of the highest rank appear upon this platform. The price of these concerts is two marks, or fifty cents.

Around this center one can group the series of concerts given by the several musical societies, and the sacred concerts, oratorios, etc., given by the different church choirs. Most prominent among the so-called "Vereins" is the Liszt Verein, which

gives a series of very high-grade concerts, from eight to twelve in number. The Philharmonic Society gives a series of from six to ten concerts under the baton of Winterstein. These rank well and are very popular. Students can attend these concerts for from twenty cents up to seventy-five cents. The Riedel Verein, a large choral society under the leadership of Dr. Kretchmar of the university, does very fine work, and with the aid of the best solo talent, presents some of the oratorios very acceptably. Music of the very best, with excellent boy choir, organ with Piutti and orchestra from the Gewandhaus, is rendered alternately in the Thomas and Nicolai Churches Sunday



CONCERT HALL OF THE LEIPSIK CONSERVATORY.

mornings. To all these add the independent concerts given by artists, perhaps twelve concerts of chamber music from the two string quartettes of the city (given every alternate Saturday night in the Gewandhaus), and a good stock opera company, and one has always as much music or more to listen to each week than he can perhaps digest.

The expenses of living can be made very much as one desires. To the student of limited means I would say there are several ways of living pleasantly. One can find room and board ranging from \$17.50 to \$25 a month. This means, of

course, board according to the German ways of living, five meals a day, etc. These pensions are often filled with students and many would choose more seclusion. In such cases many



A handwritten signature in cursive script, reading "Johannes Weidenbach". The signature is written in dark ink and is positioned below the portrait.

MR. JOHANNES WEIDENBACH.

rent rooms (with breakfast). These differ, of course, as to locality, but one can find a large pleasant room with breakfast and service at \$5 a month. Breakfast means coffee and rolls.

Dinners can be had anywhere from fifteen cents up to thirty, many like to get their own suppers, and can make expenses what they like. Upright pianos rent from \$2 to \$4 per month, and grands range from \$4 to \$5, according to worth.

The relations existing among Americans are most pleasant. The pastor of the English church and his amiable wife do much to make an otherwise lonely day most pleasant. Taken for all in all, Leipzig offers much, and I believe there is no city where one could become more thoroughly at home than here.

AN INTERESTING BOOK ABOUT BRAHMS.

BY EGBERT SWAYNE.

Greeted as a genius at his first appearance, by such competent authorities as Schumann, Liszt, Remenyi and Joachim, Brahms would seem to have had a most agreeable and flowery entrance into the Asphodel meadows of art. But the good omen was of temporary value only, for during the next twenty-five years the young composer found himself surrounded by an atmosphere of adverse criticism and a general denial of the qualities for which his work was most distinguished. Since the death of the great composer, however, a juster feeling in regard to his mastership and the essential beauty of his works is rapidly gaining ground. There is not as yet any good biography of Brahms, but in the little book upon which this article is founded, a reasonable number of particulars regarding the life of the master are to be found, also many charming portraits and intelligent criticisms upon his works from the first to the very last. All this has been done by Heinrich Reimann ("Johannes Brahms"), and the one hundred and three pages of large octavo have been published with a nice white cloth cover by "Harmonie," in Berlin.

Mr. Reimann is probably in error in regard to the first discovery of Brahms, or rather he passes over very lightly Remenyi's connection with that discovery, and very unjustly so in all probability. There have been, off and on this twenty years, contradictions flying about regarding the connection of Remenyi with Brahms in the early years, and undoubtedly some kind of a misunderstanding must have arisen to mar the early cordiality, because the two men were hopelessly unlike each other in temperament and taste. The facts seem to be, however, that upon one of his visits to Hamburg late in 1852 or early in 1853, Remenyi, who was already a violinist of some note, made the acquaintance of Johannes Brahms, at that time

a boy of nineteen. Brahms had already written several of his early works, including the sonata for piano and violin, the scherzo in E flat minor, and some other things, and upon playing these to Remenyi the admiration of the latter was unbounded and, with the impulsiveness peculiar to his race and character, he proclaimed Brahms to be a genius. Thereupon a warm friendship sprang up between Brahms and Remenyi and



HAMBURG HOUSE WHERE BRAHMS WAS BORN.

they went upon a concert tour, playing in all sorts of places; finally, as soon as practicable, they brought up at Weimar.

Remenyi, as a Hungarian, and especially as a Hungarian who had compromised himself in the revolutionary proceedings of 1848 (in consequence of which he had been compelled to flee to America) naturally had the entrée with Liszt. Accord-

ingly he went up to the Altenburg, but Liszt was not at home. A little later Liszt came to Remenyi at the hotel, where he and Brahms were staying; so, when the first greetings were passed, Liszt said: "I suppose you have not any too much money, have you?" And Remenyi said no, he had not any, to speak of. "All right," said Liszt; "you will come up to the Altenburg and stay with me. I have plenty of room for you."

"But," says Remenyi, "master, I am not alone."

"What," says Liszt, "have you perhaps a servant with you."



BRAHMS AND REMENYI.

From an Ambrotype made in 1852, loaned by Mr. Remenyi.



BRAHMS AND JOACHIM.

About 1855.

"Oh, no," said Remenyi, "I have a gaynioos" (genius).

"A what?" said Liszt.

Then Remenyi, in a tone still more deep and solemn, said: "A gaynioos."

"And what, pray, may that be?" said Liszt.

Whereupon Remenyi, with a candor that was one of his most charming characteristics, said: "Master, I have here with me the greatest composer since Beethoven, young Johannes Brahms, from Hamburg, and I have come to solicit your protection for him."

"And your gaynioos, also," said Liszt, "is he without money, perhaps?"

"Quite the same as I am, master."

"Very well, bring along your gaynioos to the Altenburg and we will see."

Remenyi says that at dinner that night Liszt recounted that interview in his own inimitable way, and the Princess Wittgenstein laughed until her sides ached at Remenyi's solemn assurance of the greatness of Brahms.

Another very touching incident in connection with Remenyi's advocacy of Brahms' claim to greatness he told me one of the last times I saw him. During this concert tour they went to



BRAHMS, 1862.



BRAHMS AND STOCKHAUSEN.

Hanover, where they played before King George, a notable amateur of music. Before the concert Remenyi had assured the king that Brahms was a genius of the first rank. After the concert was over and some of the Brahms works had been played, the king took Remenyi one side in a bay-window, and said: "Speaking of genius, Remenyi, yes; Brahms, no." When Remenyi ventured still to dissent, the king shut him off with the assurance that he knew what he was speaking about, that Brahms was no genius.

Twenty or thirty years after this it happened to Remenyi to call upon the old king, who had then become blind and was

living in exile in Paris. After Remenyi had played a little and there had been some conversation about old times, the king commenced quite solemnly to Remenyi, saying that he had a confession to make. Remenyi asked him what it was, whereupon he recalled this conversation at the end of the concert in the palace at Hanover, and the old king added: "You were right; I was wrong. Brahms is a great genius."

It is quite certain from other evidence that it was really Remenyi who took Brahms to Liszt in the first instance, and not, as this book seems to say, Joachim. William Mason has often told of the first appearance of Brahms at Weimar, on a hot summer afternoon, when they had traveled all night in a third-class railway coach from Hamburg, and had very little food. Liszt had looked over the Brahms trio and the sonata for the violin and piano, and particularly this scherzo in E flat minor, and had immediately conceived a great admiration for the talent of the young man; so he proceeded to play for him his sonata in B minor, then just written. This was a very special and particular favor, which Liszt bestowed upon the elect only. But poor Brahms, tired out with the sleepless ride, and overcome by the heat of the afternoon, found himself quite unable to keep awake, and in one of the most tender passages, when Liszt glanced around to see how he was taking it, found that he was fast asleep. This naturally dampened the Brahms enthusiasm in and about the Altenburg for some time, but it seems it was later on forgiven and the generous Liszt made the allowances necessary for overworked human nature.

Schumann's cordial welcome of Brahms has been quoted so much that it is hardly worth while to repeat it here, but in this book of Mr. Reimann much more is given than the extracts from Schumann's Journal usually printed. Schumann was some time preparing this article about Brahms, and in the several days after Brahms had visited him and played for him he wrote letters to different musical people.

To Dr. Haertel, of Breitkopf and Haertel, he says: "A young man has just been here who has taken us by storm with his wonderful music and his deep artistic conception, which I believe are destined to make the largest possible stir in the musical world;" and to Joachim he says that if he were younger

how happy he would be to take charge of this young eagle and assist in his flight; and in closing he says: "Now I believe Johannes is the true apostle, and that the innumerable pharisees of subsequent centuries will be unable to prevail against him." Again to Dr. Haertel he mentions in detail the compositions of Brahms, "such as piano pieces, sonata for pianoforte, sonata for pianoforte and violin, a trio and quartette and many songs, all of the most genial art. He is also a very extraordinary player."



BRAHMS, 1870.

It is evident from these letters that it really was Joachim who introduced Brahms to Schumann, and in one of the letters, dated October 13, 1853, Schumann especially thanks him for having introduced such a remarkable man to him.

Another of the early admirers of Brahms was Bülow, who was naturally attracted by the fiery strength and technical mastery of these early works of the great master, although after

the article had appeared in Schumann's Journal Bülow had written Liszt in a skeptical frame. He says: "Mozart-Brahms or Schubert-Brahms does not in the slightest disturb the tranquillity of my slumber. I await his manifestations. It is now fifteen years since Schumann spoke in terms very similar of the 'genius' of Sterndale Bennett."

But a few weeks later, on the 4th of January, 1854, directly



BULOW AND BRAHMS.

after the first meeting Bülow had with Brahms on the occasion of a concert which Bülow had given in Hanover, Bülow visited several days at Joachim's, and on the 6th of January wrote to his mother: "Brahms, the young protege of Robert Schumann, I have at last learned to know. He has been two days here and always with us; a very lovely, candid nature, and in

his talent there is certainly a special endowment from God, in a good sense." Two months later Bülow played in a soiree given at the residence of Frau Adeline Peroni-Glasbrenner, the first movement of Brahms' sonata in C major.

It was but natural that the music of Brahms should be slow to gain recognition. Its technical difficulty would alone have occasioned this, and while the songs are so full of melody and poetic sentiment, they nevertheless make great demands upon the players, and require of the singers certain serious qualities which are by no means always at command; and it was not until the production of the German Requiem in 1867 that the real



BRAHMS UPON THE STREET.



ABOUT 1895.

greatness of Brahms was unmistakably shown. This little book of Dr. Reimann contains a very satisfactory description of the Requiem and quotes Hanslick's verdict in regard to the work. He wrote: "Since Bach's B minor Mass and Beethoven's Missa Solemnis there has no work been written in this line which can be compared with the German Requiem of Brahms."

Of special interest in this book are the pictures of the house where Brahms was born, and of No. 4 Karls-gasse, in Vienna, where he lived for so many years, with photographs of the interior of the rooms. Likewise a number of small photo-

graphs, evidently taken by some amateur friend of Brahms, in the house or in the garden, and, above all, a very curious silhouette giving the liveliest possible impression of his sturdy and resolute figure upon the street.

The great value of this book of Dr. Reimann lies, however,



BRAHMS STUDIO.
In his residence, Karls-gasse, No. 4, III Vienna.

in its detailed discussion of all the works of Brahms from beginning to end, and it contains a systematic catalogue of his entire productions. It is therefore an excellent foundation for a Brahms library, and is, in fact, with the exception of the

"Life of Brahms," by Dr. Deiter, the only complete work upon the subject at present. The book is also illustrated by a number of photogravures of fantastic pictures which different artists have conceived as illustrating Brahms' *Fantasie*. These photogravures are of very questionable value as an artistic addition to the work, since they have so little to do with the case. There are a number of fac-similes of Brahms' manuscripts, and quotations from his letters, all of which will be read with interest.

The larger question of Brahms' place in the pantheon of art, now that he has acceded from the tentative position of most celebrated of living masters, I think we may safely leave for posterity to settle. It can be said against the works of Brahms that there is in them all a certain depth and seriousness of sentiment; and that lighter moods are very rare; also, that in his pieces for piano solo there are very few which are light in a true sense, or which appeal to the ordinary amateur mind. But then we have to remember that similar things have been said of every earnest master, and most of all against Wagner, yet his works have gained a certain currency, and when they are definitely cast down from their present high place in the operatic pantheon, where are the better ones to put in their place?

At least it can be said of Brahms that he was uniformly true to noble ideals, uniformly poetic and idealistic. In a sense beyond that of any master since Bach, he had a masterly technic of musical construction. He established a new era in piano playing by his works, which as yet are within the reach of only a few of our pianists. Yet the movement of things is in his direction. And I do not happen to remember of any case in literature where an author has shown himself poetic, idealistic, masterly in style, and many-sided in his contacts with art and life, that he has failed of gaining a lasting place in the estimation of men. If as yet we do not know Brahms and do not find his works interesting, perhaps the best we can do is to learn to know them. And for this purpose Professor Reimann's little book will be found a grateful assistant.

ARTISTIC RANK OF MODERN COMPOSERS.

BY ERNEST E. KROEGER.

The term "the great composers" is to-day generally understood to be the following masters: Sebastian Bach, Händel, Glück, Haydn, Mozart, Beethoven, Schubert, Weber, Schumann, Mendelssohn, Chopin, Berlioz, Wagner, Liszt and Brahms. If these names be further boiled down, under the term "the greatest composers" two of the names will certainly be Bach and Beethoven; the third with some will be Wagner, and with others possibly Brahms. The majority of musicians will scarcely mention Palestrina among the great composers, and yet it may be very much doubted if his name does not belong there. Purcell is by many Englishmen thought to be entitled to a place among the masters. A large number of Germans and Englishmen consider Spohr a "first rank" composer. The Italians unquestionably place Rossini and Verdi among the elect, and possibly Donizetti and Bellini. The French hold Meyerbeer and Gounod to be among the greatest. Many Russians (including Rubinstein) give Glinka a position among the immortals. On the other hand, there is a large number of people who consider Mendelssohn a second rank composer; there are others who think Berlioz and Liszt impossibilities as musical creators; there are some who hold that Chopin's place is not by the side of Bach, Mozart, Beethoven; and there are fierce disputes yet raging among the admirers of Wagner and of Brahms as to the relative merits of these composers. "When doctors disagree, who shall decide?"

The test of time seems to be the only thorough and satisfactory method of revealing artistic greatness. Music is so modern an art, and there are so many features in it constantly appearing and disappearing that it is almost impossible to get matters historically adjusted, so that one may take a

comprehensive bird's-eye view of them. There are many names prominent in the musical world to-day, which in twenty-five or fifty years from now will be forgotten. We need only to look back to see how reputations fade. In the latter half of the past century, Philip Emanuel Bach's was "a name to conjure with;" his father's works were scarcely known. To-day, Sebastian Bach's fame is continually increasing; his son's continually decreasing. Johann Nepomuk Hummel was in his time considered by a large number (himself included) to be a rival of Beethoven. How is he considered to-day? A couple of sonatas, two concertos played by conservatory students and three trios, are about all that keep his name in remembrance. Steibelt, Dussek, Abt, Vogler—where are they? How many of the works of Spontini or Mercadante are known now?

Even among moderns we can easily find examples of decay of great reputations. Fifteen or twenty years ago, the most prominent names among the composers of "absolute music" were Raff, Rubinstein and Brahms. The last mentioned is the only one of these three names growing brighter. And how about the other two? Is it not true that there is a gradual diminution of the number of times their works appear on concert programs? Is not their orchestral and chamber music, as well as their choral works, receiving fewer and fewer renditions? It is safe to say that fifty years hence Raff's name will chiefly survive as the composer of a half dozen pianoforte pieces; a fine pianoforte concerto; a few songs and concerted vocal works; two symphonies and one or two chamber compositions. Rubinstein's reputation will rest to a larger extent on his career as a pianist than as a composer. The works of Gade and Ferdinand Hiller are comparatively rarely played.

And what will be the fate of the moderns? Look at the names appearing on the programmes of orchestral concerts, pianoforte and vocal recitals; how many of these will live? Among the German and Austrian composers there are a large number with relative claims for greatness or prominence. Who among them will be remembered a half century ahead? Is Bungen's cycle of Homeric operas of lasting worth? Will

the chamber compositions of Reinécke, Jadassohn, Gernsheim, Kiel and Fuchs last? Are the symphonies and *Te Deum* of Anton Bruckner full of living fire? Are the operas and orchestral works of Goldmark pregnant with vitality? Will the choral works of Albert Becker and Edgar Tinel bear the test of time? Will the operas of d'Albert and Hermann Goetz, the concert cantatas of Max Bruch and Heinrich Hofmann, the organ works of Rheinberger and Merkel, the pianoforte pieces of Moszkowski, Scharwenka, Huber and Nicodé, the songs of Franz, Jensen and Lassen, the symphonic poems of Richard Strauss, be relegated to obscurity to make way for the works of newer composers?

Passing to the French composers, one may well wonder if the operas of Gounod, Bizet, Massenet, Saint Saens, Ambroise Thomas, Lalo, Bruneau; the organ compositions of Guilmant, Widor and Dubois; the choral works of Cèsar Franck; the pianoforte pieces of Godard, Saint Saens, Alkan, Thomé, Stephen Heller; the orchestral works of Délitus and Chabrier; the songs of Chaminade, Bemberg, Godard and Massenet possess the element of life. Among the Italians who can claim immortality for Mascagni, Boito, Leoncavallo, Puccini and Sgambati?

Will the Russian composers, Tschaikowsky, Glazounow, Rimski-Korsakoff, Arensky, Balakirew and Cèsar Cui be considered as epoch-makers in the middle of the twentieth century? Is Dvorák, the Bohemian, the composer of choral, orchestral and chamber compositions, to decrease in universal favor, as has been the case with Spohr? Will Grieg's pianoforte pieces stand side by side with those of Chopin and Schumann? Are there Englishmen who will claim immortality for Mackenzie, Sullivan, Cowen, Parry, Stanford, Stainer, Barnby or MacCunn? How will time deal with the works of the American composers—H. W. Parker and his "*Hora Novissima*," MacDowell and his concertos and piano pieces, Foote and his chamber compositions, Paine, Buck, Bristow and Gilchrist and their choral works, Klein, Damrosch and Gleason and their operas, Nevin and DeKoven and their songs, Chadwick and Kelley and their orchestral works?

There never was so much music composed or published as there is to-day. There never were so many concerts and recitals given as is the case in this year of our Lord 1898. Musical activity everywhere is tremendous. The technical mastery of every department of musical art seems to have reached the limits of human possibility. The modern orchestral composer treats the entire orchestra as if difficulties existed no longer for it. Pianoforte virtuosity can go no farther unless the keyboard or character of the instrument is changed. Concertos for violin or violoncello have exhausted their capacities. The human voice is treated as if fatigue is never felt, or difficult intervals are child's play.

In composition all rules are defied, euphony is with some composers a thing to be shunned. Periodic divisions are purposely avoided; ordinary melodic intervals are considered trite and commonplace. Whatever is bizarre, unnatural, strained or forced is esteemed the path of genius. That all this morbid straining after effect, without natural spontaneous invention, can live, is out of the question. Elaborate instrumentation, extraordinary harmonic efforts and wonderful contrapuntal skill cannot atone for a lack of melodic gift. Compositions written without this latter essential may dazzle, awake admiration and cause a fictitious estimate to be placed upon them. The composer may be much talked of and written about. It may even be said that he will found a new school of music. In the course of time other composers will arise who will dispute his sway, and if his works do not possess the elements of life they soon give way to others. It does not take long for a public to distinguish the true from the false. Sometimes the truth may be hidden for awhile—as was the case in the slow appreciation of Schubert's works, but in the long run it will arrive at its proper place.

It may now be asked: What are the distinguishing characteristics of compositions pregnant with vital elements? In the first place, good form is necessary. Pure rhapsody is evanescent. History has proved that those works which have stood the test of time have been (with few, if any, exceptions) based upon a sound sub-structure. The form may change

from generation to generation, but it must be present. Secondly, those composers whose gift of original melody has been most pronounced, are those who are in the first rank. Mozart and Schubert, confessedly the greatest natural musicians, were primarily melodists. The subjects of Bach's great organ and pianoforte fugues are great original melodies. Beethoven, Weber, Chopin, Wagner were all original melodists in the highest sense of the word.

Thirdly, a marked individuality in style must exist. Mere imitation will fade in the course of time. All the great masters had many imitators, some of them indeed being men of talent. For instance, Wagnerism is rampant to-day. The mannerisms of Wagner, often exaggerated to a remarkable degree by imitators, are copied ad nauseam, but the genius is sadly lacking. Yet, no doubt many of these imitators imagine immortality is awaiting them! Their works will be beyond all resuscitation a quarter of a century after their death.

It is natural for people to take an interest in artistic work going on at the present time. There is so much in current artistic life to absorb the attention that there is no time to become vitally interested in compositions of fifty or a hundred years ago unless they are the work of masters, epoch-makers, indeed. There is also little or no desire to read the biographies of second or third rate personages long since gone. It takes sufficient of one's time to read those of first rate personages. Consequently, is it not natural to suppose that there will be equally little interest manifested over the second and third rate musicians of to-day in the future? Will there not be enough for the people of 1925 to become acquainted with the greatest masters of the past, and the artists of ability living at that time, without worrying over those of the second or third rank who lived in the nineteenth century?

The reader may now wonder if the writer thinks that any of the works of modern masters will live. He does. There can be no doubt that Tschaiikowsky's Pathetic Symphony has all the qualities of an enduring work of art. It is founded upon good form, albeit "modern." It certainly contains great original melodies. Its style is remarkably individual. The

same may be said of Dvorák's "Stabat Mater." Some of Grieg's pianoforte pieces undoubtedly are of lasting value.

Of course, there are many compositions now written to meet current demands. They are not works for all time; they are for the moment. They are imitative, pretentious, uninspiring. They conceal poverty of invention with brilliant orchestration, or with dazzling pianoforte figuration. The difficulty is for musicians and students to select the wheat from the chaff. But as the gold sinks to bed-rock in the mountain streams, and remains there, while the lighter debris is washed away, and is diffused through the water in its flow, so the musical compositions of great merit and vitality will live, while the stream of time flows on, sweeping the lesser ephemeral works along in its course until they leave no trace whatever.

INTERVIEW WITH JOHN PHILLIP SOUSA.

When the Sousa band arrived in Chicago, Monday, April 25, the war fever was at its height, but this in no way impaired the attendance at its concerts in the Auditorium. Remembering that Mr. Sousa was of Spanish stock on his father's side, a representative of MUSIC greeted him with the question how this affected his Spanish blood. Whereupon Mr. Sousa squared himself immediately for a few facts of family history.

"The Sousas," he said, "come of Portuguese blood. The first governor of Brazil was Thomas Sousa, and Portuguese history is dotted over with the name of Sousa. My grandfather went from Portugal to Seville and there my father was born. Or, to put it in my father's words, 'he came from Seville, and was born in America some twenty-five years later.'

"He came here because this was the country he desired to live in, and the form of government that he believed in and admired, and I myself was born within the shadow of the capitol at Washington, and have lived there most of my life."

"What sort of a man was your father?" asked a representative of MUSIC.

"My father," answered Mr. Sousa, "was one of the loveliest men I ever knew. He was a scholar and a patriot. He knew everything except how to make a living. He used to say that the day was made for rest and the night for sleep, and he lived up to this maxim with a consistency which few men ever attain in carrying out their ideals."

Here the interviewer interjected, "Was your father a musician, Mr. Sousa?"

"My father was very fond of music," he answered, "but between ourselves I do not think his attainments would be quite up to the grade of the present time. The critics sometimes say that in my heredity the union of the impulsiveness of the Spanish with the meditateness of the German is where my music gets some of its elements, but between ourselves that is

all nonsense. The fact is, my mother, a most excellent woman, was absolutely no musician at all and knew nothing whatever about it; and when I as a boy used to stand her up in the corner and get her to listen to the pieces I had composed, while I sawed at her on my fiddle, she thought it was very fine, because it was her boy; but in reality she knew nothing at all about it, whether it was good or bad."

Here the scribe interposed: "Well, but Mr. Sousa, I am not so sure about that. I have had a considerable number of children myself and I find there is a great tendency among them to undervalue the intelligence of their parents, and besides all this, your music appeals to the fundamental instincts of human nature, and it would not surprise me at all to find out that your mother used to be stirred very much by some of those ripping young marches which you fiddled at her in those days."

"Well, I don't know about that," said Mr. Sousa, "but at all events if I am a musician (and I think I am) I do not know where I got it. I suppose it is another case of freak."

"How about the 'Bride Elect,' Mr. Sousa? Is she still wearing her gilt-edged trousseau?"

"The 'Bride Elect,'" answered Sousa, "is all right. It has now been playing about eighteen weeks and it has taken in something over \$160,000 and the public seems to like it first-rate. They have just extended their time ten weeks in New York."

"How is this opera, Mr. Sousa? Is the music entirely of the sprightly and animated sort like 'El Capitan,' or is there a suggestion of pathos here and there?"

"The sprightly and dashing music with good rhythm naturally occurs in most parts of the opera, but the first act is rather quiet and leans to the picturesque. Later on we contrive to get a little more fun out of it."

"And how is 'El Capitan'?" the composer was asked.

"'El Capitan,'" Mr. Sousa answered, "is still in good health. He is a little grey-headed, having been on the road now two years successively, but he seems to be doing as well as could be expected, and on the table there are two acts of a new opera which we shall put on in September, called 'The Charlatan,' which will give 'El Capitan' a rest."

"So," the representative said, "De Wolf Hopper will have a new opera, will he?"

"Yes, it is written especially for De Wolf Hopper."

"How about the English tour?" asked the scribe. "Wouldn't it be rather a good joke if one of those Spanish fellows should pick up the Sousa band?"

"The English trip," Mr. Sousa answered, "is just now under a cloud. Our dates were made and we were booked to sail by the American line, and the first snag we struck was the difficulty of finding accommodation in another line for so many people. But just now I have reports from my agent in New York that our London representative thinks it unadvisable to come over there just at this time on account of the unsettled condition caused by the war, and my New York manager is just asking my consent to book dates for ten or twelve weeks later than we had them already, in New York and throughout the country."

All this time it was evident enough to the nervy correspondent that in spite of the cordiality of Mr. Sousa and his freedom to speak, business was being interfered with. The eminent "March King" was at this time still in bed, with his handsome dressing gown fastened around him with a leather belt, and propped up well on pillows. The bed was practically covered with the morning's mail and a series of telegrams, and a secretary had been taking his dictation. Therefore with a few words of compliment to the leader on the success of his various undertakings, and especially on the remarkably smooth and finished playing of the band, and with a half promise from Sousa that before he left Chicago he would try and write an article himself for MUSIC, the scribe took his departure.

FORMALITY OR FREEDOM IN MUSIC: WHICH?

BY FLORA B. ARNDT.

The article in *MUSIC* for April, by the distinguished musician and theorist, Mr. John Comfort Fillmore, is not only interesting to the musical reader, but it is vital with suggestiveness, and express tersely and clearly the nebulous ideas, which are permeating the world of music. Wagner's extension of harmonic resources, the splendid affluence of his ideas, and their unique expression, inevitably lead to the conclusions of this paper, and have a wider significance than even Mr. Fillmore might be willing to admit.

The question whether or not our music has been trammelled by the traditions of the great masters of form and counterpoint is of secondary importance, the question of paramount interest being whether the emotional complexity of modern life does not demand a freer musical expression, and whether our great composers, culminating in Wagner, have met this necessity by a limitless expansion in every direction which would have been beyond the conception of Haydn and Mozart.

Mr. Fillmore's productive study of folk music furnished a side light on this devious subject which led him to make the assertion that the scale is an artificial product, being, as he says, "nothing more or less than a consecutive arrangement of the notes actually used in our music, tones which more frequently than otherwise are not used in consecutive order. The fundamental fact in tonality is the keynote and its chord." The inquiry suggests itself: Of what significance is the "key note" if the natural scale is not recognized? If we think of music harmonically and ignore the scale, the root of every chord would be the key note and basis of the harmony. This theory would lead one directly into a musical future in which tonality would be superseded, and every root in each successive combination would become a "point of repose," the question being, as Mr. Fillmore states, not "what chords are used, but

how they are used," and Schumann's dictum that "nothing is wrong in music which sounds right," would be the ultima thule in the art.

What "sounds right" not alone to the devotee of to-day but to the musician of to-morrow, the one who is living in the new, modern world, with its manifold experiences and ever increasing activities. Ruskin has said: "Art with all its technicalities is nothing but a noble and expressive language, invaluable as a vehicle of thought, but by itself nothing." The tendency of art is to imitate and exalt forms which have become fossilized; so at intervals in the history of every art seers and revolutionists have been necessary to demand a return to the great teacher—Nature, and a casting aside of old forms and principles which have become obsolete and ineffectual.

Palestrina was one of these reformers in music, and emancipated the art from the formalism of the Netherland school. In music the tendency to make the science of sounds a finality is greater than it is to exalt the material in other arts, for the composer is obliged not only to create ideas, but the medium through which they are expressed, since music does not represent anything in the natural world and might be conceived to exist if there were no world of shifting phenomena. As Mr. Hadow says: "The song, the fugue and sonata have absolutely no analogues in the world of nature." Consequently the tendency is to continue to imitate the forms and adopt the musical phraseology of the masters who have developed the art; and since there are no models in nature to which the composer may revert to test the genuineness of his inspiration, the result is a constant reproduction of old and tested forms; and a transformation of music into an art which in time might find its emblem in the crystal rather than the flower, with its matchless beauty and inherent vitality.

If, however, the composer is to discard precedent, to clothe his ideas in the musical form which best reveals their beauty, without regard to authority, might it not be claimed that formlessness would result?—a dismal chaos in which all the disharmonies of the latest schools would riot and revel in wild cacophony? No! For the thought, which animates the form and alone gives it an excuse for being the thought, which should be

clear and luminous as a star in the mind of the composer, would choose its own vocabulary and evolve its own form. The laws with which it seemed expedient to govern the nascent art of music would be no longer a fetich, to which each composer in turn must sacrifice his individuality, but these laws would only survive submerged in a higher law, which in itself would be fluid and adaptable. The science of music would then be amenable only to those principles which govern the plastic arts, and find their eternal verity in that instinct of the beautiful which is the possession of every cultured race.

THROUGH THE VOICE OF A BELL.

BY CHARLOTTE TELLER.

She sat leaning forward, listening, her cheeks flushed with the delicate red of excitement, her eyes showing only an edge of blue about the black pupils; even the tendrils of her hair, stirring in a breeze that sifted through the branches of a fir tree near her, seemed alive in the ecstasy of the music. With its swift crescendo her breath came quickly and there was too bright a light in her eyes as she looked toward the orchestra.

The director stood there with the slightest gesture, repressing a too swift climax or rousing to fuller life some rich chord, playing through his men without their consciousness. But Elsa did not see his silent directions, her only picture was the head of a young man who sat among the first violins. The men and glistening bows formed a blurred, shaded background for the dark commanding head, with its large-cut profile. His face, almost swarthy, looked still darker as he shot an occasional bitter look toward the director. There was the fascination of strength about him, in the straightness of his lips and brows, the slight strain in his nostrils and in the firmness of his chin: Only his hair, whose gloss showed high lights, curled naturally and lacked the tenseness of his features. His solo was next, and Elsa crumpled the bit of paper in her hand, almost feeling the words "Franz Goerner—Soloist," which lay against her warm palm.

The nearest light flickered in the night wind, a chair, moved from a table, scraped on the gravel; a waiter brought glasses and filled them for her father and herself, but she never moved. It was his number. The harpist played the first measures—waited—played the last one over again. The young man rested his violin on his knee and looked hard at the music before him. Elsa bit her lip; didn't he know it was his first measure? She glanced at Herr Kleiner. He was waiting. He laid down his baton, leaned toward the impassive figure of the violinist and exclaimed audibly: "Hein, Franz, begin!" The young man

raised his head and answered coldly: "I told you I would not play to-night, and I will not." Then he looked again at his music.

There was not a sound. Everyone watched the director. "The next," he said, and once more the music rushed on at his will. Elsa had not stirred, but as they played the "Ride of the Valkyries," and the gusts of sound swept round her, she shivered; each breath was pain while that tone-storm raged. Then she smelled the cooling, strengthening aroma which the little fir tree had spread about her, and she turned toward her father.

"Kleiner has spoiled that one. I knew he would," said her father, nodding emphatically. "Here's the director; we'll ask him," and the two joined the old man and walked on with him.

"The same old story," said Herr Kleiner. "He said he had not practiced, and I said he must play then without practice. Practice, indeed! He seems possessed of a demon, and when he begins to play—such sounds—the devil himself would cry for absolution." The old man's voice grew hard. "Well, he can't play with me again; if he wants to go to ruin he can do it quietly and not spoil our music too."

Elsa walked slowly behind the two men. Her cheeks were burning. How she had waited for this evening when Franz was to win applause. He would be famous and then she would have courage to tell him that she had prayed for him. A stranger to him, she had loved him for his strength and his music. She had prayed, and yet his own master was saying that Franz was going to ruin. "If dying would help him," she thought and said to herself.

"O ging ich jetzt! zum Himmel ein,
O dürst ich doch sein Engel sein!"

If he had only begun, everything would have been well. Why, his name was in black letters—the program! She had left it. It was only a step and she turned to go back for it.

As she did so she slipped and fell heavily, striking her head against a stone wall beside the walk. She made no sound, but lay there white and still when her father leaned over her.

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The mist hung low over the steep-roofed houses and lindens, it filled the crevices of twilight; only here and there an

early light gleamed out. Franz, standing in his window, watched without thought the old sexton as he fitted a key into the heavy door of the church across the way, whose spires were reaching up above the mist. The sexton stepped inside; the door swung to, and the hollow sound of its closing filled the quiet street and startled Franz, who nervously dropped a piece of paper from his hand—the notice of his dismissal, signed by his old master. Standing there in the square of faint light, his black hair and his eyes circled with dark rings made his face look white. There was a bitterness even in his pallor.

“I have disgraced you,” he said harshly, picking up his violin from its old worn case, “but we will suffer together.” And this companion, who had always responded to every mood and slightest feeling, answered the bitter cries of his heart with wild anguished fantasies.

The square of pale light grew grey and there was a white line where his bow flashed, and drew, as lightning does thunder, the sounds from the violin’s soul, the sounds of mocking spirits. They murmured, wailed and rose, a fiery burst, when there rolled through the darkening mist, slowly, solemnly a word of death from the church tower opposite—“Gone.” The deep, full note repeated in reverence its sad message. Softly, without jar or clang, it grew, till it hung over the stilled violin and bent head of the silenced man.

Another listened down below who had stopped to hear the strange song of violin. When the bell had tolled he bared his rough grey head in the mist and night. “It’s little Elsa’s knell,” he said, and the drops that lay on his cheek gathered not from the air but from the mist in his heart. Slowly, quietly the last note ceased like a sigh from a pain-wrung heart.

Then from the window above an echo grew that sought the voice of the bell, an “Ave Maria” whose notes were full and holy in that noble peace which only comes after the fiercest storms.

“Thanks be to God,” said the director as he felt for the door-latch, “Franz is saved.”

EDITORIAL BRIC-A-BRAC

The resignation of Mr. William L. Tomlins as director of the Apollo Musical Club (Chicago) closes twenty-three years of very interesting and important service. When Mr. Tomlins took charge of the Apollo Club in 1875 he found a male chorus of about sixty voices. He leaves it a mixed chorus of about four hundred and fifty voices. It is but just to say that Mr. Tomlins took charge of the Apollo Club when it was in a particularly unfortunate condition. The first two years of this organization were directed by Mr. A. W. Dohn, and at the close of that period the club gave a performance of Schumann's "Paradise and the Peri," supported by the Thomas Orchestra and assisted by a female chorus, the total number of singers being about one hundred and twenty-five. This performance was a remarkably good one as things went in those days, the singers being moderately familiar with their parts and the music of course extremely fine.

At the close of Mr. Dohn's period of service an entirely different man was chosen, named Bergstein, who gave one concert of such potency that everybody saw that a second would be fatal, and it was at this juncture that Mr. Tomlins appeared. He began by putting the club upon English part songs and a rigid course of training in tone production and sympathetic quality. Presently an auxiliary female chorus appeared upon the scene, and after about two years the choruses were practically united, but as yet the ladies could not vote. After about three years of service a performance of the "Messiah" was given, which was a very distinct revelation over anything previously heard in chorus singing in this city. The male chorus by this time had become an extremely polished body of singers. Their tone was mellow and musical and they sang in a very delightful manner; so much so indeed that the superior

cultivation of the male voices was very noticeable in the "Messiah" performance and in every other work given in the earlier years of the club. A year later a performance of "Elijah" was given, which nearly or quite equaled that of the "Messiah," and still later again Mendelssohn's "St. Paul."

All this time Mr. Tomlins pursued a standard of discipline in the male voices much like that which Mr. Thomas used to employ with the strings of the orchestra. I remember in one instance when a festival was given in the Farwell Building on Monroe street, that all the Apollo men sang the duet from "Israel in Egypt," "The Lord Is a Man of War." Another work which received a very distinguished performance in these early times was Rossini's "Stabat Mater," and here again the virtuoso qualities of the club were strikingly manifested. The beautiful unaccompanied quartet, "Quando Corpus Morietur," was sung by all the voices and in response to an irresistible demand was repeated; and at the end of the second repetition when the orchestra took up the following number, it was seen that the pitch had been maintained without loss, in spite of the chromatic modulations which abound. Berlioz "Faust" was carefully studied and given. Thus it is due Mr. Tomlins to say that in the same way as that in which Mr. Thomas has established in Chicago a standard of orchestral playing which as yet no other conductor has surpassed, so also Mr. Tomlins has established a standard of chorus singing, the best moments of which have not as yet been equaled by choruses under any other leader.

More than this, through the progressive enlargement of the club to its present size and the natural changing of material from year to year, and the accessory choruses of the World's Fair year, it is likely that there are in Chicago at the present time five or six thousand singers who have sung under Mr. Tomlins' direction and who hold him in the highest possible esteem as a leader. For several years also he taught singing in the high schools, and in this way came in personal contact with another very large and impressible section of the public. Moreover, through the cordial support he has had from the press during his entire residence in Chicago he has received a vast amount of free advertising, so that as a master of chorus

singing his name was a peculiar celebrity in this city, such as few directors anywhere have been able to acquire in a town where they have worked so long. His discontinuance of these functions will very naturally come as a shock to a large number of this great outside public, which reveres his name without fully understanding his work.

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It is perhaps necessary to say that there is another side to this bright picture. While Mr. Tomlins' work is extremely strong in certain directions, it is equally and conspicuously weak in others. An English musician, educated in the tonic-sol-fa, his sympathies were naturally with the somewhat simple and safe productions of the English school and his inside opinion probably is that there has never been but one really musical work composed. This was written by Mr. Handel in two weeks, in the year 1741. Many attempts have been made since by Handel himself and by a few other writers to do as well; and in a few single moments Mr. Mendelssohn succeeded very well. But taking it in the by and large there is for him only one musical composition in existence. This is Handel's "Messiah"; and even this he has found it necessary to modify sometimes in respect to the order of the pieces from the arrangement in which Mr. Handel left it. His admiration for the "Messiah" he extends to some degree to the other works of Handel, and on several occasions has distinguished himself by preparing parts of them extremely well. This has happened in the case of "Israel in Egypt," "Acis and Galatea," and possibly in some other work, although I do not at this moment remember which.

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Somewhere about 1883 Mr. Tomlins commenced his children's work in Chicago, which opened for him an entirely new world in music. Intensely sympathetic with child life and sensitive to emotional influx as few men are, Mr. Tomlins found in the ready receptiveness of the children an element which afforded him extreme delight. His work with the children has one key note to which it has always been true, namely, that of feeling. His teaching began to be more and more that the first thing to get in any musical work is the spirit of it. If in addition to this you could sing the notes so much the better.

If it is a question between time and the expression, let the time go. As for the words, do not trouble about them; give them when you can, but get the expression anyhow. He seems to have fallen into this attitude in reaction against the excessively mechanical singing of the children which, when he began this work, was universal in the Chicago schools, and was encouraged by the senseless jabbering of the Sunday schools; and along this line he has made for himself a very distinguished reputation among educators throughout the entire country, because he has gradually developed a philosophy (a "feelosophy" it has been irreverently termed) that the act of singing has in it possibilities of influence on the character of the singer.

* * *

Now feeling in music is a very large term, and a very complicated one. There is a legitimate feeling and there is an illegitimate. Mr. Tomlins appears to me to have mistaken the one for the other in many instances. For example, there is a sort of tacit anticipation by means of which a singer feels the coming note in advance, or the player the coming chords. This is the result of experience. Chord successions of a certain kind have established what might be called a track through the sensory apparatus; so also melodic phrases have certain implications and suggest something else to follow and the perception of this in the singer or player is capable of very great development.

The most extreme forms have been seen in several cases where two very sensitive artists have accompanied each other at the piano in improvisations. First one plays the melody and the other has to feel where he is going and improvise the accompaniment to it without ever having heard the melody before; and then the second player takes the theme and treats it in his own way. Some very remarkable and curious things have been done in this way, and even so insensible a musical prodigy as Blind Tom was able to do this to some extent with very good musicians in the leading role. This kind of musical feeling is the result of musical experience, and it can only arise after a very considerable experience of exact repetitions along a given track; but the musical feeling as such can be intensified and quickened by an appeal to self-consciousness and the ear.

This kind of feeling, as I understand it, is at the foundation of all others in music, and if it can be developed from this point to include the highest complications, it would be possible to develop a natural musical feeling in the most complicated examples of art. Mr. Tomlins, however, has attempted to arrive at musical feeling in high art by a short cut, ignoring purely musical elements which, if properly felt and appreciated, would awaken feeling; he has striven by various kinds of picture making discourse and by appeals to ambition to bring the singers into a state like that to which they would legitimately have come by a real musical experience. There has therefore been something hollow in his handling of the more advanced works with which he has dealt; and in their preoccupation with the feeling to be realized the singers have almost uniformly failed in their notes in the complicated moments, where precision would have been of the greatest possible use. This is the weak part of his work.

I do not hold it altogether Mr. Tomlins' fault that after so many years of training the same work has to be done over again every year with the chorus, and that performances do not progressively advance to a higher standard, but, on the contrary, like the stone of Sisyphus, are with the greatest possible difficulty rolled up the hill every season about as far as they were last season, only to roll down again during the vacation. This is partly in consequence of the introduction of new singers every year, but it is also in part due to the entire want of anything like a systematic training in reading music. In consequence of this the old members of the club are simply a little better guessers in a new work than the new members, but none of them is able to read music with anything like accuracy, except those who have acquired this training in their private study. If it had been possible to have supplemented Mr. Tomlins' work by competent elementary training in a preparatory class, or in sub-rehearsals, the standard of singing of the Apollo Club might have been very greatly advanced and the choir brought up to a point where they would have found pleasure and pride in giving really elaborate master works of a high order such as they have never successfully undertaken.

At the same time, it will be extremely difficult to find an

other leader whose personality will appeal to the singers so agreeably as that of Mr. Tomlins. This would be the case with any director who had served them so long, but still more in his case where individuality and personality cut so very large a figure. Besides which, owing to the strong likes and dislikes of Mr. Tomlins, the personnel of the chorus has been made up by a sort of natural selection of those who were agreeable to him and in sympathy with him, all of which will be a matter for the new director to settle with the best he can.

Meanwhile, if Mr. Tomlins persists in his resignation and devotes himself henceforth to the children's work, he can be congratulated on enlarging his field in a direction which is perfectly congenial, and where he will undoubtedly be of very great use, as he has the admiration and affection of educators generally throughout the country, all the more, perhaps, in consequence of none of them being quite able to prove the things which Mr. Tomlins claims in regard to the wonderful regenerating powers of music when properly administered.

* * *

Just here a musical friend wants to know if I object of this hypothesis of Mr. Tomlins, to which I answer that I do not. I am not able to recall at this moment an instance in which it has fully been worked out, but I am quite certain that the momentary condition of almost anybody might be improved by singing the right kind of music sufficiently well. The great difficulty, so far as I have observed, is to make this regeneration permanent. But this is an argument from the musical directory and I will pursue it no farther.

* * *

In giving up his directorship of the Apollo Club I am quite sure Mr. Tomlins experiences the disappointment which we all have when a beautiful ideal fails. In all the early years of his work he had a most intense veneration for Mr. Thomas and it was one of his most cherished ideals to be able to work with him and to bring out with him great choral works with a finish and amplitude that had not previously been known. This seemed in a fair way to be accomplished when Mr. Thomas came to Chicago, and in the first years Mr. Thomas directed the Apollo concerts on several occasions. But in consequence

of the system of club training, to which I have referred above, there was a want of choral precision and reliability in the critical places which did not fully satisfy Mr. Thomas; and at the same time there was perhaps on his part also a tendency to undervalue the really strong points of Mr. Tomlins' work, more particularly so because, when the club was turned over to Mr. Thomas the great majority of the fine points prepared in rehearsal failed to be realized in the performance. I held at the time (and hold now) that in inviting Mr. Thomas to take his place at these club concerts, Mr. Tomlins made a great mistake. The dunderheads in the orchestra saw in it only a confession of weakness, and it was so interpreted by many of Mr. Thomas' friends. At the same time there was nothing in this extra work for Mr. Thomas, either of remuneration or distinction, and in my opinion the agreeable relations between the two masters would have been preserved longer without this concession on Mr. Tomlins' part.

* * *

Be this as it may, it is plain on every hand that in these twenty-three years of distinguished service Mr. Tomlins has made a very great mark in the musical history of Chicago. He has made his name a household word, and he stands to the great majority of musical Chicago people as the favorite representative of much that is noble and disinterested in art.

* * *

In the Forum for May Mr. Henry T. Finck has an article upon "The Utility of Music." Mr. Finck begins by saying that the most evident usefulness of music is the fact of its furnishing support to a great many people in one way and another. He specifies about eleven thousand music teachers in Great Britain, about sixty-two thousand in the United States and about two hundred and fifty thousand persons directly or indirectly supported by the various music trades. He mentions the boatmen of Borneo, who sing songs as they row, and the negroes of Africa who sing while they row and also while at their work; the Keres in New Mexico, who often use the bagpipes while at work. Mr. Finck then goes on: "Thus in all parts of the world and at all times the value of music as an aid and a stimulus to work has been abundantly tested." This

powerful induction from three individual cases appears to me to have in it more than the proverbial faith of "the grain of mustard seed."

Among other utilities of music he mentions the trumpet and horn signals in war, and he specifies the way the Chinese have of beating tom-toms and things to scare away the invaders—a method which curiously enough failed to work in their late war with Japan. Other examples of the utility of music are given in the bell ringing for church signals, and the tarantelle as an antidote for the bite of the tarantula. An interesting case is mentioned of the African chief who took a fancy to a music box, as he categorically explained, because he could set it to going to play him to sleep when he was too drunk to play it himself.

Arising to the more aesthetic aspects of the subject Mr. Finck says: "I think that no boy who loves music will ever torture animals or be rowdy in school or college. Music is therefore an antidote of vulgarity and crime." "Therefore" is good. In fact in many arguments the "therefore" is the most important part of the premise.

* * *

The difficulty with this interesting article (for it will be considered interesting by readers who are not particularly fond of music) is that it has nothing to do with the case. Mr. Finck fails to write upon the subject indicated in his title. When we speak of music we do not mean the whistling of a boy in the dark who wishes to keep his courage up, or the pounding of the boys on tin pans in the back lot, as they are playing going to war; nor do we mean any of these various other things which Mr. Finck has mentioned so entertainingly. By music we mean, of course, art-music, such music as that of the operatic composers and the great German masters; such music as that of Saint-Saens, Dvorak and Brahms. Upon this part of the subject Mr. Finck has nothing to say and it is very evident from the tone of his article that he would have found it impossible to have had anything to say because these have nothing at all in common with the examples of the use of music cited by Mr. Finck. The article therefore is to be criticised on the ground that coming from one of the most celebrated musical

writers in the country, a writer popularly supposed to represent very high ideals in musical art, he has found nothing to say of the higher art of music and has contented himself entirely with this purely commonplace scrap-book matter; and in consequence of this his article is liable to leave the impression upon the uninstructed literary reader that there is nothing to be said. In short, upon this occasion at least, Mr. Finck has failed to follow the direction of St. Paul and "magnify his office."

* * *

It seems to me that if I had been asked to write upon a subject like this, or if it had interested me to write upon it, I would have begun by defining the term "utility" because everything turns upon that. Now the old use of the word utility was to signify any kind of usefulness to physical well-being. But as soon as we look around in modern society we find that the necessaries of life have been enormously increased in number and many things are now considered necessary which do not appear to have any immediate bearing upon the maintenance of bodily existence. A little further study will show that the term utility itself has taken an upward range and that there are in modern society in fact two kinds of utility, which I should designate as immediate and transcendent. By immediate utilities I mean those which have to do with the physical well-being as such. And by transcendent those which have to do with mental well-being. For while the latter in some sense depends upon the former, it is by no means co-extensive with it. The world is full of cases where the physical well-being is far from perfect, while the mental life has been very full and abundant. In the class of transcendent utilities belong religion, art and literature.

Music is perhaps one of the highest forms of these transcendent utilities. It belongs to a very advanced type of progress or development. First, in the refinement and intelligence of hearing which it presupposes; second, in the power to exercise a certain kind of nervous self-control; for in the same way that the total combinations of modern music not only form beautiful arabesques and auditory effects as such but also suggest and awaken different types of mood and reverie, so also a

certain self-control is required on the part of the appreciative hearer; who either selects for the moment the piece which he desires to hear, or holds himself in repose to receive a piece which has been selected for him by some one else; the result, at the end of a successful experiment of this kind, being that the mood of the composer and of the hearer have been assimilated if not rendered identical.

* * *

Now the utility of this kind of thing has no reference to bread and butter. It is purely a transcendent utility, an agreeable exercise of spirit, which probably has something to do with prolonging life by augmenting the pleasures of existence; and certainly has in it a very great uplifting of spirit and mood for the time.

Moreover, all this high-strung, modern music, such as the symphonies of Brahms, Tschaikowsky, Dvorak, Saint-Saens, and the less powerful ones of Schumann and Mendelssohn, are a part of that great imaginative out-reach of mind which lies at the foundation and permeates every part of the entire fabric of our modern civilization. The freely soaring imagination which finds expression in the telephone, the telegraph, the ocean cable and the thousand applications of electricity to ordinary usefulness; our inventive machinery and the manifold contrivances for comfort and luxury, is a part of the same movement in mind which is producing our literature, our paintings, sculpture, our great engineering feats, and most of all shows itself in these great works of musical art; works which have no kind of usefulness as a motive for their production, but solely have been created in the effort to find expression, to seek an outlet for all these pent-up forces of mind and soul; and that this movement of mind is universal, and is participated in by practically the whole of modern society, is shown in the universal popularity of music and in the widely disseminated taste for the serious forms of modern music which represent these far-reaching soarings of mind in their most complete and extreme forms.

* * *

All this philosophy comes back to the pithy and pregnant saying of Wordsworth: "We live by faith, love and worship"; and it seems to me a pity that when a writer to whom high

musical art is sacred and fuller of meaning than any other form of mental production, has an opportunity of addressing ordinary literary readers upon this subject it should not be in a tone which might possibly kindle other flames of like radiance and illuminating power.

* * *

In the death of Edouard Remenyi at San Francisco, May 15, 1898, the world loses one of its conspicuous musical figures. Remenyi graduated at the Vienna conservatory, but became compromised in the revolutionary movement of 1848, and came to America. Here he practiced hard, and when he returned to Europe, in 1852, he was warmly welcomed at Weimar and elsewhere, and later his position became that of a distinguished, although perhaps a little eccentric, virtuoso upon his instrument. He played everywhere, and was always popular. He spent some time in South Africa, being absent from America about six years. Upon his return to Europe his playing was found more masterly than ever. Later, age began to tell upon him and he no longer kept up his practice. He was a passionate admirer of Bach, and a confirmed collector, not alone of violins, of which he had a distinguished list, but also of all sorts of curiosities. When he returned from the Cape he esteemed himself a wealthy man, but his mining stocks turned out badly, and he was compelled to go again upon the stage. He was a very kind-hearted man, universally intelligent, and had met a most brilliant list of the people best worth knowing. In his later years he lived almost entirely upon a certain kind of graham crackers, baked apples and milk. He was nearly all his life a total abstainer from wine and alcohol in every form, and his habits were as simple as possible. He was born a child more than sixty-eight years ago, and a child he remained to the very end of the chapter—a warm-hearted, impulsive, violin-playing child. He leaves a wife and two children, his son being an electrical engineer.

W. S. B. M.

NOTEWORTHY PERSONALITIES

Mlle. AINO ACKTE.

BY ANNA COX STEPHENS.

Mlle. Aino Ackté, the charming young Finnish girl whose picture is here presented, made a sensation on her first appearance at the Paris opera last October as Marguerite in "Faust." She was born in Helsingfors, Finland, in 1876; her mother was the celebrated cantatrice, Emmy Strömer, also a native of Finland, whose magnificent voice was the delight and pride of the people when she sang at the Finnish Opera House in Helsingfors and elsewhere. Mlle. Ackté's father was formerly chief of the Finnish orchestra and later conducted a school for music in Helsingfors, so in the midst of such environment this talented young girl pursued her ordinary studies at a Finnish lyceum for young ladies, while she continued her musical studies in her own family. After a year of successful application she came to Paris in the autumn of 1894, where shortly after her arrival she entered the Conservatoire Nationale, being placed in the class of Eduard Duvernoy, and received in August, 1896, the two months' prize for voice and opera, and in 1897 the first prize for opera and the third medal for solfeggio, at which time she was engaged by the direction of the Grand Opera of Paris for two years; but after her debut last October as Marguerite she was re-engaged for three years on the most favorable conditions.

Her second appearance was in the role of Juliette, and her first creation was in the principal part in the "Cloches du Rhin," a new piece by the late Composer Rousseau, who, I believe, died last March. The Paris paper and the audience were in raptures over the new singer, and her fame beginning already

to spread abroad, she was spoken of as a Scandinavian, referring to the fact of Jenny Lind and Christine Nilson being also Scandinavians; of course this is a mistake, as Scandinavia



Mlle. AINO ACKTE.

means Sweden, Denmark and Norway, also Iceland, whereas Finland is Mongolian, and since 1809 the country has been a Grand Duchy of Russia, and the native language is Finnish,

one of the richest in beautiful sounds of all known languages. The Magyer most nearly approaches it.

Mlle. Ackté, bearing the lovely name of Aino, who was the "Helen" of their great epic, the "Kalevala," crowned with success, her beautiful voice ringing out over the world of music, whenever she returns to her native land of a thousand lakes she will go as her namesake of the ancient poem:

"To the greeting of thy Kindred,
To the joy of all that know thee,
Flushed thy cheeks as ruddy berries,
Coming as thy father's sunbeam.
Walking beautiful and queenly,
Far more beautiful than moonlight."

When a young girl of only twenty-two years of age comes from a distant and too little known land and takes by storm the Parisian audience, one may be pardoned a little rhapsody.

MISS MARI HOFER.

Among those publicly interested in children's work in music few personalities are more interesting than that of Miss Mari Hofer, who for some years was closely associated with Mr. William L. Tomlins as his assistant in his classes and in the high schools of Chicago, where she had to carry out his plans. Miss Hofer comes of a splendid German stock, the poet Hofer being a relative of hers, her father having left Germany in consequence of being compromised in the revolution of 1848. Two brothers are editors in Seattle, Washington, and four sisters are in kindergarten and social settlement work. Curiously enough all the family are practical printers, and their early literary training they had at the compositor's case.

Miss Hofer has lately been deeply engaged in the application of music to social needs, particularly in social settlements and in vacation schools. In this department she is working out principles of her own discovery, and her methods, while closely allied to those of her eminent teacher, Mr. Tomlins, have nevertheless elements of originality. She proposes to occupy the greater part of her time next season in lecture courses upon the value and methods of music in social settlement and educational work.

GEORGES BIZET.

Bizet, author of "Carmen," was born Oct. 25, 1838, and died June 3, 1875, near Paris. The son of a teacher of singing, his thoughts turned to music in his earliest youth and from the time of entering the conservatory at the age of nine he carried off prize after prize, until in 1857 he received the grand prize



GEORGES BIZET.

of Rome. After composing a number of small operas, which met with very little success, his "Carmen" was brought out in 1875 and at last commanded the success which should by rights have been his much earlier. He soon after died of heart disease, but his fame has continued to grow until at present he is considered one of the greatest and most original of French composers.

CHARLES HUBERT PARRY.

This impressionist portrait of the distinguished English composer, Hubert Parry, is from an exchange. Parry was born in 1848 in London, took his degrees at Cambridge and later



CHARLES HUBERT PARRY.

studied music further at Stuttgart. On the retirement of Sir George Grove he was made in 1894 the director of the Royal College of Music. He has written a variety of chamber music and at least two oratorios, "Judith" and "King Saul."

THINGS HERE AND THERE

LONDON LETTER.

BY HORACE ELLIS.

The program of the second philharmonic concert, given Thursday evening, March 31, was as follows:

Poeme Symphonique, "Phaeton," Saint-Saens.

Concerto, Pianoforte and Orchestra, in E flat, Liszt.

"Ritorna Vincitor" (Aida), Verdi and "L'altra notte" (Mefistofele), Bolto.

Symphonic Variations, Hubert Parry.

Concerto, Violin and Orchestra, in B minor, Raff.

Symphony in E flat, Mozart.

It seems the usual thing lately for soloists to "turn up missing" at these concerts and the rule held good on the evening under consideration, as Miss Susan Strong, who was to have sung the recitation and air, "Non mi dir," from Mozart's "Don Giovanni," was unable to appear, owing to a cold, her place being taken by Madame Alva, who gave with considerable ability the Verdi and Bolto numbers named above.

The two items which were received with the greatest applause were the piano and violin concertos played by Ossif Gabrilowitsch and Henry Such.

Gabrilowitsch is about twenty years of age and made his first appearance in England at a Richter concert in May, 1897, when he played the Tschalkowsky concerto in B flat minor and met with a cordial reception. He has the true pianistic stuff in him, but he lacks depth. He has not lived long enough yet to play an adagio. However, he has a good technic and a promising future.

Henry Such, a young violinist who appears to be coming to the fore, did so well with the not too interesting Raff concerto that the audience wished to hear him again. Here a rather peculiar incident happened.

In the programs of the philharmonic concerts is printed in large type, "The directors respectfully invite the audience to support them in their desire to terminate each concert soon after 10 o'clock

by not insisting upon encores." Audiences, however, do not pay much attention to such notices and so Gabrilowitsch played an encore piece. When it came Such's turn they wanted the same from him; therefore, after having appeared and bowed two or three times, he stepped up to Sir Alexander Mackenzie and, seemingly, asked permission to play again, but was met with a refusal, whereupon there were sounds of discontent heard which might have been a protest against further applause or against the conductor's decision. Certainly to be strictly fair both soloists ought to have been allowed the same privilege, or, to be consistent, both debarred from playing an encore.

After again hearing Dr. Parry's symphonic variations, of which I spoke last month, my opinion of the work remains practically the same as heretofore. He seems to me to have utterly failed to produce the effect of a miniature symphony by grouping the variations into four movements. Still the endeavor is interesting from an experimental point of view.

The philharmonic orchestra is certainly improving, notably the strings, and if the change is due to Sir Alexander Mackenzie he deserves great credit. It has been said that a member of this orchestra thinks it beneath his dignity to look at the conductor's baton and considers himself entitled, on account of the venerable age of the society (and in some instances his own), to play as he pleases. Now this state of things seems to be passing and all interested in the organization appear desirous of holding their own against competition.

There is no more popular song-writer in Great Britain than Frederic H. Cowen and he is nearly as great a favorite in America. The afternoon of April 1 he gave a song-recital exclusively of his own works, at St. James' Hall, and attracted a numerous assembly. There were no less than thirty-six compositions on the program. None of those I heard (I did not stay for all) excepting one or two, perhaps, impressed me as being above mediocrity.

I have heard some songs of Mr. Cowen's which are gems, but many others seem to me to be merely pot-boilers and purely and simply of the inane drawing-room ballad type. He has been termed "the English Schubert," and certainly he resembles the German somewhat in his prolificness. Undoubtedly his greatest talent is for song-writing, for his orchestral works and operas are not greatly interesting. If he would but spend on his songs the thought that he must on his symphonies, etc., he might indeed be great in that direction.

At his recital Mr. Cowen had the assistance of Misses Evangeline Florence, Mabel Berrey, Clara Butt, Florence Oliver, Fanny Davies, Madame Medora Henson and Messrs. Edward Lloyd, Santley, Hirwen Jones and Andrew Black, playing all the accompaniments

himself. Miss Esther Palliser was to have sung five songs marked "first time," but she failed to appear.

The second concert of the Bach Choir, Saturday evening, April 2, was memorial of Brahms and devoted to the following works: "Nanle," an elgry for chorus and orchestra, pianoforte concerto in B flat and Requiem. I missed the first number, but arrived in time for the concerto which was played by Leonard Borwick.

Mr. Borwick is a young man of barely thirty, who stands in the front rank of British pianists. If I am not mistaken his first teacher was the well-known accompanist, Henry R. Bird. Later on he entered the Frankfort Conservatoire and studied with Clara Schumann for six years. His playing is exact and conscientious, but he is deficient, as are nearly all the English pianists, in that particular quality which, for lack of a better term, we call "personal magnetism." His performance of the Brahms concerto was received with much applause.

The soloists of the Requiem were Miss Alice Esty and Mr. Francis Harford. The lady seemed somewhat nervous and her voice was hardly as strong as usual. The orchestra and chorus under Prof. Stanford acquitted themselves in a satisfactory though not phenomenal manner.

Rosenthal gave his second recital at St. James' Hall Monday afternoon, April 4, and played Sonata in E flat, Op. 81a ("Characteristique"), Beethoven; Nocturne, Field; Moment Musical, Schubert; Trois Preludes, Barcarolle and Valse, Chopin; Variations on a theme by Paganini, Brahms; Berceuse and "Si oiseau j'etais," Henselt; Valse in A flat, Poldini; "At the Fountain," Davidoff; Fantaisie, "La Muette de Portici," Liszt.

Arthur Friedheim gave the first of his series of three piano recitals Saturday afternoon, April 23, at St. James' Hall and drew a not very large but appreciative audience. His program was:

"Islamey," Oriental Fantasie, Balakireff.

Sonata in B minor, "An lac de Wallenstadt," and Rhapsodie Hongroise No. 10, Liszt.

Etude in A flat (No. 3 des trois etudes) and Sonata in B minor, Op. 58, Chopin.

Overture to "Tannhauser" (d'apres la partition), Wagner.

Not altogether a satisfying menu. Mr. Friedheim's specialty is, evidently, Liszt, for that name is writ large on the programs of all three recitals, and it is in the Abbe's compositions that he shines most; this argues an inclination toward the merely technical side of piano playing. I have never heard him before, but I am certain that he can do better work than he did at this, his first, recital. Not that he played badly—far from it; but he seemed to be somewhat nervous and not doing himself justice. I should imagine that he is a man of varying moods, which are reflected by his piano.

I was careful to leave before the Tannhauser overture. Why will pianists do themselves and their instruments injustice by performing orchestral compositions, especially those that everyone has heard given forth by the instruments for which they were written? Piano arrangements are adjuncts to study, but they should never be brought forward on the concert stage be they for two, four, eight or any other number of hands.

Fannie Bloomfield-Zeisler made her London debut yesterday evening at the third philharmonic concert and has reason to be satisfied with the welcome extended to her.

It is about eight years since the one and only time I ever listened to Mrs. Zeisler. I thought her a fine pianist then, but she has now reached a higher point, and to form a judgment from last night, when she played the Rubinstein concerto in D minor and the Scherzo from Liszt's fourth concerto, Op. 102, I should say that I know of no lady pianist who excels her. The audience was especially pleased with the catchy Liszt scherzo and altogether during the evening the artist returned thanks some eight or ten times.

Frederick Corder's dramatic scene for orchestra, "Pippa passes," was given its first performance at this concert.

This work, as you will surmise, is based on Browning's drama and is mostly descriptive of the tragedy of Sebald and Ottima. Mr. Corder's music is seldom heard and 'tis a pity, if it is all as promising as this, for here we have dramatic feeling and a knowledge of the means to express it. True it smacks strongly of Wagner, with a flavoring of Berlioz, but that is not to be wondered at. One peculiarity of the instrumentation is that while a cor anglais and a bass clarinet are called for, only one oboe and three horns are used; also cornets instead of trumpets.

Plunket Greene sang (for the first time with orchestra) Prof. Stanford's songs, "Come Away, Death," and "The Battle of Pelusium." He seemed to be suffering from a slight cold and was not always quite sure of the pitch.

Two more numbers complete the program: Brahms' symphony in F, No. 3, Op. 90, which was placed first, and Weber's "Oberon" overture, which came last.

London, April 29, 1898.

M. T. N. A. REDIVIVUS.

The twentieth convention of the Music Teachers' National Association is to be held at the Waldorf-Astoria Hotel, in New York city, June 23 to 27, inclusive. The selection of the beautiful and acoustically perfect auditorium of this celebrated hostelry is regarded as a great step towards a successful meeting. Abundant accommodation is afforded for council and committee meetings in the Colonial room, halls, conservatory, parlors and committee rooms, and the advantages afforded in a social way are apparent.

The re-election of Dr. Herbert Wilber Green to the presidency, and the location of the convention in New York city, were for the purpose of fostering and promoting the idea of making delegate representation of the varied musical interests of the country the basis of the plan of organization. Mr. Greene and his corps of officers and committees have been active in their endeavors to carry out the scheme presented in the new constitution adopted last year and the most favorable results are being obtained. A committee on delegate membership was appointed at an early stage of this year's activity. Mr. Carl G. Schmidt of Morristown, N. J., is chairman, the other members being Edward W. Berge, J. Lawrence Erb and Edward M. Young. This committee at once communicated with the institutions and boards entitled to send delegates, viz.: Colleges, universities, chartered music schools, state associations, city boards of education, etc., stating the new plan and asking their co-operation in forming a council which shall be truly representative of the broader fields of musical education.

Mr. Schmidt reports that the response to those letters is beyond even what was anticipated. The leading colleges and schools, the largest cities, including New York, Boston and Chicago, and the most thriving state associations were the first to respond. Already the council of delegates is a large and representative body. Its duties are to consider the various questions and business interests of the convention and prepare them for presentation to the voting body, which is composed of delegates and professional members.

President Greene is preparing a schedule of questions which concern the future of the association. This list will be sent to the delegate members individually, so they may have an opportunity to consider them and come to the council prepared to act deliberately. Matters of educational interest also are being prepared for presentation and discussion. Mr. F. W. Wodell of Boston will deliver an address before the convention on methods of voice teaching. He is thoroughly conversant with this subject and is in touch with the leading teachers and writers who have recently made discoveries and propounded theories.

The committee is in communication with many essayists and speakers, some of whom have not before taken part in the programs of the association, but who are very prominent in their special lines.

The program committee, Wm. E. Mulligan, chairman, has secured a performance of Mendelssohn's "St. Paul" on the closing day of the convention, by the Oratorio Society of Brooklyn, Walter Henry Hall, director. Madame Gadsby has been engaged to sing the soprano part, and Mr. H. Evan Williams the tenor. The other soloists have not yet been announced. This society has given several oratorios this season with great success, and the committee

assures the members of the M. T. N. A. that they may anticipate a treat in the rendering of "St. Paul." On the opening day (Thursday) one of the musical features will be the rendering of a concerto by Mr. William H. Sherwood of Chicago. The members who have been identified with the association since its organization know what an inspiration his pianoforte playing has been at the conventions. Those who heard his recital last year will be anxious to hear him again. The overture chosen is the "Midsummer Night's Dream," which is very appropriate. It is anticipated that Mayor Van Wyck, the first gentleman to hold the highest office in the gift of the Greater New York, will personally extend a welcome to the association.

The exhibition features will be somewhat different from those of last year. Space has been provided suitable for publishers' specialties, etc., and the exhibits will likely be confined largely to publishers and firms wishing to display special works or distribute advertising literature.

The following vice-presidents have been appointed by President Greene and are looking after the interests of the M. T. N. A. in their localities: Mrs. Thos. J. Simmons, Eufaula, Ala.; W. J. White-man, Denver, Colo.; Otis B. Bullarde, Washington, D. C.; Henry B. Roney, Chicago, Ill.; Max Leckner, Indianapolis, Ind.; Rossitter G. Cole, Grinnell, Iowa; Carl A. Preyer, Lawrence, Kan.; O. D. Stinchfield, Auburn, Me.; Miss Abbie N. Garland, Bangor, Me.; Albert W. Platte, Saginaw, Mich.; Thos. R. Janvier, Bridgeton, N. J.; Henry Harding, Red Bank, N. J.; Miss Anne D. Peay, Durham, S. C.; A. J. Gantvoort, Cincinnati, Ohio; Edward A. Berg, Reading, Pa.; Hamilton C. Macdougall, Providence, R. I.; Madame B. H. Barbot, Charleston, S. C.; Miss Sallie Joe Carlton, Bonham, Tex.; Mrs. Frank Lemoyne Hupp, Wheeling, W. Va.; Louis H. Eaton, Milwaukee, Wis. Other appointments will also be made.

Following is the list of officers and committees:

Officers—Herbert Wilbur Greene, president, 487 Fifth avenue, New York; James Potter Keough, secretary, 13 East Fourteenth street, New York; Alex. S. Gibson, treasurer, Wall street, Norwalk, Conn.

Executive Committee—Carl G. Schmidt, chairman, 81 South street, Morristown, N. J.; Frank Damrosch, Carnegie Hall, New York; Fred. A. Fowler, 851 Chapel street, New Haven, Conn.; Albert Gerard-Thiers, 649 Lexington avenue, New York.

Program Committee—Wm. Edward Mulligan, chairman, 3 and 5 West Eighteenth street, New York; W. W. Thomas, 501-502 Carnegie Hall, New York; John Tagg, 76 Cranberry street, Brooklyn, N. Y.; Walter Henry Hall, St. James Church, Madison avenue and Seventy-first street, New York.

In addition a committee of ladies is acting in conjunction with

the executive and program committees, which includes Miss Amy Fay, Miss Ada B. Douglass, Mrs. Fay-Pierce, Mrs. E. Lawson Purdy, Mrs. Pederson and Mrs. John Jay Knox.

CLOSE OF THE ORCHESTRAL CONCERTS.

The seventh season of the Chicago symphony orchestra came to a close with the twenty-second concert, May 6 and 7, the last three programs being as follows:

XX.

Symphony, G major (No. 13 B. & H. Edition), Haydn.
 Concerto for piano, A minor, Op. 54, Schumann.
 From the North, three Scottish pieces, MacKenzie.
 Variations Symphoniques, Istar, Vincent D'Indy.
 Overture, 1812, Tschalkowsky.

XXI.

Symphony No. 6, Pathetic, Tschalkowsky.
 Parsifal, Wagner.
 (a) Vorspiel.
 (b) Good Friday Spell.
 (c) Funeral Procession and Glorification.

XXII.

Symphony, E flat, Mozart.
 Concerto for Piano, No. 4, G major, Op. 58, Beethoven.
 Overture, Nature, Op. 91, Dvorak.
 Wotan's Farewell, The Magic Fire Scene, The Valkyrle,
 Wagner.

To judge by the sensations of many listeners, these last concerts were by no means successful, the fault being mainly in the uninteresting character of the programs. In the twentieth, the Haydn symphony was well-made and small; the three Scottish pieces by MacKenzie were tiresome and without inspiration or distinguished qualities of style; and the variations by the eccentric young Belgian composer, Mr. Vincent D'Indy (pronounced "dahn-dee," accent upon the first syllable), proved rather uninteresting, despite many clever points of workmanship, especially in the line of orchestral color. This composer was born in Paris, March 27, 1851, and was educated at the conservatory. He studied composition under the late Cesar Franck, and, in order to gain the necessary familiarity with the orchestra, he took the position of second drummer in Colonne's orchestra, where he remained three years. In consequence of this practical study of orchestral color and effect, and by the aid of his strong training in the technic of composition under Cesar Franck, his work shows brilliant qualities. He has written a choral and dramatic work, "Wallenstein Trilogy," a dramatic legend, "The

Lay of the Bell," and a grand opera, "Fervaal," successfully produced at Brussels in 1897.

The symphonic variations here called "Istar," are preceded in the score by a libretto, or story, which goes on to tell how Istar proceeds when she would enter into immortal life. At the first gate the guardian takes from her the tiara upon her head; at the second the pendants from her ears; at the third the precious stones from her neck, and so on until the seventh, where the guardian removes the "last veil which conceals her," and thus in the bloom of eternal beauty she enters into immortal life. Despite the poetical conception, the libretto imposes awkward conditions upon the musician who undertakes to perform these various removals in tones. Setting aside the obvious fact that the variation form is necessarily a case of adding and amplifying, rather than of "removing," the musician meets the further fact that it is impossible to represent the removal of a "tiara," "ear pendants" or a "veil." Hence the music at best cannot have any necessary or obvious connection with the case. Add to these the farther fact that the theme itself as chosen by Mr. D'Indy is excessively vague, chromatic and unrememberable, not to say inexpressive, and it is easy to see that the young man has done his utmost to promote his dearly cherished reputation of eccentricity.

The playing of the Tschalkowsky sixth symphony, in the twenty-first concert, was something to take delight in. It was given with great strength and fervor, so much so as to make one regret anew that Mr. Thomas' principles do not permit him to give us the remaining symphonies of this great writer—only the fifth and sixth having been heard here as yet. Nor need there be any such economy in repeating the fifth as is here observed. Why not play now, when the twentieth century is about to begin, all the Brahms symphonies and at least four of Tschalkowsky every year, affording Beethoven a rest for a while except upon the more favorite ones. The "Parsifal" music was given well, but the chorus was practically inaudible—a criticism which the orchestra and chorus may divide between them.

In the "Wotan's Farewell" from "The Valkyrie," Mr. Charles W. Clarke sang the part of Wotan admirably as to everything excepting the volume of voice to overpower the tremendously sonorous orchestra. One would need a trombone-constructed baritone to compete with this full orchestra. Unless Mr. Thomas intended to permit the vocal part to be heard, why should he have a singer at all? And with this beautiful number our orchestral Wotan laid down the baton for the season, in so far as Chicago is concerned, having still in hand the Cincinnati May festival.

The pianist of the twentieth program, Miss Sanford, has been irreverently mentioned as a "pupil-in-law" of Mr. Thomas, meaning

thereby a pupil of Mr. Thomas' sister-in-law, Miss Amy Fay. Miss Sanford is a very talented young girl of nineteen or thereabouts, and in due time she will no doubt become an artist. Her playing, aside from some not important but unbecoming mannerisms of the hands, is intelligent and musical but not authoritative. Under her fingers the Schumann concerto sounded long and ineffective. It is a pity that the management of these concerts has not taken a higher view of its duty in the direction of solo artists, especially pianists. Our local pianists have been entirely ignored this season, although we have here three or four of the best there are anywhere.

The objection to placing a young player like Miss Sanford in a series like our symphony concerts is mainly the confusion liable to arise among the hearers, who, instead of being spurred on to understand the highest standard of piano-playing attainable, find themselves mixed up with wholly uncommanding performances such as those of Siloti, Pugno, Miss Sanford, and last of all, Hofmann.

As for Hofmann, he for once showed in the last concert that he possesses real virtuoso powers. After an uninteresting performance of Beethoven's wisely forgotten fourth concerto, he gave for a recall a really strong and good performance of the Liszt "Tannhauser" overture; and in response to a yet stronger recall, Liszt's arrangement of Schubert's "Erl King," which also he played with much taste. It is a pity that this talented young fellow could not have been brought forward here in a recital program calculated to reveal the best he has in the line of virtuoso work, for in his present state his readings of the lesser compositions entirely lack original character or commanding interest. From various little things which come out now and then there is reason to fear that he is in danger of premature decay from an over-weening opinion of his own powers. He needs a master. If he can be brought in contact with pianists of the first class, such as Rosenthal, Joseffy, Godowsky and others—pianists who, besides possessing technical powers far in advance of his own, have also artistic maturity and poetical conception, he will probably develop into a great artist. Otherwise his great natural powers will prove of little artistic value.

CHICAGO APOLLO CLUB.

The closing concert of the present season of the Apollo Musical Club took place April 21 at the Auditorium, the program consisting of the "Dream of Jubal," by A. C. MacKenzie, and "The Swan and the Skylark," by A. Goring Thomas. The interest in this occasion had been somewhat increased in consequence of the resignation of Mr. William L. Tomlins from the directorship of the club, to take effect at the end of the present season. This concert therefore marked the conclusion of twenty-three years' continuous service in the leading of the club. Accordingly the chorus was out in full

force and made an elegant appearance to the number of about four hundred and fifty. A part of the Chicago orchestra furnished the instrumental foundation. The concert as a whole was rather disappointing. "The Dream of Jubal," by Dr. A. C. MacKenzie, is an extremely commonplace production, having nothing in it for the chorus but two or three part songs of by no means heroic spirit. The text, which intervenes between the choruses, was read extremely well by Mr. S. H. Clark, of the Chicago University, but the impression of the work as a whole was dreary in the extreme, being absolutely unmarked by a single interesting incident unless, indeed, the close might be so considered.

The second work, "The Swan and the Skylark," given by the club last year, is a very pretty and fanciful little cantata, somewhat far-fetched in the plan of it, but poetically conceived and the music itself, while still English, is unusually clever and pretty. With a small chorus of sixty or eighty and a first-class performance in a smaller hall this work would produce a charming effect. It is in no respect a great work and nothing could be more unsuitable as a play-ground for a chorus of four hundred and fifty voices. The principal tenor role was well taken by Mr. George Hamlin on short notice, in consequence of the illness of Mr. Evan Williams, who was to have appeared. Mr. Arthur Beresford was the bass, the soprano Miss Helen Buckley, and the alto Mrs. Katherine Bloodgood.

Miss Buckley is an amateur singer with social ambition, but her method is extremely defective and her repeated selection as a soloist of the Apollo Club is a significant token of the low standard which has actuated them for several years.

PIANO AND SONG RECITAL.

A piano recital was given by Miss Maud Peck at Steinway Hall April 22, with the assistance of Mrs. Minnie Fish-Griffin, soprano. Miss Peck played the first movement of the Beethoven concerto in C minor, with the cadenza by Clara Schumann, the second piano by Mrs. Dr. Reed. Later in the evening she played three additional numbers composed of short pieces. There were three by Schumann—the Novelette in E major, Dream Visions, and the March tempo from the Fantasie in C major. In the second number the composers represented were Sgambati, Henselt and Chopin, the latter by the Fantasie, Op. 49.

Miss Peck is a serious young artist who has made long studies in Berlin, having been three years or more with Barth and one year with Moszkowski. She produced a very good tone, but her technic is defective, being complicated with unnecessary and ill-judged motions, particularly of the head and shoulders, and her nervous poise appeared on this occasion unreliable. If it were possible to relieve her playing of the extra motions and to steady her

tempo she would be a very charming artist for small recitals. Nearly everything in this case was taken too fast. This was the case with the Schumann Novelette, the Dream Visions, and worst of all perhaps in the Henselt "If I Were a Bird," which was given as a recall. It seems impossible that she could have studied the march tempo from the Schumann Fantasie, or the Chopin Fantasie in F minor with any first-class master—least of all with one so sound and conservative as Barth. These works need thorough reconstruction.

The vocal part of the program contained a highly diversified variety of songs from Handel, Bizet and Hugo Kaun, which were sung with very nice effect. There was a well-dressed and appreciative audience in attendance, which might also be described as an extremely "warm" one, the hall being at a very high temperature.

A UNIFORM SYSTEM OF MUSIC.

The kind of philanthropy which is continually being concentrated upon the effort to do away with the "dizzy combination of sharps and flats" incident to our musical notation, has found a new exponent in the person of Mr. O. J. Fairchild of Jamestown, N. Y. Mr. Fairchild proposes a key-board somewhat on the plan of that of Janko, but with a different arrangement of the white and black keys, thus simplifying the key-board by nullifying at one stroke the entire art of piano playing as now understood in the world. Mr. Fairchild proposes a new staff, or rather, a new use of the old one.

Although his circular is furnished with diagrams I am obliged to confess that I do not understand the proposed simplification, possibly because it is too simple. To the casual observer the key-board consists of seven white keys in the octave, the letter "G" being omitted, the row of keys immediately below has also the seven keys in the octave bearing the names of the remaining chromatic tones. A tone is played on a white key or black, according as it is written in black or white note, as near as one can make out from the explanation.

It is not impossible that a new notation on the plan proposed by Mr. Fairchild, combined with an entirely new key-board like his, would be in some respects simpler than what we have now, but a belief of this kind is purely of an abstract nature, since the vested interests associated with the present system are so numerous in every direction as to make it practically impossible to set up a new system.

A great deal of noise was made a few years ago by the Janko key-board, and the talented inventor demonstrated that a good many passages could be played more easily upon it than upon the piano key-board. It was discovered, however, that after some years

of experiment no one became able to play by means of it any better than many had played already upon the standard key-board; and while the student who plays upon the standard key-board has all instruments in the world open to him, the student playing on the Janko key-board is limited to that one.

More than this, the disciple of the innovation here proposed may not participate in printed music as it now exists, but is obliged to restrict himself to whatever things are published in his new notation. It is not impossible that in course of time something better than the present piano key-board may be found; but the chances are extremely against it, because those who are willing to practice, and who have the necessary intelligence, become able to play extremely well upon the present key-board; and perhaps not one fails to play well on account of the difficulty of the key-board, but for reasons which would exist just as well under any circumstances.

PITY THE POOR NEIGHBORS.

Those who have studied the piano abroad understand well how difficult it is to find a boarding place amid pleasant surroundings where piano practice upon a thorough scale will be stood by the victimized neighbors. During the present season Mr. Leopold Godowsky has been experiencing something of this difficulty in Chicago. Last year he had taken by agreement a house with two flats, with another musician, each agreeing that practice should "go" without question, at any necessary hour of the day or night—which Mr. Godowsky interpreted to signify anywhere between 9 a. m. and 4 a. m.—the latter hour being reached more than once, when an unusually pressing recital seemed to require special effort.

This year Mr. Godowsky removed to another neighborhood and although his house is next a ten-foot alley, the neighbor across the alley objects in a variety of ways to the practice, although there is perhaps not a single case when it was passed midnight. Early in the season they set up a rival charivari, consisting of gongs, bells and various sounding apparatuses, which they paid small boys to keep going in the alley by the hour, together and even as late as eleven at night. The evening watch was assumed by the domestic establishment, which was entirely concentrated upon it for hours together. This part of the program was stopped by the police on complaint of the neighbors, the disturbance being made in the open air.

The next step was an anonymous letter, here reproduced:

"Mr. Gadosky: It looks that you moved into the finest resident locality for a purpose to annoy, disturb and set the peacable neighbors crazy by jingling upon your piano 14 hours dally sunday included, not having any regard nor the least respect for your neighbors.

"If you are so determined to become a piano player by your jingling 14 hours daily, the proper place for doing it would be a public Music Hall but not to annoy and disturb the homes of peaceable neighbors on Drexel Boulevard. It is reported that you have done the very same in other fine resident locations in the city and you were made to move out. You have a good reputation for annoying neighbors with your jingling, but you shall not by any means succeed here.

"Do not think that the peaceable neighbors will permit you to annoy and set them crazy, sleepless, restless and nervous with you jingling 14 hours daily till after 11 o'clock P. M. Should you continue annoying your neighbors they will try their best to get rid of your dreadful annoyances."

(Signed)

"FROM NEIGHBORS."

"Jingling 14 hours daily" is good although perhaps inaccurate. This letter receiving no attention (as how could it, without signature or address), the latest development consists in an able-bodied colored gentleman who devotes several hours a day to drawing out and pushing in a preternaturally large accordion, the largest of its tribe, thus giving alternate tonic and dominant chords by the hour together, with the full strength of the instrument. The performance (perhaps "obligato," would be a better name) takes place in the third story room exactly opposite Mr. Godowsky's piano, the window always open. If the aggrieved individuals were smart they would buy and present to Mr. Godowsky one of these nineteenth century noiseless practicing machines, upon which he could exercise his fingers and his imagination at the same time.

TWO REMARKABLE CHAMBER CONCERTS.

On Thursday evening, April 29th, in Central Music Hall, was given perhaps the most remarkable concert of chamber music ever held in this city. The program consisted of the first Quatuor, Op. 15, G. Faure; Concerto in D minor for two violins, Bach; Quintette in F. Cesar Franck.

In the quartette by Faure the performers were Mr. Henri Marteau, first violin; Mr. Ysaye, viola; Mr. Gerardy, cello, and Mr. Lachaume, piano. The work itself is of an extremely beautiful character, thoroughly romantic, fresh and interesting, and, curiously enough, almost or quite the first example of French chamber music which has ever been given in this city, at least publicly. During about thirty years that I have been attending concerts in Chicago I do not remember ever to have heard a piece of French chamber music before except by Saint-Saens, and it is due the author of this work to say that it is a composition of the first order,

worthy to rank with the best of the newer German productions of the same school and far more elegant in style and refined in sentiment than most of them.

Already in the first movement of this work it was sufficiently evident that the present occasion was one of rare interest. In place of the attempt which is sometimes made in a quartette performance for every artist to outdo the others and make himself heard more than the rest, everything here was under the watchful eye of Mr. Ysaye, who showed himself in the course of the evening an autocrat of very high potency, and more beautiful ensemble playing has rarely been heard. When to this praise is added the far rarer fact that each of the artists, excepting the pianist, was a solo player of the most distinguished rank, it will be seen that from a technical standpoint the handling of the music was wholly unusual. After the quartette was finished the artists were recalled four or five times; then came the concerto by Bach for two violins, played by Messrs. Ysaye and Marteau, with Lachaume at the piano. The concerto is in three movements, Vivace, Largo and an Allegro. And anything more delightfully fresh and beautiful it will be impossible to imagine. Marteau was on his metal, for he well understood that in standing up there by Ysaye he was measuring himself against one of the first violinists of the present time, and in the opinion of many the first at present in the world. The enthusiasm at the end of the first movement was very great, but at the end of the second movement it was far greater and at the end of the third movement greater still. The second movement of this concerto was one of the most beautiful pieces of melody writing and melody playing imaginable. It was something to remember with delight for years to have heard a master work of this description played by two artists of this rank.

Then came the last piece on the program. The late Cesar Franck, who was professor of the organ and composition at the Paris Conservatory, was one of the most learned theorists of his day, a great master of the entire technic of musical composition but singularly enough his works have been heard very little in this country. Mr. Eddy played an organ sonata of his some years ago, and Mr. Thomas has played two of the symphonic poems, but the present occasion, as far as the writer knows, is the first on which anything of his for chamber combination has been given in Chicago. The artists in this piece were Mr. Ysaye, first violin, Mr. Marteau, second; Mr. Bendix, viola; Gerardy, 'cello, and Lachaume at the piano. It is impossible to speak intelligently of this work after once hearing, except to say that it is a master work of wholly unusual scope. The first movement and the last as well, might be criticised, and very likely would be by German writers, on the ground that they are not chamber music but orchestral music; for

anything so impassioned, so highly diversified, and so intense one will look for in vain in the repertory of the German chamber music, where the principles of Mozart and Beethoven are still held binding. The most remarkable things about this work were, probably, first, its thoroughly modern cut and modern style, in which one can find elements of Berlioz and Bizet and perhaps even a little of Gounod, but nevertheless a thoroughly original work of a different kind of mastership from that of either of these three very great writers of the same nationality, and, second, the emotional range and the power demanded at places. At times this was of the most thrilling description and the absolute quantity of tone which these five players turned out was something astonishing. There was one place in particular which came again in the repetition, where both the violins were playing moderately high with double or triple stopped chords, repeated, while the other instruments had also sustained chords or repeated chords, and the piano had a plenty to do on its own account. The effect was something which would make Mozart think that he had risen to some kind of superior sphere near the source of power. Mere power, however, was the least noticeable quality of these performances. There were equally strongly marked passages of pianissimo and the beauty of tone, especially of Mr. Ysaye's tone, was something extraordinary. The 'cello might well have been a little more powerful. If it had been possible to combine Bruno Steindel's tone with Gerardy's French feeling for these works, the 'cello would have held its own perhaps a little better.

A special word is due to Mr. Lachaume for his work at the piano. This artist, it will be remembered, is the same who furnished the orchestra for "L'Enfant Prodigue," where he had it for his work to tell the entire story of the Prodigal Son on the piano, and in a wonderfully clever way he did it, too. Without being a virtuoso he is a pianist of uncommon power; a trifle less pedal would have been useful in many places, but he has great delicacy of touch in his finger work, and at the same time is capable of a very strong fortissimo in octaves and other heavy work; and being in entire sympathy with the compositions which had already been played in public several times before by the same combination, the ensemble was certainly not impaired by the work of the pianist and there are very few artists who would have been able to do it equally well.

REMINISCENCES OF DR. E. J. HOPKINS.

Dr. E. J. Hopkins, the venerable organist of the Temple Church in London, has retired after fifty-four years' service. In an interview the following interesting reminiscences of the career of this highly distinguished organist are found:

Recalling some of his experiences as a chapel royal chorister,

Dr. Hopkins said, "I distinctly remember my master, William Hawes, with whom we lived in the Adelphi-terrace, Strand. Hawes was also master of the St. Paul's choristers, and though I was not officially connected with St. Paul's I used to do double duty at both places. This necessitated my rushing backwards and forwards between the city and Westminster, and changing my dress four times a day. But sometimes I would finish the day by playing the outgoing voluntary at St. Martin's-in-the-Fields for Thomas Forbes Walmisley, who taught me harmony and counterpoint. He was a pupil of Attwood, who was himself a pupil of Mozart, so that, as I was told one day, I could boast an illustrious musical pedigree, and ought always to bear the fact in mind. Well, I hope I have never forgotten it.

"As a chapel royal boy I sang as a soprano at the coronation of William IV., and I daresay I must have sung before George IV., though I have no recollection of the fact. But I remember the coronation ceremony. We had to attend Westminster Abbey for the rehearsal at seven in the morning. The sandwiches that we took with us for lunch we ate on our way to the Abbey, and so we had starvation staring us in the face for the rest of the day. Between the rehearsal and the ceremony one of the boys explored the scaffolding that had been erected for the choir, and discovered stowed away sundry refreshment packets with which the adult singers had provided themselves. The temptation proved irresistible. Packet after packet was thrown down to the other boys, and you may imagine the disappointment of the rightful owners when they discovered that their provision had been abstracted.

"Then last year, that was sixty-six years afterwards, I sang as a tenor at St. Paul's at the diamond jubilee thanksgiving service, which was attended by Queen Victoria. A lady who was at one of the windows in St. Paul's Churchyard on the occasion told me afterwards that she could hear me singing away as if for dear life.

"With regard to the organ, I had no regular instruction in the instrument. I think I may say that I am self-taught. Walmisley did not teach me the organ, you know. But I had the run of two organ builders' factories, and I had frequent access to the organ-loft at Westminster Abbey. James Turle was very good to me, and would often allow me to take a part of the service.

"He showed his kindness in a very striking and opportune manner on one occasion. It was when I was a candidate for my first appointment as organist of the Mitcham Church. A few days before the selection took place, I was in the organ loft at the Abbey, when Turle said to me: 'I want you to play the psalms to-day, so that I can go down-stairs to hear the effect.' But he did not return, and I had to play the entire service. On going down I noticed him speak-

ing to one of the most influential members of the Mitcham committee of selection. The importance of what had taken place appeared afterwards, when, as I was only sixteen years of age, the committee hesitated to appoint me. Turle had sent this message through the gentleman who was present at the Abbey when I played: 'Tell the committee, with my compliments, that if they are afraid of entrusting young Hopkins with the services at Mitcham, I am not afraid of allowing him to take a service at Westminster Abbey.' That clinched the matter, and I became passing rich on a salary of forty guineas a year.

"I used to have to walk both ways, sixteen miles every Sunday in all weathers, and on a very wet day as I played the pedals I could hear the suction of the water in my boots. There was not a lamp to light my dreary walk home in the winter evenings until I came to the London end of Clapham Common."

Questioned as to having recollections of famous people at the Temple Church, Dr. Hopkins said: "The Duke of Wellington used to attend it towards the close of his life with the Marquis of Anglesea. Once on leaving, the Duke offered his arm to the Marquis. 'Pardon me,' said the Marquis, 'that honor is mine, I am a week younger than you.' On one occasion, one of the Temple vergers, noticing that he was present, made the humorous suggestion to me that the Iron Duke should be played out with the voluntary of 'See the Conquering Hero Comes.'

"One morning there was some doubt as to who would preach the sermon at the Temple. The Bishop of Edinburgh was the preacher. As he passed the Benchers he overheard one of them say to the other, 'Oh, it's that jolly old cock, Edinburgh; I like him.'

"Sam Warren of 'Ten Thousand a Year' celebrity, was a member of the choir committee, and was desirous of having rather more than his fair share of the music. It came to the ears of one of the barristers (a Temple wag of the Lockwood, Q. C. type), and so he sent up to the organ the following rhyme:

" 'Sam moves in a mysterious way
To get his anthems sung,
And worries Hopkins so each day,
He wishes Sam were hung.' "

MUSIC IN THE UNIVERSITY OF CHICAGO.

Contrary to the impression which prevails in some quarters, quite a little serious work in music is being done in the Chicago University, although in a very quiet way. The appearances of the Splering Quartette in connection with the Quadrangle Club have been mentioned several times in these pages. There is a chorus maintained in the university, and two or more concerts are given every year. On January 27, 1898, a program was given consisting

of a manuscript overture by Carl Gustav Schmitt, "At the Cloister Gate," by Edward Grieg, for chorus of women's voices, solos and orchestra, and Mendelssohn's "Athalle." The manuscript overture was composed for and dedicated to the Chicago University by Mr. Schmitt, who was described on the program as "the most celebrated composer of New Zealand."

The closing concert of last year consisted of Mendelssohn's "Elijah." Announcements are not at hand with regard to the closing concert of the present year.

EDWARD BAXTER PERRY IN BERLIN.

Mr. Edward Baxter Perry gave a recital in Berlin which was very appreciatively mentioned by the press. Mr. Leonard Liebling, in the Berlin Times, has the following:

"The opening numbers, Harmonies Poetiques et Religieuses, No. 3, Liszt, and the Saint-Saens arrangement of Beethoven's Choeur des Derviches, sufficed to demonstrate that in Mr. Perry we have to deal with an artist of singular endowment. His dominant characteristic seems refinement, though I would not imply that he is lacking in more robustious qualities, for his performance of Rubinstein's Staccato etude, Op. 23, No. 4, proved him possessed of force, energy, rhythm, and technic adequate to the most exacting demands. His tone is unique, having something of the quality of a stringed instrument, a circumstance as rare as it is effective. Mr. Perry's finger tips seem uncommonly susceptible to slightest tonal gradations, and he employed this advantage with nicest discretion in a group of Chopin numbers at the close of the program. He commands all styles of touch, from mere arpeggio whisperings, exemplified in the Jensen Dryade, Op. 43, to loudest tonal thunder, produced in parts of the Rubinstein Etude, and the Chopin Polonaise. His interpretation of the Nocturne (Chopin), Op. 27, No. 2, was a gem of refined musical taste and phrasing."

At his Dresden concert Mr. Perry had the assistance of Mr. W. L. Hubbard of Chicago. He sang several songs by Schubert, and an aria from Verdi's "Don Carlos." The newspaper notice says:

"The aria evinced careful training in dramatic expression and gave the artist full scope to show to the best advantage the richness of his voice and his thorough musical understanding. The field, however, in which Mr. Hubbard excels is in the German Lieder, and his unique and powerful rendering of Schumann's much sung 'Ich grolle nicht' brought forth enthusiastic applause."

ILLINOIS MUSIC TEACHERS' ASSOCIATION.

The eighth meeting of the Illinois Music Teachers' Association will be held at Handel Hall, in Chicago, Tuesday to Friday, inclusive, June 28, 29, 30, and July 1, 1898. Great preparations have been

made in the way of musical performances, and among the artists who will appear are Messrs. Leopold Godowsky (who plays a recital Friday evening), Wm. H. Sherwood, Emil Liebling, Allen H. Spencer, Walter Spry, O. R. Skinner, Jaroslav de Zielinski of Buffalo, etc. Among the vocalists are Mrs. Genevieve Clark Wilson, Mrs. Nielsen-Dreier, Mme. Regna Linne, Mr. Frank B. Webster, etc. Papers are to be read by Messrs. Frederic Grant Gleason, Calvin B. Cady, William Armstrong and W. Waugh Lauder.

ORCHESTRA AT OBERLIN COLLEGE.

The following symphony concert was given by the conservatory orchestra on the evening of May 3, beginning at the altogether rational hour of half-past six:

"Heart's Delight," Gilchrist Mrs. Blodgett
 Beethoven's symphony in C major, No. 1
 Saint-Saens' "My Heart at Thy Sweet Voice" .. Mrs. Blodgett
 Brahms' Hungarian Dances, Nos. 5 and 1.

The following is the constitution of the orchestra: Eight first violins, nine second violins, two violas, two 'cellos, one bass, two flutes, one oboe, three clarionets, one horn, two cornets, two trombones.

The Conservatory orchestra is trained and conducted by Prof. Andrews, and this concert was the first occasion on which a complete symphony has been attempted. For many years now the music in Oberlin College has been conducted with a great deal of intelligence. The town of Oberlin being small and a considerable distance from musical centers, the only way they have of hearing music is by engaging artists. In pursuance of this plan all the great virtuosi and most of the singers of any note who have visited this country have appeared at Oberlin, so also have the Thomas and Seidl orchestras, and the Kniesel Quartette. In addition they have maintained at great expense chamber concerts by their own players for many years, the tendency has been to continually attempt larger combinations until now a full orchestra is possible.

ROBERT GOLDBECK ON MEMORIZING.

In an article on memorizing the once brilliant pianist, Mr. Robert Goldbeck, has the following very curious statement:

"To obtain this actual knowledge and fasten it in the mind is often very difficult, especially in the case of some particularly complicated fugue by Bach. In a sonata of Beethoven, or in the work of almost any other composer; we can distinctly trace the musical meaning of each part; its reason for existence, its evolution of harmony. In Bach, no amount of theoretic knowledge can be of much assistance to you, for in the fugues of this grim old master there

are rarely any harmonies in the modern sense; they are merely incidental."

This shows that a little good instruction in musical analysis of the works of Bach might be well invested, if given to the writer of this article. How it is possible for a musician to say that "in Bach there is really no harmony in the modern sense," is one of those many things which no fellow can find out, and which therefore remain to reward original search.

CLARENCE EDDY IN BERLIN.

Mr. Clarence Eddy gave his Berlin concert, as previously announced, and Leonard Liebling has the following to say on it:

"Clarence Eddy's organ concert (with the assistance of the Philharmonic orchestra) at the Philharmonic, proved one of the chief musical events of the season. I have always protested that there are no really eminent organists in Berlin, but until last Friday evening, I was alone in that belief. Mr. Eddy's performances were a revelation to those Berlin critics who had placed the halo of undisputed supremacy about the head of Prof. Reimann. The American's success gains ten-fold in significance when the quality of his instrument is taken into consideration. His manual and pedal technic is brilliant, if such a word might be used in regard to organ-playing, and his deft and effective registration little short of marvelous. The bizarre Saint-Saens trifle was a wonderful medley of original tone-coloring. In the Gullmant symphony, Mr. Eddy was supreme, Miltonian. His cyclopean masses of sound almost dwarfed the orchestra. The audience was too overawed to become demonstrative. Miss Rosa Ettinger, the assisting artist, scored an unequivocal triumph in David's 'Perle du Bresil' aria. She proved her mastery also of the purely lyrical school by a striking rendering of Grieg's tear-laden 'Solvej's Lied.' Miss Ettinger is the vocal star of this season."

It will be observed that we have in this notice a suggestion of partisanship in saying that "there are no really eminent organists in Berlin." It seems that there is an eminent organist in Berlin named Prof. Reimann, and from one of the correspondent's report of an interview between Mr. Eddy and Prof. Reimann it is evident that this distinguished German organist looks with distinct disfavor upon American intruders into his field.

The partisan feeling is still more pronounced in the notices of this same concert written by Otto Lessmann in the "Musicalische Wochenblatt," in which he comments on Mr. Eddy's "by no means remarkable technic," "the limited repertoire" of Miss Ettinger, and the like, showing that this gentleman at least was far from sharing the enthusiasm of Mr. Liebling. It is surely very annoying of Mr. Eddy to leave his native country and play abroad for the purpose of stirring up strife,

SAINT CECILIA SOCIETY OF DETROIT.

At the second concert of this society on May 3 the program consisted of a piece by H. W. Parker, "The Ballad of a Knight and His Daughter." A chorus from the "Barber of Bagdad," Templeton Strong's "Now Is the Month for Maying," Bohme's "To the Sunshine" and Fanning's "Daybreak."

The solo artist of the occasion was Mr. W. H. Sherwood, who played three times. In his selections were the Liszt "Concert Etude in D flat and several Chopin pieces, the Rubinstein "Fifth Barcarolle" in A minor and the Schubert-Tausig "Military March."

This society is under the direction of Mr. N. J. Corey, and the chorus numbers about one hundred voices, and it is stated by good judges that on this occasion the singing showed qualities of excellent training, so that the future of the society is very promising.

NOVELTIES AT LEIPSIK.

Among the novelties which have been given in the Gewandhaus programs during the last few months were the following: Dramatic scenes, "Iphigenia in Tauris," for solo, chorus, and orchestra, by Gouvy; symphony in B flat major, by Gernsheim, first production; D'Albert's second piano concerto, played by himself; symphony No. 3, by Carl Reinecke.

Among the solo artists were Paderewski, February 3, in the Chopin F minor concerto; D'Albert, March 17, in his own concerto, and a second number consisting curiously enough of the Beethoven Rondo in G major, Op. 51, and the Grieg Ballade.

MINOR MENTION.

Among the recent improvements in the piano, mention is made of a style lately patented by the London firm of Broadwood, in which the usual transverse bars across the steel plate are entirely dispensed with, the plate itself being made rigid. It is claimed that the cross bars have the effect of deadening the vibrations of the strings immediately under them.

Another improvement still more curious is the so-called "gladiator ribless sounding board," patented by Messrs. Schultz Bros. of Dusseldorf. This sounding board marks a radical departure from all previous efforts. It consists of two layers of spruce, the fibers running at right angles to each other, glued together. This sounding board, instead of being flat, is convex on one side towards the strings, being one inch thick at the center and tapering off to one-half inch thick at the sides. The inventor claims that this extra thickness and the peculiar construction of the board equalizes the distribution of the vibrations and strengthens the tone of the piano very much, while at the same time the entire board acts as a unit much more completely than when the stiffening is obtained, as in the present manner, by ribs.

Another peculiarity of this board which may or may not prove to be an advantage, is that instead of using old and thoroughly seasoned wood, they prefer fresh spruce just sufficiently seasoned to take the glue; because after the board has been glued together, while it is maturing the contraction produces a tension which very greatly improves its resonance. The boards are glued together at a high temperature, after which they are subjected to a great pressure while hot. The description of the invention from which the above is taken, is evidently of an advertising nature, in the interest of the owners of the patent. It has therefore to be taken with a grain of salt. It is nevertheless a very interesting experiment.

* * *

Mr. V. J. Hlavac has lately given an organ concert in the concert hall of the conservatory in St. Petersburg, in which he played the Mendelssohn D minor sonata, Schumann's B-A-C-H fugue, and two fugues by Bach. In addition to this he played several selections upon his own harmonium, the same which he had on exhibition in the World's Fair in Chicago, an instrument which is capable of very beautiful effects. Mr. Hlavac's improvisations are spoken of as having been particularly interesting and masterly.

Mr. D. A. Clippinger gave a song recital in Chicago, in which he was assisted by the excellent young baritone, Mr. Sidney Biden, and with instrumental numbers by Messrs. Emil Liebling and Adolph Brune. The instrumental numbers were of so unusual a character as to be worth noticing. First, the Liszt-Kunkel arrangement of the Nocturne, Dance of the Fairies, and Wedding March from the "Midsummer Night's Dream" music of Mendelssohn, after which Mr. Liebling played "Hiawatha," by Charles Kunkel, and a "Minuet Moderne," by Louis Conrath; and still later the Concertstueck in F minor, by Weber, with second piano by Mr. Brune. Mr. Biden was heard in sixteen songs, among which were six by Schumann, one by Franz, one by Clarence Dickinson and one by Richard Strauss.

* * *

A very pleasant piano recital was given by the pupils of the Pottsdam Normal School (N. Y.) April 29, among the selections being so unusual a one as a Romance by Rimsky-Korsakow, and a Gavotte by Jules Ten Brink. The most difficult piece apparently was the first movement of the Hummel concerto in A minor. The work of the violin pupils is also spoken of as having been very encouraging indeed.

* * *

Mr. Ad. M. Foerster of Pittsburg writes complaining that in a recent book published in Philadelphia, entitled "Masters and Their Music," the American composer is very imperfectly represented. He calls attention to two programs lately given in his studio, in which the following composers were represented: Wilson G. Smith, Charles D. Carter, B. O. Klein, W. L. Blumenschein, Edmund S. Mattoon, G. W. Chadwick, W. O. Forsyth, F. G. Dossert, Carl Busch, Wm. H. Sherwood, Bernard Boekelman, Carl Retter, E. A. MacDowell, Constantin Sternberg, K. Okleston-Lippa, Arthur Foote, George W. Hunt, Emil Liebling, E. R. Kroeger. He also gives the following list of selections for an illustrative program of Weber: "Although a Cloud," prayer and aria, "Comes a Gallant Youth," from the "Freischutz;" Invitation to the Dance, Op. 65; "So bin ich nun verlassen," "Euryanthe;" Rondo brillante, Op. 62; Polacca brillante, Op. 72; rondo from sonata, Op. 24; "Ocean, Thou Mighty Monster," "Oberon;" Concertstueck, Op. 79.

* * *

Teachers in search of a variety of interesting music of very moderate difficulty for the younger pupils will do well to write to Mr. Carl Faelten, in Boston, for a copy of the program given by his pupils May 14, 1898. The list included apparently pupils from the second to the third and fourth grades, especially second and third, and it is an unusually well selected lot. Among the modern composers represented are John Orth and Mrs. L. E. Orth, from the col-

lections already noticed in the music reviews of this magazine. The entire list contains thirty-eight pieces. It will be remembered by those who are interested, that Mr. Faelten was displaced in the directorship of the New England Conservatory a year ago, probably in consequence of cliques in the faculty. Thereupon he opened his own pianoforte school September 14, 1897, with one hundred and fifty pupils. Since then the registration has increased until at the present time more than three hundred and fifty pupils are studying in the school. Mr. Faelten states that besides numerous private rehearsals, eleven public recitals have been given by pupils of the school, in which seventy-eight students have played; and with the exception of a few ensemble numbers everything was performed from memory; two of the pupils gave entire recitals, each. As this experiment of Mr. Faelten's in musical education follows distinctly original lines and attains very valuable results, its immediate success is noted with pleasure.

* * *

An interesting recital was given by the music pupils of Mrs. Crosby Adams, in Chicago, May 4, the distinguishing feature of which was the large amount of ensemble work for piano with violin, organ, etc. All the playing was by notes. The touch was generally musical and intelligent. Mrs. Adams was intending to illustrate the results attained by her system with children, which, perhaps, has something in common with that of Mr. Cady.

* * *

Little Elsa Breidt was heard at the second of Mrs. Adams' recitals, playing two pieces of her own—"By the Fountain" and "Butterfly." Later she also played the Chopin waltz, opus 42, in A flat. She has a fine touch and decided genius. It is a great pity that she could not be put under the charge of a first-rate teacher, because with talent like hers she might rise to distinction in five or ten years.

* * *

That was a very good graduation program given by Miss Maude Estelle Runkle, at Toledo College, Iowa, under the direction of Mr. W. Francis Gates, May 24. Beethoven sonata, opus 26 (with funeral march), Schumann 7th Novelette, Romance in F sharp, and "Aufschwung," Mendelssohn Spinning song, two pieces by Grieg, the Chopin Impromptu in A flat and Liszt's 2d Rhapsody—certainly a strong showing in so far as selection goes. Music seems to be doing well in this college under the direction of Mr. Gates, and the programs are models of fine and tasteful printing and intelligent arrangement. Consequently they are free from advertising.



SOME SALIENT POINTS IN PUBLIC SCHOOL MUSIC.

BY JULIA E. CRANE.

(Introduction.)

It would seem wise in opening a series of lessons on public school music that the writer define her attitude toward the subject, especially toward the questions in regard to which exist the greatest differences of opinion, or such as are uppermost in the minds of those interested.

Let me say first that however decided I may appear in my opinion, I offer nothing as a final dictum. Should any of my old friends accuse me of contradicting statements I have made in former articles, I shall plead guilty, and shall claim the right to change my mind again next month if any higher revelations are opened to me. So I shall ask all who do me the honor to read what I say, to take it only for what it is worth, as the present opinion of a teacher who has been a pupil in the public schools, a grade teacher, a normal school teacher, a private teacher of piano and voice culture and a supervisor of music. During the more than twenty years over which this experience spreads, I have yet to meet with the first rule to which there are no exceptions. As teachers we are dealing with souls, not watches turned out by some unvarying machinery, and as it is said that no two blades of grass are exactly alike, how much greater are the possibilities of variation in human beings. And yet, unless the saying that "human nature is alike the world over" has something of truth in it, our public school system would be an absolute failure, which, in spite of its faults, none of us would admit. We shall start out with the proposition that while we are making plans that may be useful for the majority of pupils, there are always some who need the opposite course, or at least one very different from that which fits the others. It may seem best, before the year is over, to give some plans for exceptional cases, for these too may be classified somewhat roughly, and

the means adopted to develop them in one school may be of value in others.

In regard to the systems now before the public, I do not know one which is wholly bad, neither do I know one which would fit the conditions in my schools without supplement or change. This is to me no criticism even of an ideal system, for what would be ideal under some circumstances would need many modifications under others. To illustrate, for many years "The Barcarolle," by Caswell & Ryan (Ginn & Co.), has been an ideal song book for my Intermediate Department. Last year we were confronted with the fact that our boys in the eighth and ninth grades had changed voices, and we had no songs in which they could join. We are now using the Cecilian Series, Book IV. (Silver, Burdett & Co.), with great interest and delight. These two books, with "Songs of Worship," Pratt (Century Co.), form our equipment for songs and hymns with the sixth, seventh, eighth and ninth grades, who meet together for their morning exercises and some ten minutes of singing each day.

A similar change has been made in our sight-singing books. In classes where we formerly used the Introductory Third (Normal Course), we now use the Advanced Reader (Natural Course), the Introductory Third having passed down the line to the younger classes.

But some teachers say to me, "I should think you would have trouble with such a variety of books—a Normal Reader in one room, a Natural Reader in another; a National Chart one day and a Public School Chart the next, with Codas and selected songs interspersed." But I answer, I never found any trouble when I was teaching arithmetic in giving problems out of different books, and when teaching reading I found that interest and growth were greatly increased if Homer and Macaulay, Bulfinch and Hans Anderson, Hawthorne and Dickens, Holmes and Lowell, and hosts of other great minds, were brought in contact with the children.

But while the conditions under which I work make a variety of material advantageous, I know schools where one well-graded system, carefully followed, is an absolute necessity.

My advice, therefore, to all teachers who have the privilege of choosing their own material is, don't do it in a hurry. Be sure you know the circumstances under which you have to work, the voices you have to deal with, "their age, color, sex and previous condition of servitude," for all these things make a difference in your requirements. A teacher must also know her own limitations, and while studying to overcome them, still select such material as she can use to best advantage. If, on the other hand, you enter a school already equipped, don't act like a partisan leader and turn

out of office all incumbents not belonging to your political party, but bear with them until you know what kind of work they can accomplish. In other words, do the best you can with the material at hand, all the time holding up the highest standard with which you are familiar, and when you find that the best you know cannot be accomplished without new material, present your case fearlessly, asking what you need to reach such results as are gained in the best equipped classes in other branches of study in the same school. I never met a Board of Education who could resist such an appeal; but possibly my persistence has put the Boards with which I have had to deal in the position of the judge who granted the request of the widow, lest by her continual coming she weary him.

Another question which is much discussed, and upon which I find myself at variance with many, is the matter of Rote singing. There is a prevailing opinion that it requires some training for a teacher to be able to conduct a class in note reading, but that any one can teach a rote song. The consequence is that scattered through the country there is a great deal of bad singing, and far less instruction in the reading of music than might easily be accomplished. It is as though the regular teachers should say, "Any ordinary teacher can teach a child to recite poetry, to commit literature to memory and repeat it in imitation of his teacher's style; but it is quite another thing to teach him the letters of the alphabet, and how to read and spell;" and when both kinds of work could not be done, should choose the imitative and omit the more mechanical. In regard to reading, we seem to see things as they are, probably because the necessities of the case demand that we must be able to read if we would live amongst intelligent people. No one contends that a teacher in elocution needs less scholarship and training than the teacher of elementary reading and spelling. On the other hand, we feel that only the best of training fits a teacher for the position where her pupils may safely copy her pronunciation, quality of tone and style of rendering.

But I hear some teachers say, "Would you not allow me to have any singing in my school, because I have a harsh voice and little knowledge of singing?" I am not prepared to say just what I would do under such circumstances, if I had the power in my hands, but I should like to ask such teachers not to sing much, where the children can hear the harsh tones they make, and to beg of them to realize that in all imitative work the excellence of the pattern is of the highest importance. In another paper I hope to give some suggestions for rote singing, so I will leave the matter here for this time.

There is one other point upon which I feel I ought to set myself straight before I proceed to the regular lessons for which I have been asked, and that is my attitude toward the correlation of music

with other subjects. As I hear the matter discussed, the correlation of music consists in fitting the words of the songs used to the subjects being studied, in language, history or science.

While no one values more highly than I the study of psychology and pedagogy, I believe that it is unwise to grab at every passing fad as though it were of vital importance. Music teachers, like other teachers, should realize that when an idea like this one of correlation takes root in the educational world, there are some who know its true value and significance, but there are a great many others, and these are usually the loudest talkers, who roll the word like a sweet morsel under their tongues and stickle for a superficial observance of its meaning until more sober thinkers become disgusted. The story of the teacher who was correlating everything around the apple is to the point. The children had read about the apple, had spelled apple, had added and subtracted apples, had studied the country in which apples grow, had parsed sentences about the apples, and at night, for a final lesson, were drawing the apple. One boy was discovered to have made a picture of a horse instead, and when the teacher remonstrated he said, "Yes, I know; but this horse has eaten that nasty old apple, and I am glad of it."

Of course, this teacher had entirely missed the spirit of the educational principle which underlies correlation, but so, it seems to me, do we when we make too serious efforts to fit the songs of the schoolroom to the other work. Not that it is not pleasant to sing about flowers and trees on Arbor Day and about Washington on his birthday, but that it is much more important that the music shall be of a good quality and the poetry lofty in its thought than that it shall exactly suit the occasion. I know some teachers who spend so much time looking for appropriate songs that they have little time left for personal improvement. A music teacher can never stop studying, for besides the advance in educational methods with which she must keep in touch and the reading she must do, her voice and fingers need constant practice, her repertoire needs constant replenishing, and there is a wide field of work in musical theory and composition which is always interesting and valuable. We have no time for unimportant details, so let us consider carefully before we waste our minutes over them.

Music has its place in education—a place quite apart from that held by any other subject taught in the public schools. Our duty, as its advocates and teachers, is to so teach it that its full force may be felt. When we can do this, there will be no question as to whether or not there is a time and place for music in the school room. When we have done our best, there will be no doubt as to whether the music teacher knows how to correlate her work with other branches of study, for its influence will be everywhere felt. The

reading lesson will show it, because the voices will be sweeter, the pronunciation clearer and the emotions more responsive to the meaning of the author. The arithmetic lesson will be more easily learned, because of the added power of concentration which music reading gives. Foreign languages will be spoken more accurately, because of the training given to the ear. And above all and better than all, there lurks in music a power over the emotions which reaches down to the very well-springs of conduct. But this is too broad a proposition to prove in the limits of a magazine article, and I shall not even elaborate it here. Since I am writing to the public school music teachers of the country, the statement needs no elaboration, for do we not believe it with all our hearts?

I think I have confessed all my heresies, so that we can now start out with a clear understanding. My plan is to write a few papers on music for kindergarten and primary grades, touching upon voice culture and artistic rendering, as well as upon the more mechanical lines of work. Then I shall hope before the year is over to give suggestions for all grades, through grammar, intermediate and high schools. I shall be quite willing to answer questions, when they seem of practical value to many; and will give lessons on special topics suggested by teachers who are in need of help or surrounded by obstacles they find difficult to surmount.

QUESTIONS AND ANSWERS.

BY MRS. EMMA THOMAS.

Question: Will you please give me a few ideas of how to make the Chart work and exercises in the book more interesting? My pupils wish to sing songs all the time and look displeased when I say "Chart"?

Answer: I find that if the pupils are old enough to understand you can tell them the benefit of the Chart work. I find very little trouble and often the teachers tell me that the children love the Chart work. If they do not you could use some of the following devices:

1. Call for volunteers to sing certain exercises alone.
2. Sing a few exercises by syllable, etc.
3. Sing the same to La, Loo, etc.
4. The pupils in each row sing while the rest listen.
5. Make rows across the room.
6. Divide the room right and left and let each section alternate in singing.
7. Have duets and quartettes.

There are many other ways, but perhaps these will suggest other ways to you.

"Every day we spend without learning something is a day lost."

Beethoven.

"Think more of your own progress than of the opinions of others."

Mendelssohn.

Question: Do you think it advisable to give many devices to teachers for their pupils?

Answer: A good teacher needs few devices. The strong teacher generally is capable of leading her class straight ahead and she seldom has to resort to devices to arouse interest and enthusiasm. Of course there are occasions where a few devices are helpful. I will be pleased to give you a few devices if you will designate what line you wish them on. Time or tune?

Question: Would you advise singing with your pupils?

Answer: I believe I have answered that question at least twice before. I think it unwise to sing with the children. Many teachers who are fine musicians themselves fail to secure good results in music because they sing too much with and for the pupils. The temptation to sing with the pupils and help them over the hard places is very great, but if we wish to become good, true teachers we will lead the children to overcome the difficulties themselves.

Question: Our Board of Education thought quite seriously last month of dropping the Supervisors of Music, Drawing and Penmanship. Our superintendent told them he considered music the most important study in the school curriculum. To explain and strengthen the work the superintendent wishes each supervisor to read a paper at the June teachers' meeting on her subject. I wish you would please give me, in next month's MUSIC, your views on the subject.

Answer: If you look over this past year's numbers of MUSIC I think you will find two articles of mine on this subject, so I will give you an extract from the Normal Review, "Why Should Music be Studied in the Schools?"

That course of study is the best which provides for the training of all the faculties. For this reason, school work should be arranged with reference not only to the actual amount of useful knowledge to be imparted, but to the physical, mental and moral discipline of the student.

As an aid in this work, music—a subject equal, if not superior, to any other in the breadth of its discipline—in very few American schools is appreciated, and in many entirely neglected.

Consider its benefit to the physical nature. No other exercise, no tonic, can compare with singing in strengthening the lungs. It is impossible to sing well without free, deep respiration. When this is gained, the lungs are expanded, circulation is quickened, the blood purified and the nerves aroused to activity.

Music when rightly studied becomes a means of mental discipline over which mathematics, with all its boasted glory, can claim no superiority. Any one who sings will acknowledge at once that no problem in arithmetic calls for a keener use of the perceptive faculties than does the singing at sight of a difficult piece of music. In the study of harmony, continued concentration of the mind is an absolute necessity; and the application of the principles of harmony requires profound thought.

The actual assistance music gives to school work should recommend it to all teachers. It cultivates the ear and the voice, thus aiding the reading lesson; it arouses and harmonizes, preparing the mind for the reception of truths presented; and, more than all, it assists in maintaining the discipline of the school. The singing lesson acts like a safety-valve, providing a means of escape for the child's overflow of spirits. I have seen a class of children brought from the wildest state of confusion to perfect order by a single song. In good songs we find one of the most effective means for teaching the right, and cultivating the moral nature of the child. Music touches the heart, and gives to the accompanying words a deep and lasting effect. If children are taught music in school, they are prepared for participation in church service. For a few years past there has been an attempt to revive congregational singing. This is as it should be: the people should do the singing; but so long as the majority are entirely ignorant of the simplest rules of music, and many do not join at all, but must listen to the discords made by the rest, there are serious doubts as to whether the harmony of four voices would not put the congregation into a more devotional state of mind.

Thus we see that the study of music cultivates the body, mind and soul; and in the whole curriculum of school studies, not one can do more.

WHAT IS MUSIC?

In our everyday speech the name of music is sometimes applied to the more pleasing sounds of nature, such as the ripple of the brook, the splashing of the waterfall, the moaning of the sea. Still more often do we speak of the songs of the birds as music, particularly the songs of those which sing well; such as the meadow lark, the bob-o-link, the little brown thrush, and the mocking bird. The latter indeed has many of the airs of the great singers, for he dearly loves, when his breakfast is finished, to perch on the tree or chimney of the house and carol most delightfully his entire repertory; a collection of songs which sooner or later contains the notes of all the other singers in the neighborhood. These he seems to arrange into a sort of program, progressively more and more difficult; and, like the true virtuoso that he is, he adds little touches and graces of his own to

the commonplace songs of the less gifted birds he knows. Withal he is a sort of humorist, and quite after his kind he likes now and then to interpolate the calls of the birds who cannot sing, such as the crow, the chirp of the sparrow, and even the mew of the cat. He acts quite as if he appreciated the joke of not being able to sing better than these grotesque calls.

The intention of man's music appears to be much the same as that of the birds, for we must observe that the birds do not sing when hungry or in any kind of trouble. Their music, like our own, represents moods and times when one is full of feeling and wishes to soar above the common affairs of life into the realms of hope, beauty and joy.

Quite like our own music, also, the songs of the birds are agreeable sounds, pleasantly modulated according to a pattern, or "a tune," as we call it. Every bird has a tune of his own; occasionally in a moment of rapture he deviates here or there, and sometimes like our own great singers quite surpasses his former usual efforts. At other times, also like our own singers, he falls below his own level and occasionally breaks off when he is but half finished, as if in making the trial of his voice he had found himself "below par," as the singers say, and not equal to his reputation.

Besides the fact that the melody of the bird is a pleasing succession of sounds in itself, much of our pleasure in hearing the song arises from our imagination that the singer is singing because he feels joyful and full of enthusiasm. There is another element in our appreciation of all kinds of music heretofore mentioned, not alone the birds' songs, but also the inanimate sounds, such as the ripple of the brook and the like, which are without life and feeling and are operated entirely upon mechanical principles. This other element is our own mood. If the brook runs along by the side of a muddy road, through which we are drearily plodding in a pouring rain, with five miles ahead of us before reaching shelter, the ripple, has no charm for us. If we had our way we would choke the ripple; our own troubles are numerous enough without it. Or, take the case of the distant chime of the Sabbath bells. What is more suggestive and inspiring? Yet, if this chiming be too much prolonged and it awakens us at the premature hour of five in a winter morning, its "music" is no longer the sentiment awakened in the hearer. The same combination holds with much of that which we call music. It must sound well, must express joy or some agreeable sentiment, and it must agree with our own mood.

All music tends to put the hearer or the singer and player into a mood like its own. Take the common case of a little dance in a parlor. A half dozen people are there and two wish to dance. Some one plays the music and the dance begins. It is not long before there is a second couple on the floor, and perhaps all the company

is presently engaged. If not, those who merely look on are delighted with the rest and they share the joyful mood which the dance has awakened, and which it was originally intended to express.

A curious thing in music, especially in the higher kinds of music, is the pleasure we get from music which really expresses pain, or at least pathos. This can be seen whenever a pathetic song is sung, by the tears which come in the eyes of many who hear; yet the tear is not one of suffering, but of artistic sympathy, and the exercise of this kind of sympathy is to a certain extent good for the soul. All the higher kinds of music contain more or less of this element. While the main mood may be one of joy, there is a thread of pathos underlying it or running through it; just as there is through life.

Sad music has been created by composers for the expression of moods of that class. And it often happens that a girl or boy in time of grief or disappointment derives a sort of satisfaction from playing a piece of corresponding mood; and often such a piece is followed by one of a somewhat mitigated character, and this again by one expressing joy; and the result is that the music has changed the mood of the player. A distinguished writer some time ago suggested that many young women playing the piano were able to find in the difficult and somewhat highly spiced music of modern writers a solace for the worries and exasperations of life. When disposed to fight, they practice a sonata.

But as yet we have not formally answered the question with which we set out. What is music? Music, it is answered, speaking after the manner of art, consists of tones modulated in rhythm, melody and harmony for the expression of idea.

WHENCE CAME MUSIC? AND WHY?

It is quite possible that man may have derived his inspiration from the songs of the birds, for we have seen that the songs of the birds contain most of the spirit of our own music; since they are for pleasure to the bird, and a means of enjoying himself, and are never sung as calls for food, or when cold or hungry, or in any way unhappy. It is possible that the bird has his own ear for music and takes pleasure in the pretty phrases of his melody, and perhaps a few of them actually in the sweet sounds of their own voices. It is true that many birds with highly uncomely songs are continually vocal when upon the move; such are the crows, the catbirds, and the like. But the crow talks with his "caw caw," and whenever you hear it you will find, if you watch him closely enough, that he modulates the sound and gives the same word a different meaning according to the need of the hour. This modification of the usual song for the expression of different ideas is not made by the singing birds.

Besides their song they have a variety of conversational tones, by the aid of which they exchange ideas with one another.

Contrary to a very common impression, man seems to have learned his music from instruments and not made music first with his own voice and then made instruments to copy its sounds. The impulse to make a musical instrument has one of its rudimentary illustrations in the boy who makes a whistle; and the clever boy who makes a whistle capable of two sounds has advanced a step along the road of evolution. It is probable that the earliest music consisted of religious hymns, which were chanted while marching. The first instrument probably was a sort of drum, for ensuring better rhythm; and only some time later was an instrument invented for producing a melody tone. This statement will look at first like a contradiction to the statement preceding, that man has learned his music from instruments. The religious chant was not singing, but a sort of chanting or sing-song reading, or "saying" in concert; and, inasmuch as the religious procession required a good form, the drum was the first instrument demanded for keeping the march in step.

In most countries the first tuneful instrument to be invented seems to have been derived from the bow, and with one or more strings, being in fact a kind of harp. In a later chapter there are pictures of some of these primitive instruments.

It is asked Why music was created? The question is not an easy one to answer, except to say that man desired it. There was in him an impulse, a longing for some kind of expression different from that of common speech. Hence very early in the history of mankind arise instrumental music and poetry—both having earliest references to the religious march, and next to the dance. The first dance was a religious dance; later it became the expression of pleasure in general.

THE RANGE OF THE ART OF MUSIC.

The range of the art of music is as wide as the range of the human mind itself. Every mood, every idea of the beautiful, the grand, the sublime, the mirthful, the morose and so on down to the deepest grief has been or will be put into music. Everywhere in the world there is music. The most barbaric tribe has some kind of religion, and at least a part of its worship is in hymns; and, except in a very few of the most barbarous tribes, there are melodies and formal tunes for the principal ceremonies. Some of the melodies of quite uncivilized tribes have a rude dignity worthy the attention of civilized man. Most of them, however, are imperfect. A musical idea is begun and repeated, and perhaps again repeated, but never finished. The glimmer of artistic inspiration is plain, but the understanding is not equal to the task of finishing the idea. They are like children who have

trouble enough in their earliest efforts at speech to find a nominative case without finishing it up with a verb to match. Or they have the verb (as when a child says "broke, broke" when it holds up its broken toy) without knowing how to complete the sentence into grammatical form.

The essential things in music, then, are three. First of all an Intention, an Idea; then a tonal form for expressing it; and finally the value of the music turns upon the worth of the idea, and the completeness with which the music expresses it.

Much is made of the distinction between simple music and what is sometimes called by way of contrast "classical"—which many suppose to be complicated. There is something in this distinction. Besides expressing a simple mood or sentiment such as we get in any popular song (Way Down Upon the Swanee River), for instance, or (Home, Sweet Home), music often leads to a sort of double life, a little like that of the boy who is called upon to recite a lesson at about eleven thirty in the forenoon. The boy has had four hungry hours since breakfast, and while he stands up and looks at the teacher and recites, there is a deeper consciousness within which carries on a sort of accompaniment, saying: "Most time for dinner, most time for dinner." This underlying idea would be called a ground bass in music. It represents a mood which is not fully in harmony with the tone of the recitation. In many climaxes of life the mood becomes more complicated than this, so that three, four or even five different ideas are struggling together for the uppermost position in the mind. At the moment the lady of the moods may be occupied with a social duty; but now and then in the small talk you can catch the momentary relaxation of the society countenance and get a glimpse of the preoccupation below.

Human life is full of this sort of thing, and many of these complications are entirely legitimate, as that of the boy in the first instance; or that of the girl who can love at the same time her father and mother, her sister and brother, a cousin and perhaps some other friend. All these different kinds of affection are capable of harmonizing with each other and being made more and more perfect all together. This is the kind of thing music does in representing moods. It has a preference for good moods, the moods of loving and hoping and helping; and these it is able to express in all sorts of delightful ways.

There is in music much which is purely music, as such. That is to say, there is a good deal of music which has for its end in life simply to be melody, rhythm, harmony. And while it is just as impossible for melody, rhythm and harmony to incarnate themselves into a single complete form without differing from all other musics (just as it is impossible to have a boy without having some particular kind of boy, with his loves, and hates, his talents and

individual traits), so every piece of music will be like itself according to its nature, and this without striving to represent any assignable kind of mood or intention. And so while there are many boys from whom it is never expected that they will "set the river on fire," or in any way to distinguish themselves, but be "just boys"; so there is much music whose object in life is to embody certain melodic ideas as such, and to be just sweet and simple music without being anything at all astonishing.

There is other music, again, which aims at the fullest possible expression of great and heroic moments in life; great straits in history, or great crises of soul. And naturally music of this latter kind is more difficult to understand than the other, and appeals to a smaller audience. But just in proportion to the completeness with which it expresses these unusual emotions and states of soul, is its probability of life longer. All the small needs of life are cut after the pattern of the times, which change in every generation; but the great currents of life, the heroic and sublime moods of the soul, come just the same whenever great souls or great crises come to require them; and the music which stands for this kind of expression, being naturally more difficult to create and less often used, lasts longer—like the garments which are saved for solemn occasions.

It is with music much the same as with costumes. One never knows what one may want in the future. Because to-day you wear a short coat or a small waist, it is by no means unlikely that some time later you will require quite the reverse. Hence with pieces of music it is a question of what you happen to want just now; the remainder is to be treasured up with care, and not thrown away until the occasion when it is needed. For "there is a time to laugh and a time to weep," as the wise man remarked many centuries ago.

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REVIEWS AND NOTICES

THE MASTERS AND THEIR MUSIC. A Series of Illustrative Programs, with Biographical, Esthetical and Critical Annotations, Designed as an Introduttore to Music as Literature. For the use of Clubs, Classes and Private Study. By W. S. B. Mathews. Cloth, 12mo., 248pp. Theodore Presser, Philadelphia, 1898. \$1.50.

This substantial volume consists of the illustrative programs for clubs, which have appeared in *MUSIC* during the past eighteen months, with additions of recent and American writers, with portraits and biographical notes—the additions amounting to about an equal volume with the programs and annotations in their original form. Two essays are also included: "The Moving Forces in Music" and "Typical Musical Forms." The book will be recognized by the older readers as a new application of the spirit which actuated the former work by the same author, "How to Understand Music," its central intention being to bring the student immediately in contact with musical masterworks in a manner calculated to open the musical intelligence and foster the faculty of artistic appreciation. The volume is well printed.

GAVOTTE ELEGANTE FOR THE PIANO. By Charles P. Scott.

A very well made gavotte of about the fourth grade of difficulty; well worthy the attention of students and amateurs.

BAGATELLES FOR THE PIANO. By Arthur Foote.

"Idyl."

"Valse peu dansante."

Two very pleasing pieces for teaching purposes of about the fourth grade of difficulty; they are characteristic studies in expression and poetic feeling, well worth the attention of students.

MAZURKA FOR PIANO AND VIOLIN. By Mrs. H. H. A. Beach.

A new composition by Mrs. H. H. A. Beach, available for the piano and violin, both parts rather easily written.

COMPOSITIONS BY WILLIAM H. SHERWOOD.

- "Ethelinda."
- "Buy a Broom."
- "Exhilaration."
- "A Caudle Lecture."
- "A Christmas Dance."

The above pieces by Mr. W. H. Sherwood will be found interesting by those making up programs for musical evenings by American composers. All of them are uncommonly well done. The first, "Ethelinda," is a minuet worthy the attention of teachers for fourth grade purposes. The second, "Buy a Broom," is in waltz rhythm in B flat. The third is of a romantic character and very enjoyable. The fourth, a study in staccato playing in preparation for octave. The fifth, a pleasing dance, all practically belonging to the fourth grade and all worthy more attention than they have so far received, for none of them are new.

DEVELOPMENT OF APPRECIATION. With special reference to Interpretation. By T. Carl Whitmer.

This little pamphlet has been published by the author in Philadelphia, and is offered for sale at eight cents singly, or still less by the dozen. It is a sort of study of musical aesthetics, and will be of interest to many students, especially those who are desirous of taking their music seriously. Whether they understand the entire teaching of the book they will at least find many interesting suggestions. As an illustration of the implication in the previous sentence the following may be quoted from the heading, "Harmonical Selections." "Harmony may, first, be considered as relatively compact in formation. This firmness, the solidity, is not 'thickness,' but rather does it mean that which has the qualities of sustentation. That which is firm in its make-up is greatest (all things equal). That which is detached, ridged, uneven, or 'cut,' is lowest (all things equal). The second, and higher by far, consideration is that based on the same ground as melody, viz., the logic thereof." And the following from Paragraph 4, on "Selection by Beauty": "All beauty is in or out of place, high or low, as it does or does not adequately fulfill a function of adornment (used in the very highest sense); and a passage which is solely beautiful does not rank as high as that which is 'true'; and the highest manifestation of the embodiment of an idea is where beauty is the outcome of (but nevertheless, one with) truth. And hence beauty is highest when it is the legitimate outcome of the interaction of rhythmic, melodic and harmonic forces."

Unquestionably it would be better if those who undertake to discuss musical aesthetics and the psychological bearings of music would continue their studies until the ideas had been mastered and

could be brought out and clearly expressed. This, however, very rarely happens. Not even in Germany, where musical aesthetics has attracted a great deal of attention for nearly one hundred years, is it usual to find clear writing upon this subject. Most of the ideas are in the fog. There are those who think that indistinct expression means profundity. Such, however, is not the case. Your deep water is generally clear. It is the shallow puddle that you are unable to see the bottom of. On the other hand, it is freely admitted that there is in music a considerable nimbus or mysticism, and that many musical students derive positive advantage from suggestive writing which never reaches the point of actually expressing an idea.

(From F. Janin et ses Fils, Lyon.)

PAVANE. F. de la Tombelle.

LES JOUERS DE VIELLE. F. de la Tombelle.

LES OMBRES CHINOISES. F. de la Tombelle.

SCHERZO POUR PIANO. Edmond Malherbe.

BAGATELLE POUR PIANO. Gabriel Pierne.

BERCEUSE POUR PIANO. Georges Mathias.

REVERIE POUR VIOLIN ET PIANO, par Emile Bernard. 7.50 fr.

The new pieces above mentioned will be read with interest by those caring to know what is being done in piano music among the French. All the pieces are well written yet all are singularly superficial and inconclusive. They take a very moderate view of the demands of piano players. Of the pieces by M. de la Tombelle, perhaps the Pavane is best. The Hurdygurdy is simple, and the "Chinese Shades" is a medley of popular airs. One of the most curious is the Berceuse of Mr. Mathias, as it is very chromatic. The two most likely to find a place in the lists of serious students would be the Bagatelle of Pierne and the Scherzo of Malherbe. These belong to the fourth grade of difficulty and are rather pleasing. Speaking of prices of sheet music, these pieces are all handsomely but not luxuriously printed, and most of them are invoiced at six francs each (\$1.20), although there are only five pages of music. Evidently the traditions of European low prices and "pauper labor" have been forgotten by the music trade. All the copy-right reservations, mentioned last month, are made upon these works, which therefore cannot be played in public without permission of the publisher. What would constitute public playing is something for the courts to decide—i. e., as to the precise number of hearers which would discriminate between a studio performance and one coming under the royalty reservation.

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sion of the most difficult compositions, and she was also gifted in other directions, which she manifested by learning and mastering five languages with ease. Meanwhile the little fingers became so at home on the piano that the twelve-year-old girl courageously attempted to give her first concert. So one evening the hall of Count Kuschellef, in Petersburg, was filled with a most distinguished audience. The names of Mendelssohn, Moscheles, Henselt and Carl Meyer were on the program, and at the piano sat a fair child, self-possessed, and as beautiful as a picture, who showed no fear because she felt that her hearers were all friends and that she was sure of what she was to play for them. She was not disappointed, for all went capitally; applause, and most favorable public criticism, which prophesied a great musical future for the young debutante, were not wanting.

Her great presence of mind as an artist was shown a little later in a concert incident, which happened in her fourteenth year, in the Michael Theater. She played the Chopin E minor concerto, with orchestra, from memory, of course—her musical memory always wonderful—when suddenly a string in the piano broke and fell upon the others, which, by their unwilling vibration, tried to defend themselves from this attack. In spite of the alarming jar, no one thought of hastening to her relief by removing the cause of the disturbance, which so distressed the player. An interruption of the playing was, on account of the orchestra, as impossible as a continuation with the improvised accompaniment of the jarring strings; so with her energetic little right hand, the young player pulled out the "corpus delicti" with a quick jerk and threw it on the floor, without at all interrupting her left hand, and then, unhindered, continued bravely with the playing. But then the audience broke in with enthusiastic cheers, for the brave self-defence, and at the end a profusion of flowers fell at her feet. The most brilliant performance could not have been more admired than was this little incident.

When Ingeborg was only ten years old she met the artist, Anton Rubinstein, and often speaks with sparkling eyes of the enthusiasm she felt when listening to him. He remained evermore a true friend. Moreover, he once said: "You, in-

deed, play very beautifully, but what especially interests me is your talent for composing." It remained a constant surprise to all musicians and music lovers, that a girl scarcely sixteen years old, petted and spoiled in the midst of the distracting life of Petersburg, was beginning to write, not merely earnest sonatas, but strict fugues, for which she had an especial fondness.

Her teacher and musical protector, Martinoff, was careful of her welfare, and saw that she did not do too much work, and Ingeborg was every summer a welcome guest at his estate on the shore of the Neva, at Schüsselburg. Then music stepped into the background, on strict orders, and every day there was gay swimming, riding and billiard playing, unaccompanied by music, and the indulgence of every desire for intense musical activity was entirely forbidden, on pain of punishment.

When the dark shadow of the Crimean War fell on St. Petersburg and its gay society, Martinoff was found in the front ranks, and the celebrated, elegant pianist, Adolph Henselt, became, in his absence, the teacher of the rising young artist.

For two years she studied with him, and during this time two women of the nobility showed a warm interest in her artistic development--the beautiful Grandduchess Constantin, the daughter of Altenberg and the enthusiastic admirer of Mendelssohn, and the protectress of all artists, the Grandduchess Helene.

One evening there gathered at the home of Prince Galitzen a brilliant, distinguished company. In the exquisitely furnished, fairy-like hall of the palace the spirited little operetta, "Arlequin prestidigateur," by Count Sellohub, music by Carl Levy, was given. Ingeborg Starck played and sang "Columbine," and later was announced also a young German pianist, Hans von Bronsart, who had just come to Petersburg to give some concerts. He was a pupil of Liszt, from whom he brought the warmest recommendations to influential musicians, and after a few moments he played a Chopin nocturne. A general interest being felt for the stranger, all listened expectantly, and, when he had ended, were rapturously enthusi-

astic. A wonderful touch, great technique, and a charmingly poetical expression, quite took the hearer by storm. Behind his chair stood the blond pet of the party—charmed!



FRAU INGEBORG VON BRONSART.

Afterwards the two young artists were seen engaged in lively conversation, and then Hans von Bronsart, in eloquent

words, told them about his German home, and above all, of the master of masters, Franz Liszt, who was then living in Weimar, "the city of violets."

From that hour on Ingeborg dreamed of distant lands and people, and prayed her father and musical friend, Martinoff, with tearful eyes, "Let me go; I must go to Liszt in the 'city of violets.'" And as, till then, all of her wishes had been granted, so it was with this. In the spring of the year, 1858, the young artist really spread her wings and flew to the German city, which was once the home of the greatest of German poets. Mother and sister accompanied her, but the former, who was an invalid, remained in Carlsbad for a course of medical treatment, and left her beloved daughters to go on their way alone.

Taking with them the best of recommendations, the two young ladies knocked at the door of Altenburg, where Liszt and his royal friend lived. The master received them with irresistible kindness, and after giving the fair young artist a short examination, took her as his pupil. She showed him her various compositions, in which he took a lively interest, although he joked at the idea of a young girl's occupying herself over dusty fugues, hinting that in this case, as in many a painting by girls' hands, some master behind the scenes had done the work. On this account he requested his new pupil, in a friendly way, immediately after the first lesson, to write, there in Weimar, a fugue expressly for him, and to bring it to him as soon as it was finished.

The master's wish was, of course, immediately fulfilled. Liszt sat down before the piano with the severe fugue handed him to play the composition. Then followed a significant "Hem!" and turning to the charming young composer, he said, with his benevolent smile, and a roguish twinkle in his eyes, "But you really do not look at all like that!" With glowing cheeks and sparkling eyes the answer was given in German, but with a foreign accent, "Nun, ich bin sehr froh, dass ich nicht wie eine fuga aussehe—(Well, I am very glad that I do not look like a fugue!)" Ingeborg Starck in the "city of violets" experienced, at the beginning of her public career as an artist, an unlimited amount of encouragement and kindness, which she never forgot. The Court of Weimar interested itself in the kindest way for her, and she grew quite unwill-

ing to leave. However, it became imperative that she should try her wings in every direction. After Liszt had dismissed her with the characteristic testimonial, "Vous êtes quelqu'un! (You are some one now!)" she went first to Paris, and everywhere she was an honor to her master, having unusual success in concert playing. And yet she who never rested was irresistibly drawn back to the "city of violets," and especially its genial inhabitant, the incomparable Liszt. And then began, in Weimar, a new course of study, which by the student was ever considered as the most enjoyable of her life.

In the beautiful month of May Hans von Bronsart found it necessary to visit again the "city of violets," and his great teacher Liszt. Everywhere the songs of Goethe,

"Wie herrlich leuchtet mir die natur,
Wie lacht die Sonne, wie gläuzt die Flur,"

with the refrain, "O Mädchen, O Mädchen wie lieb ich dich," and then the passionate question,

"Herz, mein Herz, was soll das geben,
Was bedrauet sich so sehr,"

were floating through the air, until it finally happened

"An diesem Zaubersackchen,
Das sich nicht zerreißen lasst,"

that the fair Ingeborg upon this classic ground won the heart of the German artist and, in the month of roses, became engaged to him.

It can be seen that Herr von Bronsart, one of the most sensitive of artists, and at the same time an intellectual and noble composer, would necessarily exercise the greatest influence upon the further musical development of his future wife, as far as her entirely independent and energetic character as a woman would admit. Certain it is that from then on in her compositions, and especially in her later interesting operatic works, she asked his advice.

However, before her marriage, which followed in 1861, Ingeborg Starck undertook to go on several extensive concert tours, and she also gave a number of concerts in Paris, where she came in contact with Rossini and Auber, and where Richard Wagner, who was at that time preparing "Tannhauser" for representation, crossed her path. She became a great favorite among the musical critics of that time, and the power,

the brilliancy and the clearness of her playing, were always especially spoken of.

When Frau von Bronsart was obliged, by existing circumstances, to put the virtuoso in the background, the picture of composer shone in a clearer light. The new home afforded a most restful place for quiet, earnest work, but next to this, she enjoyed writing cradle songs and duets for children, compositions, which later the mother sang with her daughters. The young pair, in the first year of their married life, led a wandering artist life, giving concerts, directing and inspiring all wherever they went. In Lowenberg with the art-loving Prince von Hohenzollern, in Leipzig, Dresden and Berlin, the warmest interest was felt for the elegant, poetical player and gifted director, and everywhere his wife won rich laurels as a virtuoso.

After the Austrian war Herr von Bronsart received from the King the much-coveted position of Director of the Court Theater at Hanover, which he exchanged in 1887 for that of General Director in Weimar, at the especial wish of the patron of all poets and artists—the most warm-hearted, broad-minded of artists and singers—the Grand Duke Alexander.

The soirees given at the Bronsart home in Hanover became a rendezvous for local and foreign artists, as well as for polite society. I remember meeting there various highly interesting people, especially the beautiful and genial pianist, Frau von Voigts-Rhetz, who was no longer an amateur, but an artist; the brilliant singer, Aglaja Orgenie, the warmest of music lovers, and later the Russian minister, Maybach, and his quiet wife, now dead, and the never-to-be-forgotten Max Stägemann, present theater director in Munich, and his charming wife, and a number of soldiers who disappeared in the war of 1870, were also guests there. After 1870 these delightful musicales unfortunately ceased, and the two artists began to lead a very retired life. The public cares of Frau von Bronsart, as virtuoso, had come to a close. As wife of the director-general she was not allowed to play except for charity, consequently she spent more time in composing.

Ingeborg von Bronsart's playing of the Beethoven sonatas and concertos, as well as the Bach preludes and fugues, im-

pressed me as fulfilling their utmost possibilities. With the classical repose, wonderful skill, clearness and beauty, these creations of German genius were brought forth by these womanly hands; they are as memorable to me as they were classical, through the rendering of this pet pupil of Liszt.

In the spring of '71 and '72, Goethe's poem, "Jerry and Betty," first saw the light of the world as an opera, at the Bronsart home; and in '73 this musical infant, under the management of the Capellmeister, Lassen, tried, with much success, to take its first steps on the stage at Weimar. In Hanover, the role of "Thomas" was brilliantly taken by Max Stägemann. In the same year Friedrich von Bodenstedt came into the Bronsart household, and with him poems of all descriptions, which Frau von Bronsart set to music. One of these compositions has for me an especial charm when sung with feeling,

"Nachtigall, O Nachtigall,
Sangesreiche Nachtigall."

The famous poet also promised to this ever-restless composer the text of an opera, having heard of a former opera, "Die Gottin Sais," which she had composed from a text of Meyer. It was given at the court theater with a four-hand accompaniment for the piano, Herr and Frau von Bronsart themselves at the piano; the solos and choruses were sung by members of the court. It was an evening full of credit for the composer, and was patronized by her majesty the Empress and the art-loving Princess Friedrich Carl.

For a long time Friedrich von Bodenstedt sought for fitting material. Finally Herr von Bronsart produced from his sketch-book a manuscript, written for himself, a dramatic rendition of the old Danish legend "King Hiarne"—by which Marschner was also enticed. In spite of Bodenstedt's opinion that the composition was excellent and should be represented unchanged, Herr von Bronsart modestly insisted, as its author, upon its version by Schaffy, which was finally completed. The dramatic work in four acts, and a prelude, remained unchanged; the text was merely partially revised and shortened. The whole libretto appeared later in Bodenstedt's "Einkehr and Umschau." Frau von Bronsart at once entered enthusiastically upon the work of composition, designing the prin-

cial role for the heroic tenor Schott, then on the Hanover stage. The opera is now finished and being played at various theaters, among which is the Royal Opera House, in Berlin.

As a recreation and rest from her severe work, Frau von Bronsart wrote light songs, piano compositions, nocturnes, a waltz caprice, violin and 'cello compositions, etc.

It is interesting that in 1870 the musician and director, Herr von Bronsart, in spite of a slight affection of the hand, which had for a number of years incapacitated him, entered the army. We see then the plain officer of the Fifty-seventh Infantry on the way to his beloved colonel, Herr von Kranach, sitting at my Blüthner piano one evening in Minden, playing in a charming manner the same Chopin nocturne which he had played "long, long ago" on that evening in the Galitzen Palace, when he first saw the fair Ingeborg.

During this momentous time patriotic songs, men's choruses, and the stirring "Kaiser Wilhelm" march, which was played in '71 at the festival in the Berlin Opera House for the returned troops, came from the studio of the solitary composer, Frau von Bronsart.

It is in every respect an honorable and stimulating two-fold artist life, which I have tried to merely sketch here, but it seems to me a wonderfully poetical coincidence that Frau von Bronsart should have returned to that "city of violets," where once, in the springtide of her life, she received her highest artistic impulses.

Her letters from there breathe only joy and thankfulness for this turn in her history, and are truly enthusiastic over this asylum of peace and inspiration; and are likewise filled with a happiness which is unhindered by the form of her present life, and tell of the heartfelt gratitude of the new general director toward their kind patron and his house.

It is truly a happy change to classical ground, full of delightful memories of their former study under the eyes of one never-to-be-forgotten, which has befallen the two artists.

May many new works come to us from the studio of Frau Ingeborg in that new home which is to be built for the two artists in Goethe's beloved "City of Violets."

(Note.—Frau von Bronsart was born August 24, 1840.)

GLINKA — THE FATHER OF RUSSIAN MUSIC.

FROM THE FRENCH OF A. POUGIN.

Michel Ivanovitch Glinka, who, for half a century back, has been considered as the first musician of Russia, the national composer par excellence, belonged to a noble family of wealthy proprietors residing in the village of Novospasskoie, in the government of Smolensk. The estate was the property of his father, a retired captain. Born in this town the 20th of May, 1804, died at an early age, in 1857, he showed very early a passionate taste and a rare aptitude for music, which, however, his family did not desire him to enter.

Somewhat mystical in his temperament, he relates in his memoirs how the great religious ceremonies of the church of Novospasskoie filled his childish heart with poetic enthusiasm and he was above everything ravished by the sound of the bells, to such a degree that he passed entire hours imitating the tones of the bell by pounding with all his force upon brass vessels. (Note.—The "Memoirs of Glinka," written by himself in Russia, were published after his death by his sister, Mme. Schestakow, who has maintained on behalf of the composer a veritable cult. At first printed in one of the important reviews of St. Petersburg, it was later on reprinted in a small number of copies.)

Presently, however, he was destined to find for his love of music a nourishment more substantial. One of his French biographers, Octave Fouqué, has related the following facts: "At this epoch the father of Glinka became somewhat embarrassed in his fortune, so that at Novospasskoie the extravagant luxury was no longer to be seen which ordinarily surrounds the existence of the great Russian proprietors, but Mme. Glinka had a brother who was better situated, and who, with other advantages, happened to have a private orchestra. When the Glinkas gave a party they besought their relative to send them musicians to give concerts and to play for the

dancing. One evening this orchestra played a quartette by Crusel, for clarinet, violin, alto and bass. The little Michel was then ten or eleven years of age; he was extraordinarily struck by this performance. During two days he thought of nothing else, wholly given up to the poetic combination of instruments he lived as if in an ecstatic dream, and only gave to his studies a partial attention. The professor of drawing perceived this and reproved his pupil upon the musical passion of which he discovered him possessed. 'What would you,' replied the child; 'music, it is my life.'

"The orchestra of this uncle became for the young Glinka the source of most lively enjoyment. After the hour of supper he heard them perform an octette consisting of two flutes, two clarinets, two horns and two bassoons, which played original Russian pieces. This sweet and veiled sonority, the melancholy of the songs themselves, combined to give a very poetic impression. In a few years, when Glinka became a man, at the moment when he was about to enter his career as a composer, he remembered these national songs which had filled his childhood with so sweet and musical an atmosphere; he vowed that he would become the founder of a new school which should take its roots in the native soil of his country."

When Glinka was thirteen years of age his father placed him at St. Petersburg in a boarding school attached to the Pedagogic Institutè, then recently founded for the children of the nobles. There he showed himself very studious and particularly apt in foreign languages with a facility natural to the Russians, acquiring Latin, French, German, English and Italian; but these studies in no way hindered his putting in practice the art which he cherished above everything. He practiced with ardor upon the piano and violin, piano above all, for which he received lessons from John Field and from Carl Mayer. Later on he became at Berlin the pupil of Dehn in harmony.

We shall see in what fashion he approached his love for music and in how intelligent a manner he pursued it. Before he was twenty years of age his health had become precarious and he was an invalid all his life. He made a short journey

into the Caucasus to take the waters, after which he returned to Novospasskoie and in his memoirs gives the following account of his musical occupation: "The nervous excitement produced by the use of sulphur waters, and also the multitude of new impressions which crowded one another in my head, put the spark to my imagination. I took up again the study of music with a new ardor. Twice every week we received our friends and the orchestra was heard. I prepared its performances in the manner following: I commenced by rehearsing each player separately, except a few good ones, so that there was not one single note false or doubtful. I went to work to study from the foundation the duties of a director of orchestra, and I presided over the general execution, directing the performance myself with my violin in my hand. When the piece began to go pretty well I stepped back to some distance in order to judge it from that point of view. Among the principal pieces which composed the repertory were the overtures of 'Medée,' 'Lodoiska,' 'Faniska' and 'Les Deux Journées,' of Cherubini; and several by Méhul, Mozart and especially the 'Leonore' overture of Beethoven, in E major. Later the symphonies of Mozart, Haydn and of Beethoven. As yet we did not play the overtures of Rossini."

This practical method of studying instrumentation was not so badly conceived and later on it bore good fruits. At the same time Glinka began composition by writing a few pieces for the piano and some romances. As soon as his studies were ended, Glinka was assigned a position in the administration in the Department of Communications, but he maintained this only a short time. As soon as his family was in better circumstances he resumed his liberty and commenced to devote himself exclusively to music.

In spite of his timidity, his almost awkward boyishness, he made it a point to mix in the world, and found himself in the midst of a society of young gentlemen very rich, well instructed, and very artistic; the Prince Galitzin, the Count Wielhorski, the brothers Tolstoi, and so forth, taking every opportunity to make music or to compose it, organizing and directing great artistic festivals and appearing himself as a singer or as an actor in lyric representations, he rose presently to a sort of distinguished dilettantism.

The Prince Michel Galitzin, it may be proper to explain, was a great lover of music and a distinguished 'cellist, and he acquired a reputation in this line. He had for a son the Prince Georges Galitzin, who ought to be counted among the number of the most interesting musicians of Russia. It is the Prince Georges Galitzin who, exiled by the Emperor on account of his advanced political opinions, traveled through Germany, England and France, giving everywhere great concerts which he directed himself, in which he made it a point to introduce Russian music, and particularly that of Glinka, as well as some of his own. So, finding himself at Paris, in 1861, he assisted at the early concerts and successes of the popular concerts founded by Padeloup; and in 1865, authorized to return to Russia, he organized upon the same model at Moscow concerts of classical music with places at twenty kopeks (about 15 cents). Prince Georges Galitzin is known as the composer of two masses, two phantasies for orchestra, a large number of pieces for song and dance, two methods of singing, etc. He died in the month of September, 1872. The Count Michel Yourievitch Wielhorski was also a remarkable amateur of music; a pupil of Kiesewetter, who had been a friend of Beethoven, he was the soul of the concerts of amateurs in St. Petersburg, and with his uncle, the Count Mathieu Wielhorski, directed sacred concerts. We owe to him a very large number of compositions, among them a symphony, a quartette for stringed instruments, choruses without accompaniment and one opera, "The Gypsies," upon the poem of Pouschine, the latter interrupted unfortunately by the death of the composer. Born the 31st of October, 1787, the Prince Michel Wielhorski died the 9th of September, 1856. He had a brother, the Count Joseph Wielhorski, also an amateur and a distinguished performer upon the piano, who has published numberless compositions for this instrument. But to return to Glinka.

A new and curious passage of his memoirs may be quoted to show in what fashion Glinka distinguished himself. He says: "At the end of August, 1828, Galitzin, Tolstoi and other young gentlemen and myself had the idea of giving a public srenade upon the water. We took two boats, which we

trimmed with Venetian lanterns. In one we placed the organizers of the festival; in the other the trumpets of the regiment of guards. Upon the quarter-deck of the first was a piano, by the aid of which I accompanied and directed the chorus. I remember an excellent effect produced by the tenor voice of Tolstoi in the romances. The chorus from 'The White Woman' of Boieldieu, 'Sonnez, sonnez,' was very well performed. After each song the trumpets sounded from the second barge. At that time the instruments with keys and valves had not been invented and the ear was not disturbed by the false and discordant sounds which we are so apt to hear nowadays. A mazourka, by Count Michel Wielhorski, written especially for trumpets, produced upon me a very strong impression. Later in the concert I composed the Slavsia for 'A Life for the Tzar,' to be played by the trumpets alone, and if it was possible to-day to form an orchestra like that which assisted at our serenade we are certain that it would have a most astonishing effect. They spoke of our serenade in the papers, and this success encouraged us to try another thing. We gave a representation at the residence of Prince Kotchoubey, president of the Council of the Empire. We were sixteen young gentlemen, among them Bachoutski, Steritch, Prottassof; we had an orchestra with Mayer at the piano. Dressed as a woman, I played the role of Donna Anna in a translation of 'Don Juan,' of Mozart; afterwards I improvised upon the piano. We gave another representation at the palace of Tsarkoe-Selo. On this a serenade of mine was sung and some couplets for chorus, which I composed upon the poem by Galitzin. Ivanof sang the songs, the chorus was confided to the singers of the Imperial Chapel, to which Ivanof himself belonged. At a later representation I played Figaro in the 'Barber of Seville.'" (Note.—Ivanof was the Russian singer who made such a great fame in Italy as an Italian singer and became a friend of Rossini. He made his debut in Paris for the first time in 1833.)

But this life of simple artistic pleasures could not endure forever. Glinka recognized this fact and recalled his project of laboring in a more serious fashion. It was then that he formed the plan of a journey to Italy in order to put himself

in contact with the musical life of that country, a project which at first his father opposed but afterwards assisted. In the spring of 1830, on the 25th of April, Glinka set out in company with his friend Ivanof, to take the waters in Germany and to proceed to Italy. They arrived at Milan, where Glinka remained a year, and where he took some lessons of Basili, the director of the Conservatory. He frequented the theaters, was present at the first representation of "La Sonnambula" of Bellini, and formed associations with some of the artists and even composed and published some pieces for the piano, which were nothing else than arrangements and fantasies upon themes by Bellini, Rossini, Donizetti. Afterwards he spent some months at Naples, returning again to Milan, and in 1832 set out for Berlin. The singular thing was that it was during his residence in Italy the idea occurred to him for the first time that he ought to do something for the glory of Russian music.

He mentions this in his Memoirs: "As to my compositions at this time," he says, "I consider them as having been sufficiently unfortunate. I had many useful reflections upon this branch of my art, but all the pieces I wrote in order to give pleasure to my friends at Milan (obligingly published by Giovanni Ricordi) only served to prove to me that I had not yet found my life and that it would never be possible for me to be sincerely Italian. The heredity of my country led me little by little to write Russian music." This idea he never afterwards abandoned. At Berlin, Glinka for several months took lessons of Dehn, the excellent theorist, who was librarian of the Royal Musical Library, and correspondent of the Musical Journal at Leipsic. He studied with him fugue and the art of development, and at the same time composed a number of pieces and recurred over and over again to his project of creating Russian music, which he said haunted him. This may be seen by a fragment of a letter which he addressed at that time to one of his friends at St. Petersburg: "I shall not remain here long, and I have a most pressing desire to come and see you and to embrace you. I have a project in my head—an idea. This is perhaps not the moment fully to explain it, and maybe if I said everything I should see upon your coun-

tenance the signs of incredulity. Is it necessary to say it? I feel that I have to create for our theater a work of large proportions. That it might not be a master work I am the first to admit, but still it might not be so bad. What do you say? The important thing is to choose a good subject, and it will be absolutely national—not alone the subject but the music. I wish that my dear compatriots shall find it at home and that of the stranger no one may take me for an inglorious and presumptuous person who appears in the plumes of another.”

All this he accomplished, and he found above all, in returning to his country, young, ardent spirits prepared to comprehend him, to aid him and to push the project in which he wished to engage. Upon returning to St. Petersburg, where he lived from that time on, he was immediately introduced into a society of men of letters, poets, artists, whose intellectual preoccupations afforded many points of contact with his own ideas. Such as Pouschine, Gogol, Koukilmok, Pletnef and Joukovski, and still others. Especially was he intimate with the latter, who in his quality of tutor to the Czarovitch (afterwards Alexander II.), lived at the Winter Palace. There, as has been said, they discussed literary problems and breathed a spirit of renaissance, whose ambition it was to find expression in the drama, the romance, the plays, and that the costumes, the beliefs and traditions of Russia should furnish the characteristic traits. Glinka assisted at the birth of national poetry and among all the men of talent animated by an idea similar to his own, he never forgot to speak of his desire to found a Russian opera. It can easily be imagined with what cordiality Glinka was received. The circle of reforming poets made a festival for this musician, so young and full of spirits, whose talent was appreciated and who had resolved to throw off the yoke of the stranger and with native flowers to decorate the altar of his country.

Among the words of Glinka may be remembered: “The important thing is to choose the subject.” In order to write music of a national character it was necessary to have a national subject. Joukovski suggested that of “Ivan Soussanine,” which recalled one of the most dark and dramatic episodes in the history of the Russian people and of the strife

against the Poles, at that time all powerful, and Glinka instantly comprehended what a part he could take in an action so suggestive. It was in 1613 that the Poles, after the death of the Czar Boris Godounof, had invaded the Russian empire and advanced as far as Moscow. The entire nation perceived the danger which threatened its independence and rallied around the young Mikhail-Fedorovitch Romanof, who was elected Czar, and, according to the chronicles of the Poles, they had formed the project of abducting the person of the new sovereign. Certain of their chiefs in trying to find a suitable confederate, addressed themselves to a peasant, Ivan Soussanine, and concealing their true character, ordered him to lead them before his master. Ivan, who suspected a treason, bravely made the sacrifice of his life to save his sovereign and his country; he made a feint of obeying, and after sending Vania, his adopted son, to notify the Czar of the danger which menaced him, he led the Poles into the depths of the almost impenetrable forest, whence he knew it would be impossible for them to recover their road. Afterwards, when they perceived that they had been deceived, the unhappy peasant was slain by them, an obscure hero, a victim to his devotion.

Glinka was very much taken by the grandeur, the color, the pathos, and above all, the national character which such an action put upon the stage would afford him, and comprehended rapidly the part which he could take from a musical standpoint of view. He himself sketched a plan of the drama, and when this had been established, he applied to the Baron de Rosen, secretary of the Czarovitch, to write the text; who, although German, consented without difficulty to become his collaborateur. It is easy to see that such a subject well put upon the stage and augmented with characteristic incidents, such as attended the brilliant festival at the camp of the Poles, constituting the second act, and the magnificent denouement, so full of grandeur, showing the solemn entrance of the Czar into his capital, was of a nature to excite the inspiration of the composer at the same time that it excited the enthusiasm of the public, each one knowing himself that patriotism is not a vain word. So the powerful interest of the drama, the high

value of the music, the splendid originality of the scene, and the entirely new character which the work took in its completeness—all these combined to secure an immense triumph for "A Life for the Czar," which was the title definitely adopted, when this work was brought out for the first time at the Imperial Theater in St. Petersburg, September 27th (the 9th of October), 1836, played by the great singer, Petrof, and others.

Despite the astonishment and almost hostility of some who distrusted the new character of the work, the appearance of "A Life for the Czar" was the signal of a brilliant success which took the character of a veritable national event. Not that the entire work was exclusively that of a reformer and characterized by complete nationality. There were here and there many souvenirs of the Italian influence which Glinka wished to combat, principally in the great vocal ensembles which were voluntarily written in the manner of Bellini and Donizetti. But, alongside of these, what a trace of melancholy in the different pieces; among others in the romance of Vania and in the scene in the cabin of Soussanine preceding the arrival of the Poles! Later, what a dramatic sentiment in all the pictures of the forest, where the brave peasant heroically courts death in order to save his Emperor! It is here that we find a veritable originality and encounter strange and unforeseen rhythms (Glinka employed especially measures of five and seven beats), as well as in the epilogue of the entrance of the Czar to Moseow, which is truly of an epic splendor and grandeur. Moreover, from time to time the use of popular songs, introduced capably and treated with talent, gave the ensemble a color, a character, wholly peculiar. This proceeding, originated by Glinka, has become familiar through his successors, and it is one of those which gives to the actual Russian music its character and its personality and which differentiates it from other styles of other schools. In fact, if the score for "A Life for the Czar" was not truly a master work of the first rank, it was at least a work of very high order, both by its tendency and by its real musical value.

With regard to its subject, observe the opinion of M. Caesar Cui, who speaks in the following terms in his book upon "Mu-

sic in Russia": "The music of 'A Life for the Czar' is wholly permeated by Russian and Polish nationality. In all the opera it is impossible to find perhaps a single phrase having more affinity with the music of western Europe than with that of Slavs. An accent so marked with nationality, reunited to most high conditions of art, is not found, it seems to us, in any other work except 'Freyschütz.' Moreover, Glinka has not availed himself of anything more than a very small number of national themes for indicating the essentially Russian character of the music; a melodist so fertile had no need to seek ideas outside of himself. His melodies carry the profound spirit of the Russian character; one might say as much of the harmonies to which they are adapted. The Polish expression was reproduced with less verity, in a manner one might say more exterior and superficial. Glinka represents them only by the strongly cadenced rhythms of the polonaise and mazourka, which we suddenly hear when the Poles appear upon the scene. It is an easy means of satisfying a listener not too particular, but it is insufficient in the dramatic episodes. One might be a Pole without constantly singing mazourkas and polonaises".

"By this work, where inspiration is so cleverly united to technical ability, Glinka has created the school of Russian opera. 'The Life for the Czar' was born as Minerva, wholly armed, and its author at the first stroke has found a place among composers. Would it be possible for a musician to commence his career with more eclat? If 'Robert the Devil' had been the veritable debut of Meyerbeer, this entrance into his celebrity would not have been more striking and, on the whole, are there many operas where the action of the drama and the local color are strictly observed, in which one can count no more than four or five mediocre pieces against twenty-five others magnificent? The contrary of this happens too often without diminishing the reputation of composers, even of the most celebrity, whose scores, with the exception of two or three splendid pieces, abound in commonplaces."

It is perhaps not without interest to see how this appearance of his work before the public affected Glinka himself. Observe what he says in his memoirs: "It is impossible to de-

scribe the sensations which I experienced that evening before the commencement of the representation. My wife and myself occupied a box of the second rank, all those of the first row being reserved for the principal functionaries of the state and of the court. The first act went well; the trio was vigorously applauded. The second act, that where the Poles had the scene, was played amidst profound silence. I had counted upon the polonaise and mazourka, so lively appreciated at the reading by the musicians of the orchestra. I was dismayed to see the glacial coolness with which these pieces were taken. I went upon the stage where the son of Cavos, to whom I mentioned these objections, said, 'How do you expect the Russians to applaud the Poles?' This remark only half reassured me and I remained a prey to a lively perplexity. But the entrance of the Vorobief dispelled all my doubts. The song of the orphan, his duet with Ivan, the scene in G major, produced an excellent effect. In the fourth act the chorus singers who represented the Poles fell upon Petrof with such enthusiasm that they tore his shirt and he had to defend himself in good earnest. As for the epilogue, the grandeur of the spectacle, the view of the Kremlin, the number of people upon the stage, the disposition of the groups, the animation of the scene, filled me myself with admiration. Mlle. Vorobief was admirable in the trio with chorus, as from one end to the other of her role."

ON THE PRELIMINARY TRAINING OF PIANO PUPILS.

BY CARL FAELTON.

In reply to your request for clearer particulars of the elementary work with piano pupils, which, according to my ideas, ought to take precedence of the usual private lessons, I do not see my way clear to do better than to give a resume of our so-called "Fundamental Training," as worked out under my own supervision now for several years. I hope, therefore, I shall be pardoned anything in the form of expression which to the casual observer might appear like advertising my own system, in consideration of the fact that what I am here telling is not speculation and a priori reasoning, but an account of what has been actually worked out, tested by years of experience, and material for conducting the work published to the world. Referring the reader to these published works, if details more purely technical are desired, I shall here in compliance with your request give merely the subdivisions and general principles of this work.

Our fundamental training is taught principally in classes. It may be well to draw attention to this fact at the outset, as it is really one of the most essential characteristics of the course. If the study of music is to be popular, it must not be too expensive. On the other hand, people who are able to give good instruction must receive proper remuneration. Therefore, the only means by which good instruction can be furnished to the public, at a moderate cost, is by instruction in classes. The success of our experiments in Boston shows clearly that class instruction is eminently successful, provided the teacher knows how to adjust himself and his material to the purpose. He should be well aware of what is possible and what is not possible in class instruction; what its advantages are and what its disadvantages. Adverse criticism of class instruction is usually the result of a misconception of

what class instruction really is. Placing three or four pupils in one room and teaching or hearing each of them from fourteen to twenty minutes, in the presence of the others, is not class instruction. Unless all the pupils join in the work, all the time, the "class" lesson becomes merely a series of three or four private lessons, each of them too short to be of much benefit, besides being disturbed instead of stimulated by the presence of the others. The class lessons as given in our course are so arranged as to interest and benefit each member of the class from the beginning to the end of the lesson.

"Fundamental training" aims at the creation and development of musical faculties and correct habits; at imparting knowledge required for the deeper study of pianoforte playing, and at practical playing of good pianoforte music. During the first year the following special points are taken up:

1. Establishing class discipline and attention as the first condition of any kind of instruction. The first lessons put a great deal of stress on exercise for this purpose. Rhythmical drills of various devices seem to be the best means of cultivating class discipline, besides forming the natural basis of musical education in general, and for pianoforte playing in particular, when combined with hand and finger culture. Some classes or individuals require more training in discipline and attention than others, but in all cases the exercises are continued until success is achieved.

2. Training the mental faculties to concentrate in subjects pertaining to music. Special exercises of this kind are indispensable. In spite of all public school education, there are many pupils who, although able to concentrate their minds on other subjects, are unable to do so with music. As a rule, class instruction removes all these difficulties more quickly and more completely than private instruction.

3. Training of quick perception through ear and eye.—The pupils have to solve, in the class and at home, simple musical and mechanical tasks within their reach and understanding. For instance, hand and finger motions, singing and playing of tones and rhythms, classifying tones as to their position

in the scale and interval relation. All these points furnish sufficient variety and material for many exercises, which in the class are done by one member while the others observe and criticise, or vice versa.

4. Training of the memory.--The efforts in this direction are given due prominence throughout the course, as the writer believes that the ultimate success of musical instruction depends not only on what a pupil knows temporarily, but far more on how much he can retain permanently. Thus visitors to our classes will find the pupils engaged in memorizing systematically rhythms, scales, intervals, progressions, fingering problems, exercises, motives, phrases, periods, little pieces, under the guidance of the teacher. The success of such exercises in cultivating musical memory, with the great majority of pupils, has been surprising, even to the writer, who was always sanguine in his expectations regarding it.

5. Training of technical skill.--Pianoforte playing constitutes the practical test of the correctness of the player's understanding and reasoning. In our class work due attention is given to the development of technique, that is, placing fingers, hands and arms under the ready control of the mind. A characteristic feature, wherein our instruction differs from many other methods, is that the technical exercises are connected from the very beginning with essential musical problems. For instance, five finger exercises are performed not only on the stationary tones c, d, e, f, g, and in a monotonous rhythm, but the pupils play the exercises on various degrees of any major and minor scale, and with an appropriate variety of rhythm.

6. Training in the correct use of staff notation.--The importance and difficulty of this phase of musical instruction has so far been seriously underrated, the traditional methods of teaching the staff being extremely illogical and amateurish from a higher point of view in pedagogics. In our course the teaching of the staff is one of the most interesting features of instruction and is eminently fitted for class work. During the first year our pupils are intelligently and profitably occupied without the employment of music printed in the usual

staff notation. When we finally bring them acquainted to the staff they have already acquired all rudimentary knowledge pertaining to rhythm and rhythmical notation, the composition of all major and minor keys, and the intervals. They have also mastered the rudiments of technique, and can play numerous pieces printed in a special notation. But even then we find it imperative to devote several months to special training in reading and writing staff notation before proceeding to the regular playing from staff. This special training consists in teaching the pianoforte staff system in its entirety. We develop a clear comprehension of the staff as the indicator of intervals, teach the use of ledger lines, clefs, accidentals and signatures, and, in short, place the pupil in such a condition that he is able to understand intelligently everything connected with the staff.

7. Primary training in interpretation.—True interpretation may be favorably influenced by cultivating logical reasoning, upon which it largely depends. It is evident that but little can be done in this direction during the first year of instruction, as neither the condition of the pupil nor the character of admissible music will give much opportunity, yet a beginning can well be made.

At the end of the preliminary course, that is, at the conclusion of one year's study, the successful pupil possesses sufficient knowledge and skill required to understand and play well music of the difficulty of the sonatas by Clementi. If a pupil does not reach this point, and has not succeeded in laying the foundation which we consider necessary for the further study of music, he has either to go over the same ground again until the foundation is laid, or he is advised by us to abandon the study of music altogether.

We find that by imparting to pupils solid musical knowledge in proportion to their skill in playing, we are able to produce far more substantial and lasting results than is the case where they are taught to execute ideas which they do not comprehend.

As already stated, the greater part of the work detailed in this article is taught in classes, private teaching being re-

served for assisting pupils who fall behind in the class. We find classes of eight or ten children to be of about the right size for the preliminary year. One or more pianofortes, a large blackboard and a metronome are the chief implements required. A good many of the younger children are accompanied by their mothers or older sisters. We encourage their presence at the lesson as much as possible, as they thus become valuable assistants in the daily home work of the pupils. If the right home influence is exerted on behalf of the pupil it will be found far more effective than expensive private lessons. The pupils themselves evidently prefer the class lessons, and manifest a healthy interest in their work, which greatly facilitates the success of the course.

Boston, May, 1898.

A CHAPTER OF HUMAN HISTORY.

BY ELIZABETH CUMINGS.

"I suppose he married her because of her beautiful voice." Prof. Minerva McKensie's mind, being of a scientific turn, always instinctively occupied itself with the reasons of human conduct. "But the McKensies as a family are not musical."

"Far from it!" The Hon. Hugh McKensie wagged his big head with an air that said plainly he was thankful and proud to say what he did. "The qualities, sister, that have—ah—well—made us what we are are not of the tiddle-diddle order. But I suppose, as you say, he married her because of her beautiful voice. There are young women quite as pretty in—ah—um—other spheres of life. But I accept her. I think the McKensies have always been philosophic."

Meanwhile on a vine-shaded back stoop another family were making criticisms. Butcher Robinson, as he was known in Tabor Weir, sat in a splint-backed rocker in his shirt-sleeves and slowly drew the bow across his big violoncello. He was not playing anything in particular, but sometimes the soft strains sounded like, "Power divine, oh send thy blessing!"; and again they slid into "Jeanie's Far Away." Once in a while a deep sigh escaped him, and he blew his nose resoundingly. Little personal offices like that were never done "piano" in the circle in which he had been reared. Mrs. Robinson, a small, anxious person, rocked across a creaking board, and kept up a monotonous rill of talk. "I hope and pray she'll be happy," she said in a tone conveying an impression she believed quite the contrary. "I s'pose she married him because of his position. And he is smart."

"My God in heaven! Who can tell why she married him?" exclaimed Mr. Robinson distressfully. Then he bent over his big instrument and tears came in his blue eyes and dropped upon the strings while he played something like "Lift up thine earthly gaze," and then "The old man ain't himself

no more." His repertoire was large, and despite the fact that his hands had for twenty-five years reduced meek-eyed cattle into steaks and roasts, and even shed the blood of lambs, he played in a musicianly way.

It was in the year 1879, and the marriage of Dr. Alexander McKensie to Gertrude Robinson that morning was the talk of all Tabor. The two most interested were speeding away to Newport. Had the doctor been compelled to name the supreme fascination his bride had for him he would have said it was the fact he believed himself her first and only lover. She was so young, so flower-like in her beauty, and she was all his. Her shell-like ears had never, he fancied, heard any love avowal. She on her part would have said her Alexander's nobility of character was what had engaged her affections. He would have scouted the idea that he could be inveigled into wedlock by so superficial a charm as a voice, and she would have repelled with tears and scorn the accusation that she had married for position. It was as it should be, a love match.

Time out of mind the McKensies had been the great folk of the county. There were other families as wise, as wealthy, as handsome, as gifted. But as there are voices of a peculiar leading quality which causes them to impress the hearer even above a great orchestra and chorus, so there are eminent personalities to whom the social pinnacle belongs as by divine right. The McKensies had repaid the public for its deference by bestowing upon it judges, senators and soldiers of distinction who each and all had made the name a synonym for honor. When, therefore, Alexander, the son of the Hon. Hugh, studied medicine and diverged still further out of the family track by marrying Gertrude Robinson of the Weir, not only Tabor Green, but East, West and South Tabor, and even Tabor High Falls felt moved to make remarks. Alexander's mother had been a Van Scoyoc, a family of great consequence westward in their own Hudson river country, but at Tabor other godlets reigned, and it was now felt the Van Scoyocs had a good deal to answer for.

Butcher Robinson was the son of a German mother and a

Connecticut father, and was a curious blend of sensibility and sense. The money gained in business he had invested in western lands at a time when those remote money traps had seemed of gilt-edged value, and he had as shrewdly unloaded when the mirage produced by speculators was about to vanish and leave the occidental deserts revealed in all their real worthlessness. He had married a baker's daughter who possessed a clear soprano voice, and therefore sang in the Asbury meeting-house, where he led the choir with his 'cello. She was not in the least musical. Her consuming ambitions were social. Gertrude, the sole surviving child of five, had inherited her father's sensibility and musical intelligence along with her mother's voice, and when she went to Boston to study the wise ones raved over her gifts, and deplored the infatuation that took her back to Tabor to become the wife of a doctor. Old Stromberg and the rest did not understand Tabor values. Then, Gertrude could not quite escape her mother. It must be admitted that to marry a McKensie was, to a degree, for her, just what the acquisition of a set of mahogany upholstered in brocade had been to the older woman. She loved her Alexander. But he was a McKensie, and the McKensies were what they were.

Very soon after the wedding recorded, Butcher Robinson, and then his wife, departed to that place where we trust all longings are satisfied. "A Providence," the McKensies called it, and it certainly made life very pleasant for the doctor. That is, it would have been pleasant had he permitted. With a tact not to be described his wife had delicately separated herself from all her old Weir associations. She had left off being a Methodist-Episcopal, and become an Episcopal, and not the very grandest of the McKensies could outshine her socially. But she was more musical than ever, for hers was a gift to grow, and as the years effect us all, so time polished, and ground upon the doctor bringing out his grain, and a certain jealous knottiness not apparent in his earlier years. From being simply non-musical, he seemed for a time to grow anti-musical, yet let musical visitors come down from Boston and his patients might take care of themselves, if

among those visitors were men. He would even mew himself up in the parlor when old Stromberg came, and Stromberg was sixty, with the figure of a tun, and a head so full of music it would hold nothing else. No skeleton lurked in the house unless the bones of a certain Patrick Flynn could be so counted. Patrick's earthly tabernacle had furnished the doctor with material the first year of his medical course, and his bones, neatly articulated, hung behind a blue curtain in the private office. But human inventiveness is never at a loss, and when a man has it in him to be miserable, if he have not inherited or acquired something about which his worries can center, he can usually find or invent something. So next to his wife's musical interests and friends, Mr. McKensie secretly fumed about quacks, men who concoct pills, powders and elixirs which they warrant will cure every ill flesh is heir to, from baldness to corns, magnetic healers, clairvoyants who, in popular phrase, "see right through you," and Christian scientists, so self-called, who declare all disease "a state of mind," one and all gave him mental spasms. When, therefore, after twelve years of wedded life, he discovered his wife was surreptitiously using Dobbs' Spring Bitters, and was also rubbing Jennifer's Brazilian Balm on the bald scar on little Hugh's head, indignation made him ill. It would have been better had he gone into an open rage. As it was, he silently confiscated the bottles, and had an acute bilious turn. Dr. Phipps was called in to prescribe. "Um ah! A neat hepatic congestion," said the little man, cozily feeling the patient's pulse. "Been indulging in sweets? No? Ah—um! Been upset mentally then. The liver is really a mysterious organ. I have often wondered it is not believed to be the seat of sensibility instead of the heart. Speaking of the heart reminds me. That fat humbug of a Tubbs had an attack this morning that nearly made an end of him."

The blood surged into Dr. McKensie's freckled cheeks, and suddenly congested the vein in the middle of his forehead. "Ah," added Phipps quickly, "you have some head symptoms, I see," and he took out another vial.

"I was thinking of that clairvoyant Tubbs," said McKensie,

with forced calmness. "It's an outrage he is permitted to come here once a month and fool the ignorant!"

"He isn't altogether a nuisance. He occupies the attention of the old chronics, and he's really a smart man. Droll name he's got—Cassius A. Tubbs. Parents ought to look out what initials they inflict upon their children."

Casually glancing at his wife, Dr. McKensie was surprised to see her face crimson, then pale, under his gaze. An instant later she left the room, and he soon heard her pony's hoofs clattering down the drive.

Left alone, Dr. McKensie found the back parlor dreary. Miss Piper was making a great clatter on the sewing machine in the next room. Nora Sullivan was making a noise in the kitchen with the dishes that suggested she was working in the interest of a china combine. To escape these sounds he went up to his own private bed-room. But it was over the office, and Billy Oldsapple, his student, who felt himself wise to bursting since he had read medicine three months and had dissected a cat and a puppy, was airing his knowledge to a friend, and the speaking tube brought up every inflection of his foolish voice. So the doctor went on into his wife's bedroom, which was comparatively quiet. A fire smouldered in the grate, and he sat down in the luxurious chair before it. He vaguely wondered why his wife had blushed at the name of the clairvoyant, and why she had gone out without as usual telling him where she was going. Most of the furnishings in the room were relics from the Robinson home. Near the window was the massive mahogany desk Butcher Robinson had bought the year before his death to hold his business affairs outside the meat shop. Before little Hugh's birth his wife had told him that the right side drawers of that desk contained her father's accounts and records, but the left-side held her own private correspondence. "I have kept the letters I care most for," she explained, "and please burn them just as you find them. They are all tied up ready." As he looked it weighed upon him that his wife should hoard interests in which he had no part. Of course all those letters were from musical people. All his wife's friends were musi-

cal. He went over and began opening those drawers. The bottom drawer was full of his own epistles, packages of fat letters written before his marriage, and briefer messages written since, when away attending medical societies. Taking them out slowly he found two costly valentines, then two undated letters signed "C. A. Tubbs." One was of small moment, merely an announcement that he, C. A. Tubbs, had studied Longfellow's song, "Late, Late, So Late, and Dark the Night and Chill," arranged for a baritone voice, and had sung it at a church social, and that he was learning part of a duette which he hoped soon to sing with "his dear friend Sarah." But the second letter was a somewhat incoherent offer of marriage. "Dearest Angel," it began, "I cannot live without you. I know that you do not feel called to go to heathen, even cannibal, islands as I at one time was willing to, when I believed myself led by the Spirit so to dedicate myself. But I will give up Africa, and all my dreams of possible greatness, and go to Boston, and get a place in a store if you will only say yes. I think I could, too, get a fair income from my voice. You yourself have praised it. I wait with a trembling heart your reply. Ever yours, C. Alonzo Tubbs."

The feelings of the McKensies were usually too well in hand to find vent in the condensed form of expression known as swearing, but the mahogany desk heard some words I will not transcribe, and the desk knew those letters signed "Tubbs" were carried off into the doctor's bed-room and locked into a cabinet labeled "Poisons."

The week that followed was miserable for the whole household. Miss Piper confided to Mrs. Oldsapple, with whom "she made her home," that in her opinion Dr. McKensie was "growin' crabbeder and crabbeder every day he drew the breath of life." "I do s'pose," she added, thoughtfully, "that music folks are tryin'." Miss McKensie, she's nice enough to me, but when you're in a house so, you can't help seein' some things. An' she ain't like reg'lar Tabor folks." It was plain Miss Piper felt this was no compliment. "Why, on'y this mornin' I heard the doctor, the door bein' on the jar, say

he'd about as soon Hughy'd be the clown to a circus as to play a fiddle. Miss McKensie she'd been a sayin' she'd have for to buy Hughy a fiddle. I call that strong language, though, to be sure, he's been turrrible fractious all the blessed week."

"What's bred in th' bone's sure to come out, an' Hughy's own gran'son to Butcher Robinson, an' if ever a man enjoyed th' violonceller 'twas him, though I ain't one to say as he sold less good weight, or tougher meat because o' so doin'," replied Mrs. Oldsapple with some vindictiveness. She felt that Billy's parts were not appreciated by the McKensies, and resented it. "I said when the doctor married as he did, sez I, my husband was a livin' then, an' sez I, 'Nathaniel Oldsappel,' sez I, 'them as has walked on peoples' heads is a comin' down,' sez I, 'an' they're more'n liable to come down further. If that dear man was livin' he'd tell you I said them very words. Singin' folks may be necessary. I ain't one to say they ain't, but they are turrrible flighty, as you said yourself, Miss Piper, an' if there ain't nothin' as yet happened between Dr. Alexander an' his wife, you can't feel to say there ain't never anythin' agoin' to happen."

Talk breeds talk. In no time Tabor Green, nay all Tabor, was whispering that there was trouble, just what variety unknown, but trouble, between Dr. McKensie and his wife. He watched her. He would not let her go out. He was gloomy and snappish, that is certain. But she took all these manifestations sweetly, believing they were part of her husband's illness, and then, the results of his illness. She had been reared in the fine old-fashioned tradition that "a man is different," and has "large affairs." There were plenty of excuses in her mind for Alexander. Then she was deeply interested in a new enterprise of which she had not spoken to him. The local Harmonic Society were studying "The Messiah" and hoped to give it Christmas.

We usually get what we look for, and a month after Dr. Phipps' first visit, the postman left, along with the Medical Record and four advertisements of "tablets," a whitey brown envelope conspicuously stamped "Dead Letter Office," and

addressed to Mrs. Alexander McKensie. The doctor, being alone, opened it without ceremony. The white envelope it contained had written across it in red ink, "Recovered at the breaking up of postal car 56, New Colony R. R., Sept. 19, 189—, L. F. Pond, clerk." It was addressed to Cassius A. Tubbs, Barstow, Maine, and bore the Boston postmark. In one corner in lead pencil was the legend, "Not Found." There was a humming in the doctor's ears as he read the enclosure, which was as follows:

"My Dear Mr. Tubbs:

"I am sorry to receive your letter postmarked the 9th. I shall never forget the happy days when I attended school with you and your sister Amelia at Tabor Green, and the good times we have had at Asbury choir meetings. But I cannot marry you. I hope you will go to Africa as you intended. I think you would succeed well among heathen. With kindest wishes, I am ever your friend, SARAH.

"P. S. I shall marry Dr. Alexander McKensie next June. We shall live in Tabor.

"P. S.—Always consider me your friend. I really hope you'll go to Africa, but to a healthy part. But if you go to Boston, be sure and study with Prof. Stromberg if you go in for music. His method of voice training is lovely."

"Always consider me your friend, indeed!" muttered the doctor wrathfully, but further reflection was cut short by his son, who burst in with great excitement, crying, "Oh, father, I guess something dreadful's happened. They are bringing a fat man into the office."

At that moment Mrs. McKensie was looking with flushed cheeks and dilated eyes into the little poison cabinet. She had gone to it for a certain bottle of chloroform which, quite unknown to the doctor, was her last resort for grease spots. Her first impulse was to take away and destroy the letters she saw secreted there. Second thought told her there was finer counsel in leaving them.

"I never expected to pity a quack," said Dr. McKensie that evening. His manner had suddenly softened. He was more than his accustomed self. He was almost lover-like.

"But that man Tubbs they brought into the office to-day, and who died to-night, is a regular physician."

Mrs. McKensie was silent, and after a few moments he resumed. "Phipps has been telling me about him. He'd just graduated, and he had suddenly to assume the support of two old aunts, his mother and a crippled brother, or let them go to the poor-house. He went into this clairvoyant business because there was ready money in it, and instant practice. It seems he went all over the state, and made money. But he died poor. He put his savings into some Southwestern Land Company and was swindled."

"The family lived at the Weir when I was a girl. I knew Amelia Tubbs very well," said Mrs. McKensie, flushing. "I think this man used to sing in the Asbury choir."

The doctor's mental machinery instantly felt as if sanded. "Well, he was a humbug," he said, irritably, "and of the worst sort, for he was a calculating one. If there's anything I hate it's anything that's underhanded."

"What are you smiling at, mamma?" demanded Hugh, who, wearying of his arithmetic, had rested his eyes upon his mother's face.

"Nothing," was the quick answer. "I did not know I was smiling."

"Oh, but you was thinking of something. Not funny. No, but interesting. What was it?" persisted that young investigator.

Leopards are proverbially slow to change their spots, and character changes far less often than optimists would have us believe. Still there has been a subtle, suggestive shifting in Dr. McKensie's mental attitude in recent years. His wife goes to Boston alone now, and even sings there occasionally, and her musical friends note she has lost a certain anxious diffidence of manner toward her husband, and that he, in his turn, seems to have become musically "sympathetic." He still hates quacks, but the edge of his dislike is not so acute as it was before he secretly paid the funeral charges of Cassius A. Tubbs, Clairvoyant and Magnetic Healer, and he has been heard to say that Augusta Barrett, the "Scientist," has helped

some cases he was unable to. Most significant of all, however, was his recent purchase of a violin for his son.

"It is only the narrow and undereducated mind that insists all the world shall agree with it," he said firmly to his amazed aunt, Prof. Minerva McKensie, who was then visiting him. "I have come to believe that music has real culture-producing value."

Prof. Minerva had taught metaphysics for many years in a female college, but for the past decade had devoted the gray matter of her brain to evolving theories of social reform. "Oh—ah!" she exclaimed, looking at him meditatively, but fixedly, through her spectacles, and struggling to disentangle her attention from her latest specialty, "Domestic Service." "You don't tell me! Well, I suppose living with Gertrude has had a certain effect upon you." Her thoughts now became clearer, and she was her usual self, as destitute of imagination as a granite cliff. "But don't tell me you are turning musical. I know better. I know the McKensies. You are simply accepting a situation with graceful philosophy."

"Thank you, aunt," replied the doctor, with an abashed smile. "Perhaps I am just growing humaner."

THE SINGING OF A SONG.

BY W. J. BALTZELL.

In a previous article, "The Making of a Song," several propositions were advanced and developed, viz.: That a song is intended to be a work of art, and that art is representative, therefore a song is representative; that both text and music, which make the song, should be representative in character; that care should be exercised in the selection of the text to be used in conjunction with a musical setting, to the end that it correspond to the true conditions of poetry and that it be suitable for musical setting; that the text is to be studied with the purpose that the music shall be the direct equivalent of the text as to thought and expression; that this applies most directly to the instrumental portion of the song; that the voice part, or "melody," should grow out of the natural melody of the poem as indicative of the emotional states of the reader; that a song should display the same art principles as are demanded in other art products, unity, symmetry and contrast.

This essay will attempt to study some of the principles involved in the function of the executant who renders the song. The purpose of the song demands that it be presented to others by one qualified to be the medium for this presentation.

Following a line of thought taken from the previous essay we will start with this proposition, that "the language of poetry is an idealization of the language of common speech," or, using the words of another writer, "poetry is an artistic development of language." Hence it follows that the methods of expression used in the reading of a poem must be correspondingly elevated and rendered artistic. Conceptions or ideas—not reasoning—when presented in poetic form and dress, are more highly expressive than when offered to our understandings in the language of plain speech.

But music is also highly expressive; many say that music is the most expressive of the arts. Robert Browning says:

“There is no truer truth obtainable
By man than comes of music.

* * * * *

This were the prize and is the puzzle which
Music essays to solve. . . .
All arts endeavor this, and she the most
Attains thereto.”

Whether this claim be well-founded or not, there can be no doubt as to the fact that music as an art ranks equal to any other.

Certain kinds of sounds, produced by various means, are characterized as musical. Music may be defined as the artistic use of these sounds. The addition of a suitable musical setting to a truly poetical text should heighten the expressiveness of the latter. This suggests the thought that the prime intent of a song is to develop the highest potentialities in regard to expression, which may exist, latent, in a poetical text.

The material presentation of the original conception shows the following characteristics. The poet used words in combinations according to certain rules and principles, thus giving poetic form to the expression of his thought. The composer added certain signs or characters recognized by the science of music, which he arranged according to a definite system; the result being a representation of the poem in new material. The two being in correspondence, the original effect is heightened.

The executant's work is now to be considered. It is not necessary for us to discuss, at any length, the equipment of the singer. It is apparent that he should have ability to understand, appreciate and assimilate thoroughly the text; that he should have such knowledge of the art of music as to be able to develop the expressive qualities of the musical setting; lastly, that he should have such knowledge of the art of singing as may be necessary to execute the voice properly. A general demand is that the executant's work be of a standard corresponding to that of the poet and composer, or the final rep-

resentation will fall below the true possibilities. It must be artistic.

Let me quote from Mr. Wm. Shakespeare's definition of singing: "Singing is a perfect [artistic] prolonged talking on a tune." Observe the word talking.

Join this to what was said about the language of poetry and its relation to the methods of ordinary speech, and we have in singing the artistic culmination of vocal expression. The "tune" given by the composer is intended to be the artistic development of the melody of the poem. The result of this combination of material representation of the original thought is to place great responsibility upon the singer.

Victor Maurel, the great French artist, says: "The results of phonation fall into two classes: modulated, pertaining to music, and significant, pertaining to language. The union of significant phonation (speech) with modulated phonation (sol-fège) produces song, which is both modulated and significant. Language, in turn, involves three requisites, accuracy, expressiveness and perceptibility; to which modulation adds two more, pitch and intensity."

This analysis of song agrees with what was said before and suggests two methods of using the voice.

The voice may be considered as a musical instrument, vocalization being accomplished with some chosen vowel, as in solfeggi, or scale practice. As a modification of this method the writer considers the common custom among singers to sing the notes rather than the words. In such a case the words seem to act merely as a medium to give rhythm and form to the melody. But the voice, as a musical instrument, can scarcely be classed with the violin, for example, which greatly surpasses any single voice in range, in variety of tone color, in rhythmic and dynamic effects; and in addition a violin does not tire and become impaired by continual use, but is improved.

The voice should be used with regard for its true capacities as suggested in the quotation from M. Maurel. Song is the "union of significant and modulated phonation." In the highest and best forms of the vocal art these elements are inseparable. It is the principal function of the voice to present

words to the hearer, and thus effect the transference of thought from one mind to another, and the mere fact that in one instance a man talks, in another he sings, does not alter this function. The varying commentary which the mind and feelings make upon this thought reveal themselves through the quality of expressiveness which exists in the voice. Because of its power to give clear representation to thought, the voice is the most expressive of all instruments. It is degrading the voice to limit its powers.

What is expression? In his book, "The Voice and Spiritual Education," Prof. Carson, of Cornell University, says: "A poem is not truly a poem until it is voiced by an accomplished reader who has adequately assimilated it—in whom it has, to some extent, been born again, according to his individual spiritual constitution and experiences." To this I would add that the expressive qualities will be heightened when the poem has been set to fitting music and sung by an accomplished singer who fills the above requirements.

What Prof. Carson says, as above, intimates the function of expression and in what it consists. When the singer, under his two-fold obligation, to render text and music, has assimilated both, he really expresses his own feelings and should do this just as he would under such circumstances as may cause his utterances to be absolutely spontaneous.

The quality of motion, or at least the potentiality of motion, is in an idea when conceived in the mind. But motion can scarcely be expressed, at least definitely stated, in a single word. A series of words is required. But not every word in a phrase has equal significance as to indicating the movement of the idea; and equal prominence is not to be given to every word, or strength will be lacking, for we gain the idea of strength by comparison with weakness.

So expression seems to be indicative of relations existing between the several words which define an idea. These relations are conceived in the mind, and are varied in actual manifestations according to the individual.

There are several indications of these relations, as shown by an analysis of the methods of speech. This discloses two

elements, pause and accent. In these are contained the following subdivisions—duration, force, pitch and quality.

These elements are present in speech, and must be present in singing, since the latter is a development of speech. The music will indicate relative duration and pitch; the remaining two elements are rather individual contributions of the singer, resulting from his study and assimilation of the text. Certain marks to which dynamic significance is attached render some aid to the singer in grasping the intent of the composer, but can give little or no aid in meeting the requirements of quality.

In discussing the subject of quality I base my remarks upon a chapter in "Poetry as a Representative Art," by Prof. Raymond, of Princeton University. This book is one of a series by the same author on the subject of Comparative Aesthetics, a subject of the greatest value to musicians, in fact to all who deal with art forms.

Quality is not physical energy. We pass from loud to soft tones, or vice versa, without altering that in our voices which is peculiarly individual. Quality does not represent mere intellectuality. A man can give utterance to words which represent mere mental phases without departing from an habitual nasal quality. But if we play upon his emotional nature, frighten him, anger him, soothe him, touch the well-springs of sympathy; in giving expression to these various emotions, the quality of his voice will correspondingly vary.

Quality, then, represents the feelings, the spiritual condition of the higher emotive nature. "It may be said that the quality of sound, therefore, represents the quality of feeling that vivifies the soul."

To give a physical statement—so popular in these days—I quote from Herbert Spencer. In his "Essay on the Origin and Function of Music" he says that the intonations furnish "the commentary of the emotions upon the propositions of the intellect." Then making a physical explanation, he continues: "The muscles that move the chest, larynx and vocal cords, contracting like other muscles in proportion to the intensity of the feelings, every different contraction of these muscles in-

volving, as it does, a different adjustment of the vocal organs; every different adjustment of the vocal organs causing a change in the sound emitted; it follows that the variation of voice are the physiological results of the variation of feeling; it follows that each inflection or modulation is the natural outcome of some passing emotion or sensation; and it follows that the explanation of all kinds of vocal expression must be sought in this general relation between mental and muscular excitements."

Yet it is necessary that the singer's view be larger in scope than the limits of a phrase. Few phrases contain the complete statement of a thought. The idea of a poem is developed in a series of phrases which sustain an inter-relation similar to that existing between the words which constitute a phrase. A climax must be sought, and a plan outlined which will lead the expression of the poem up to the climax.

In reference to this and several cognate ideas, I quote from a work called "Music Explained," by Fétis, a well-known French critic and writer. In discussing a celebrated singer of his time he says: "No singer was ever more happily organized than Garat, and no one ever had more comprehensive ideas of the art of singing. His thoughts were always ardent, but he knew how to regulate them by art and reason. An air or a duet, according to this great singer, did not consist in a succession of well performed or even well expressed phrases; he wanted a plan, a gradual progress, which led to great effects at proper moments, and when the excitement had reached its crisis. He was rarely understood, when, discussing his art, he spoke of the plan of a vocal piece, and musicians themselves were persuaded that his ideas on this subject were somewhat exaggerated; but when he joined example to precept and to demonstrate his theory, sang an air, with the different coloring he could give to it, they comprehended how much of reflection and study were necessary to arrive at perfection in an art which at the first view seems destined only to procure enjoyment for the ear."

But the singer sings not to himself, but to others. He furnishes in himself the medium for the transference of the

thought of the poet and the added music to an indefinite number of hearers. The perfect representation of the song demands that its highest possible effect shall be accomplished, its full powers manifested. This consists in producing upon the hearer the same impressions as were produced first upon the poet, then upon the composer, and finally upon the singer; the ultimate results being the sum of all three.

It is essential to this complete rendering that the hearer understand the thought which gave rise to the poem, the added music, and the singer's interpretation of both. The hearer must, therefore, understand every word which contributes to the presentation of the thought. This demands perfect pronunciation as well as clearness of articulation.

Respecting this point, Fetis adds to what was quoted above of Garat. Speaking of the vocal art as exemplified at the opera he says: "It was, if you will, musical declamation, but those who limited their art to this declamation could not pass for singers. Garat alone could pronounce in a dramatic manner without departing from the beautiful traditions of the true school of vocal music, and could give to his singing a great dramatic expression without neglecting any of the resources of vocalization." This critique is applicable to much of the so-called dramatic singing of the present time. There is insufficient groundwork in the art of pure vocalization.

This suggests the need for vocal training, and the manner of it is suggested in the quotation from Herbert Spencer. Since the various characteristics of voice result from the general relation of mental and physical excitements, and since the physical activity is the material expression of the mind's activity, the muscles concerned must possess that strength and delicacy, that responsiveness to sensory excitement, and that quality which seems almost the same a special brain center, which is shown in all highly trained muscles, no matter for what purpose the training was first induced.

The function of the exercises given to pupils is to induce in the muscles a condition that will enable them to do what the feelings may indicate. This is the end that all technical practice should seek. The second is to secure a spiritual training

by systematic attention to the higher mental powers, by such methods as carry our soul-life to higher planes and to loftier ideals.

There is one point upon which I lay great stress in the rendering of a song. It is the quality of repose, which forms the basis upon which all variations of feeling are displayed. On this point I make three quotations, one from a literary authority, one from a famous teacher of singing, a third from a successful singer.

Prof. Carson, to whom I referred before, says: "A reader must have a sub-consciousness of a dead level, by which, or from which, to graduate all his departures; and it is only by avoiding all non-significant departures that he imparts to his hearers a sub-consciousness of his own standard. There should never be, in reading, a non-significant departure from a pure monotony."

One of Mr. William Shakespeare's exercises is "for moving the tune, but leaving the throat and tongue in repose, which makes the tone." In another place he says: "A good singer is utterly unconscious of any fatigue, or, indeed, of singing at all."

Emma Eames says: "What is the most beautiful thing in the world? Why, equilibrium! Calm is a great thing for an artist to obtain. It is only where calm is that inspiration comes."

The great dramatic artist, Calve, in speaking of her work, intimates the necessity of repose before great effects can be exhibited or emotional succession take place.

Just as the various scenes from a stereopticon are projected upon a wall or canvas, so do I consider that the artist projects dramatic effects upon the repose which is the one absolute, unvarying condition of tone. It seems to me it might almost be said that repose of the vocal organs is tone absolute. "It is tone absolute, apart from vowel quality," to quote from an article read by the writer before the Pennsylvania State Music Teachers' Association—"dominated by emotion that touches and sways the human heart; for one may be moved by singing though a foreign language be used, when the words con-

vey no thought to us as in our own familiar speech. Back of every vowel and consonant is tone absolute, which is also independent of pitch, since one may sing many different sounds on many different notes. Viewed thus, tone absolute is, of course, but an abstraction, but the idea is an important one; with pitch, a vowel or consonant, or quality added, it becomes concrete, an entity. One should feel that vowel quality and pitch are merely incidents of the tone and not the tone itself. Thus can one with some degree of certainty expect to make tone with repose and balance for tone absolute, lacking definiteness, but being, if the expression can be allowed, a mental condition, can be produced only by repose; by practice one can add to tone absolute, the product of repose, the incidents of vowel quality and pitch, of emotional quality which gives life and expression and still not disturb the basic repose of muscle which makes the tone and its purity."

As bearing on many of the thoughts in this essay, and illustrating Browning's view of music I quote from "Abt Vogler." It is supposed to represent his thoughts after he has been extemporizing at the organ:

All through my keys that gave their sounds to a wish of my soul,
 All through my soul that praised as its wish flowed visibly forth,
 All through music and me! For, think, had I painted the whole,
 Why, there it had stood, to see, not the process so wonder-worth.
 Had I written the same, made verse—still effect proceeds from cause.
 Ye know why the forms are fair, ye hear how the tale is told;
 It is all triumphant art, but art in obedience to laws
 Painter and poet are proud in the artist-list enrolled.

But here is the finger of God, a flash of the will that can,
 Existent behind all laws that made them, and, lo, they are!
 And I know not if, save in this, such gift be allowed to man,
 That out of three sounds he frame, not a fourth sound, but a star.
 Consider it well; each tone of our scale is naught;
 It is everywhere in the world—loud, soft, and all is said:
 Give it to me to use! I mix it with two in my thought,
 And, there! Ye have heard and seen; consider and bow the head.

* * * * *

Well, it is earth with me; silence resumes her reign;
 I will be patient and proud, and soberly acquiesce.
 Give me the keys. I feel for the common chord again,
 Sliding by semitones, till I sink to the minor—yes,
 And I blunt it into a ninth, and I stand on alien ground.
 Surveying a while the heights I rolled from into the deep,
 Which, hark, I have dared and done, for my resting place is found,
 The C major of this life; so, now I will try to sleep.

CULTIVATION OF THE PUBLIC TASTE.

BY MARIE BENEDICT.

Part First—Concerning Music Teaching.

While the power of appreciation of art, of discrimination between the real and the spurious, has undoubtedly greatly increased during recent years among the American people, it is equally certain that there is yet wide room for its further development; and that there are many ways in which active musicians, no matter how small their places of residence, may help to raise the artistic standard to something more nearly approaching its true level.

First, in the cultivation of higher ideals in the field of music teaching. There are many doors within reach of every one whose locks will respond to the key of earnest effort and inquiry through which the teacher might gain a broader view of his work and acquaintance with the inspiring lives and thoughts of other men, of both past and present, that would be of infinite value in his own life. Such doors are the summer music schools; when possible study during the winter with one of our first teachers (the keys of these locks sometimes seem hopelessly lost; but that is a mistake, they have only been put away and forgotten); summer and winter concert seasons; and the thousand and one storehouses of thought to be obtained from the book lover's Mecca, or, if not from thence, certainly from the public libraries. For it goes without saying that, to be the best teacher, one must not only be familiar with the best modes of technical development, and with the power and passion of the masterpieces of music when interpreted by genuine artists, but in all things must be broadly and roundly educated.

The individual who, after a desultory training, goes into the profession because it appears to him an easy and unquestionable means of obtaining a livelihood, and teaches music as he

might teach mathematics, by rule and line, and with never a glance beneath the surface of tone and printed sign, is manifestly doing but little for the cause under discussion. As well might one expect a skeleton, attired in modern costume, to illustrate the power and attractiveness of a man or woman when animated by a high and noble soul, as that such teaching will develop in the pupil a love for and power to express the real and the beautiful in art.

Music teaching is more than a mechanical art, notwithstanding the superabundant mass of evidence to the contrary.

It seems almost superfluous to mention, among the requisites of a really successful teacher, belief in the importance of music as an art (with the complimentary belief in art as something more than the last dainty pattern of lace or embroidery), realization that every true composition has an inner meaning; a story to tell; no matter how far above the expressive power of language, as we commonly use that term, its message may be. That this story in tone is not to be given without comma, colon, period or pause of any kind from beginning to end of its sections, but that there are sentences and paragraphs in music just as really as in literature of another sort; and that the recognition or neglect of these forms and their subdivisions may give the true meaning of the composition, or something utterly foreign to its thought.

It seems a self-evident truth that the product of a mind of high order, the picture of certain of its moods and phases, of necessity contains many different thoughts; and that these thoughts should be interpreted, each with its own warmth and tenderness, with all the sympathetic intelligence at the player's command; not thrown at the listener in an indistinguishable mass, in which, if there be a division, it is as likely to occur midway a phrase as anywhere else. I have said that this seems self-evident; but in how many pupils do we find any idea of the artistic necessity of phrasing—any conception of the meaning of the music whose notes he walks or scampers through, as the case may be?

The reason for this woeful want is undoubtedly sometimes with the pupil; but in general, would not a more genuine

sion of the most difficult compositions, and she was also gifted in other directions, which she manifested by learning and mastering five languages with ease. Meanwhile the little fingers became so at home on the piano that the twelve-year-old girl courageously attempted to give her first concert. So one evening the hall of Count Kuschellef, in Petersburg, was filled with a most distinguished audience. The names of Mendelssohn, Moscheles, Henselt and Carl Meyer were on the program, and at the piano sat a fair child, self-possessed, and as beautiful as a picture, who showed no fear because she felt that her hearers were all friends and that she was sure of what she was to play for them. She was not disappointed, for all went capitally; applause, and most favorable public criticism, which prophesied a great musical future for the young debutante, were not wanting.

Her great presence of mind as an artist was shown a little later in a concert incident, which happened in her fourteenth year, in the Michael Theater. She played the Chopin E minor concerto, with orchestra, from memory, of course—her musical memory always wonderful—when suddenly a string in the piano broke and fell upon the others, which, by their unwilling vibration, tried to defend themselves from this attack. In spite of the alarming jar, no one thought of hastening to her relief by removing the cause of the disturbance, which so distressed the player. An interruption of the playing was, on account of the orchestra, as impossible as a continuation with the improvised accompaniment of the jarring strings; so with her energetic little right hand, the young player pulled out the "corpus delicti" with a quick jerk and threw it on the floor, without at all interrupting her left hand, and then, unhindered, continued bravely with the playing. But then the audience broke in with enthusiastic cheers, for the brave self-defence, and at the end a profusion of flowers fell at her feet. The most brilliant performance could not have been more admired than was this little incident.

When Ingeborg was only ten years old she met the artist, Anton Rubinstein, and often speaks with sparkling eyes of the enthusiasm she felt when listening to him. He remained evermore a true friend. Moreover, he once said: "You, in-

deed, play very beautifully, but what especially interests me is your talent for composing." It remained a constant surprise to all musicians and music lovers, that a girl scarcely sixteen years old, petted and spoiled in the midst of the distracting life of Petersburg, was beginning to write, not merely earnest sonatas, but strict fugues, for which she had an especial fondness.

Her teacher and musical protector, Martinoff, was careful of her welfare, and saw that she did not do too much work, and Ingeborg was every summer a welcome guest at his estate on the shore of the Neva, at Schüsselburg. Then music stepped into the background, on strict orders, and every day there was gay swimming, riding and billiard playing, unaccompanied by music, and the indulgence of every desire for intense musical activity was entirely forbidden, on pain of punishment.

When the dark shadow of the Crimean War fell on St. Petersburg and its gay society, Martinoff was found in the front ranks, and the celebrated, elegant pianist, Adolph Henselt, became, in his absence, the teacher of the rising young artist.

For two years she studied with him, and during this time two women of the nobility showed a warm interest in her artistic development—the beautiful Grandduchess Constantin, the daughter of Altenberg and the enthusiastic admirer of Mendelssohn, and the protectress of all artists, the Grandduchess Helene.

One evening there gathered at the home of Prince Galitzen a brilliant, distinguished company. In the exquisitely furnished, fairy-like hall of the palace the spirited little operetta, "Arlequin prestidigateur," by Count Sollohub, music by Carl Levy, was given. Ingeborg Starck played and sang "Columbine," and later was announced also a young German pianist, Hans von Bronsart, who had just come to Petersburg to give some concerts. He was a pupil of Liszt, from whom he brought the warmest recommendations to influential musicians, and after a few moments he played a Chopin nocturne. A general interest being felt for the stranger, all listened expectantly, and, when he had ended, were rapturously enthusi-

astic. A wonderful touch, great technique, and a charmingly poetical expression, quite took the hearer by storm. Behind his chair stood the blond pet of the party—charmed!



FRAU INGEBORG VON BRONSART.

Afterwards the two young artists were seen engaged in lively conversation, and then Hans von Bronsart, in eloquent

words, told them about his German home, and above all, of the master of masters, Franz Liszt, who was then living in Weimar, "the city of violets."

From that hour on Ingeborg dreamed of distant lands and people, and prayed her father and musical friend, Martinoff, with tearful eyes, "Let me go: I must go to Liszt in the 'city of violets.'" And as, till then, all of her wishes had been granted, so it was with this. In the spring of the year, 1858, the young artist really spread her wings and flew to the German city, which was once the home of the greatest of German poets. Mother and sister accompanied her, but the former, who was an invalid, remained in Carlsbad for a course of medical treatment, and left her beloved daughters to go on their way alone.

Taking with them the best of recommendations, the two young ladies knocked at the door of Altenburg, where Liszt and his royal friend lived. The master received them with irresistible kindness, and after giving the fair young artist a short examination, took her as his pupil. She showed him her various compositions, in which he took a lively interest, although he joked at the idea of a young girl's occupying herself over dusty fugues, hinting that in this case, as in many a painting by girls' hands, some master behind the scenes had done the work. On this account he requested his new pupil, in a friendly way, immediately after the first lesson, to write, there in Weimar, a fugue expressly for him, and to bring it to him as soon as it was finished.

The master's wish was, of course, immediately fulfilled. Liszt sat down before the piano with the severe fugue handed him to play the composition. Then followed a significant "Hem!" and turning to the charming young composer, he said, with his benevolent smile, and a roguish twinkle in his eyes, "But you really do not look at all like that!" With glowing cheeks and sparkling eyes the answer was given in German, but with a foreign accent, "Nun, ich bin sehr froh, dass ich nicht wie eine fuga aussehe—(Well, I am very glad that I do not look like a fugue!)" Ingeborg Starck in the "city of violets" experienced, at the beginning of her public career as an artist, an unlimited amount of encouragement and kindness, which she never forgot. The Court of Weimar interested itself in the kindest way for her, and she grew quite unwill-

ing to leave. However, it became imperative that she should try her wings in every direction. After Liszt had dismissed her with the characteristic testimonial, "Vous êtes quelq un! (You are some one now!)" she went first to Paris, and everywhere she was an honor to her master, having unusual success in concert playing. And yet she who never rested was irresistibly drawn back to the "city of violets," and especially its genial inhabitant, the incomparable Liszt. And then began, in Weimar, a new course of study, which by the student was ever considered as the most enjoyable of her life.

In the beautiful month of May Hans von Bronsart found it necessary to visit again the "city of violets," and his great teacher Liszt. Everywhere the songs of Goethe,

"Wie herrlich leuchtet mir die natur,
Wie lacht die Sonne, wie gl uzt die Flur,"

with the refrain, "O M dchen, O M dchen wie lieb ich dich," and then the passionate question,

"Herz, mein Herz, was soll das geben,
Was bedrauet sich so sehr,"

were floating through the air, until it finally happened

"An diesem Zaubers tchen,
Das sich nicht zerrei en lasst,"

that the fair Ingeborg upon this classic ground won the heart of the German artist and, in the month of roses, became engaged to him.

It can be seen that Herr von Bronsart, one of the most sensitive of artists, and at the same time an intellectual and noble composer, would necessarily exercise the greatest influence upon the further musical development of his future wife, as far as her entirely independent and energetic character as a woman would admit. Certain it is that from then on in her compositions, and especially in her later interesting operatic works, she asked his advice.

However, before her marriage, which followed in 1861, Ingeborg Starck undertook to go on several extensive concert tours, and she also gave a number of concerts in Paris, where she came in contact with Rossini and Auber, and where Richard Wagner, who was at that time preparing "Tannhauser" for representation, crossed her path. She became a great favorite among the musical critics of that time, and the power,

the brilliancy and the clearness of her playing, were always especially spoken of.

When Frau von Bronsart was obliged, by existing circumstances, to put the virtuoso in the background, the picture of composer shone in a clearer light. The new home afforded a most restful place for quiet, earnest work, but next to this, she enjoyed writing cradle songs and duets for children, compositions, which later the mother sang with her daughters. The young pair, in the first year of their married life, led a wandering artist life, giving concerts, directing and inspiring all wherever they went. In Lowenberg with the art-loving Prince von Hohenzollern, in Leipzig, Dresden and Berlin, the warmest interest was felt for the elegant, poetical player and gifted director, and everywhere his wife won rich laurels as a virtuoso.

After the Austrian war Herr von Bronsart received from the King the much-coveted position of Director of the Court Theater at Hanover, which he exchanged in 1887 for that of General Director in Weimar, at the especial wish of the patron of all poets and artists—the most warm-hearted, broad-minded of artists and singers—the Grand Duke Alexander.

The soirees given at the Bronsart home in Hanover became a rendezvous for local and foreign artists, as well as for polite society. I remember meeting there various highly interesting people, especially the beautiful and genial pianist, Frau von Voigts-Rhetz, who was no longer an amateur, but an artist; the brilliant singer, Aglaja Orgenie, the warmest of music lovers, and later the Russian minister, Maybach, and his quiet wife, now dead, and the never-to-be-forgotten Max Stägemann, present theater director in Munich, and his charming wife, and a number of soldiers who disappeared in the war of 1870, were also guests there. After 1870 these delightful musicales unfortunately ceased, and the two artists began to lead a very retired life. The public cares of Frau von Bronsart, as virtuoso, had come to a close. As wife of the director-general she was not allowed to play except for charity, consequently she spent more time in composing.

Ingeborg von Bronsart's playing of the Beethoven sonatas and concertos, as well as the Bach preludes and fugues, im-

pressed me as fulfilling their utmost possibilities. With the classical repose, wonderful skill, clearness and beauty, these creations of German genius were brought forth by these womanly hands; they are as memorable to me as they were classical, through the rendering of this pet pupil of Liszt.

In the spring of '71 and '72, Goethe's poem, "Jerry and Betty," first saw the light of the world as an opera, at the Bronsart home; and in '73 this musical infant, under the management of the Capellmeister, Lassen, tried, with much success, to take its first steps on the stage at Weimar. In Hanover, the role of "Thomas" was brilliantly taken by Max Stägemann. In the same year Friedrich von Bodenstedt came into the Bronsart household, and with him poems of all descriptions, which Frau von Bronsart set to music. One of these compositions has for me an especial charm when sung with feeling,

"Nachtigall, O Nachtigall,
Sangesreiche Nachtigall."

The famous poet also promised to this ever-restless composer the text of an opera, having heard of a former opera, "Die Gottin Sais," which she had composed from a text of Meyer. It was given at the court theater with a four-hand accompaniment for the piano, Herr and Frau von Bronsart themselves at the piano; the solos and choruses were sung by members of the court. It was an evening full of credit for the composer, and was patronized by her majesty the Empress and the art-loving Princess Friedrich Carl.

For a long time Friedrich von Bodenstedt sought for fitting material. Finally Herr von Bronsart produced from his sketch-book a manuscript, written for himself, a dramatic rendition of the old Danish legend "King Hiarne"—by which Marschner was also enticed. In spite of Bodenstedt's opinion that the composition was excellent and should be represented unchanged, Herr von Bronsart modestly insisted, as its author, upon its version by Schaffy, which was finally completed. The dramatic work in four acts, and a prelude, remained unchanged; the text was merely partially revised and shortened. The whole libretto appeared later in Bodenstedt's "Einkehr and Umschau." Frau von Bronsart at once entered enthusiastically upon the work of composition, designing the prin-

cipal role for the heroic tenor Schott, then on the Hanover stage. The opera is now finished and being played at various theaters, among which is the Royal Opera House, in Berlin.

As a recreation and rest from her severe work, Frau von Bronsart wrote light songs, piano compositions, nocturnes, a waltz caprice, violin and 'cello compositions, etc.

It is interesting that in 1870 the musician and director, Herr von Bronsart, in spite of a slight affection of the hand, which had for a number of years incapacitated him, entered the army. We see then the plain officer of the Fifty-seventh Infantry on the way to his beloved colonel, Herr von Kranach, sitting at my Blüthner piano one evening in Minden, playing in a charming manner the same Chopin nocturne which he had played "long, long ago" on that evening in the Galitzen Palace, when he first saw the fair Ingeborg.

During this momentous time patriotic songs, men's choruses, and the stirring "Kaiser Wilhelm" march, which was played in '71 at the festival in the Berlin Opera House for the returned troops, came from the studio of the solitary composer, Frau von Bronsart.

It is in every respect an honorable and stimulating two-fold artist life, which I have tried to merely sketch here, but it seems to me a wonderfully poetical coincidence that Frau von Bronsart should have returned to that "city of violets," where once, in the springtide of her life, she received her highest artistic impulses.

Her letters from there breathe only joy and thankfulness for this turn in her history, and are truly enthusiastic over this asylum of peace and inspiration; and are likewise filled with a happiness which is unhindered by the form of her present life, and tell of the heartfelt gratitude of the new general director toward their kind patron and his house.

It is truly a happy change to classical ground, full of delightful memories of their former study under the eyes of one never-to-be-forgotten, which has befallen the two artists.

May many new works come to us from the studio of Frau Ingeborg in that new home which is to be built for the two artists in Goethe's beloved "City of Violets."

(Note.—Frau von Bronsart was born August 24, 1840.)

GLINKA — THE FATHER OF RUSSIAN MUSIC.

FROM THE FRENCH OF A. POUGIN.

Michel Ivanovitch Glinka, who, for half a century back, has been considered as the first musician of Russia, the national composer par excellence, belonged to a noble family of wealthy proprietors residing in the village of Novospasskoie, in the government of Smolensk. The estate was the property of his father, a retired captain. Born in this town the 20th of May, 1804, died at an early age, in 1857, he showed very early a passionate taste and a rare aptitude for music, which, however, his family did not desire him to enter.

Somewhat mystical in his temperament, he relates in his memoirs how the great religious ceremonies of the church of Novospasskoie filled his childish heart with poetic enthusiasm and he was above everything ravished by the sound of the bells, to such a degree that he passed entire hours imitating the tones of the bell by pounding with all his force upon brass vessels. (Note.—The "Memoirs of Glinka," written by himself in Russia, were published after his death by his sister, Mme. Schestakow, who has maintained on behalf of the composer a veritable cult. At first printed in one of the important reviews of St. Petersburg, it was later on reprinted in a small number of copies.)

Presently, however, he was destined to find for his love of music a nourishment more substantial. One of his French biographers, Octave Fouqué, has related the following facts: "At this epoch the father of Glinka became somewhat embarrassed in his fortune, so that at Novospasskoie the extravagant luxury was no longer to be seen which ordinarily surrounds the existence of the great Russian proprietors, but Mme. Glinka had a brother who was better situated, and who, with other advantages, happened to have a private orchestra. When the Glinkas gave a party they besought their relative to send them musicians to give concerts and to play for the

dancing. One evening this orchestra played a quartette by Crusel, for clarinet, violin, alto and bass. The little Michel was then ten or eleven years of age; he was extraordinarily struck by this performance. During two days he thought of nothing else, wholly given up to the poetic combination of instruments he lived as if in an ecstatic dream, and only gave to his studies a partial attention. The professor of drawing perceived this and reproved his pupil upon the musical passion of which he discovered him possessed. 'What would you,' replied the child; 'music, it is my life.'

"The orchestra of this uncle became for the young Glinka the source of most lively enjoyment. After the hour of supper he heard them perform an octette consisting of two flutes, two clarinets, two horns and two bassoons, which played original Russian pieces. This sweet and veiled sonority, the melancholy of the songs themselves, combined to give a very poetic impression. In a few years, when Glinka became a man, at the moment when he was about to enter his career as a composer, he remembered these national songs which had filled his childhood with so sweet and musical an atmosphere; he vowed that he would become the founder of a new school which should take its roots in the native soil of his country."

When Glinka was thirteen years of age his father placed him at St. Petersburg in a boarding school attached to the Pedagogic Instituté, then recently founded for the children of the nobles. There he showed himself very studious and particularly apt in foreign languages with a facility natural to the Russians, acquiring Latin, French, German, English and Italian; but these studies in no way hindered his putting in practice the art which he cherished above everything. He practiced with ardor upon the piano and violin, piano above all, for which he received lessons from John Field and from Carl Mayer. Later on he became at Berlin the pupil of Dehn in harmony.

We shall see in what fashion he approached his love for music and in how intelligent a manner he pursued it. Before he was twenty years of age his health had become precarious and he was an invalid all his life. He made a short journey

into the Caucassus to take the waters, after which he returned to Novospasskoie and in his memoirs gives the following account of his musical occupation: "The nervous excitement produced by the use of sulphur waters, and also the multitude of new impressions which crowded one another in my head, put the spark to my imagination. I took up again the study of music with a new ardor. Twice every week we received our friends and the orchestra was heard. I prepared its performances in the manner following: I commenced by rehearsing each player separately, except a few good ones, so that there was not one single note false or doubtful. I went to work to study from the foundation the duties of a director of orchestra, and I presided over the general execution, directing the performance myself with my violin in my hand. When the piece began to go pretty well I stepped back to some distance in order to judge it from that point of view. Among the principal pieces which composed the repertory were the overtures of 'Medée,' 'Lodoiska,' 'Faniska' and 'Les Deux Journées,' of Cherubini; and several by Méhul, Mozart and especially the 'Leonore' overture of Beethoven, in E major. Later the symphonies of Mozart, Haydn and of Beethoven. As yet we did not play the overtures of Rossini."

This practical method of studying instrumentation was not so badly conceived and later on it bore good fruits. At the same time Glinka began composition by writing a few pieces for the piano and some romances. As soon as his studies were ended, Glinka was assigned a position in the administration in the Department of Communications, but he maintained this only a short time. As soon as his family was in better circumstances he resumed his liberty and commenced to devote himself exclusively to music.

In spite of his timidity, his almost awkward boyishness, he made it a point to mix in the world, and found himself in the midst of a society of young gentlemen very rich, well instructed, and very artistic; the Prince Galitzin, the Count Wielhorski, the brothers Tolstoi, and so forth, taking every opportunity to make music or to compose it, organizing and directing great artistic festivals and appearing himself as a singer or as an actor in lyric representations, he rose presently to a sort of distinguished dilettantism.

The Prince Michel Galitzin, it may be proper to explain, was a great lover of music and a distinguished 'cellist, and he acquired a reputation in this line. He had for a son the Prince Georges Galitzin, who ought to be counted among the number of the most interesting musicians of Russia. It is the Prince Georges Galitzin who, exiled by the Emperor on account of his advanced political opinions, traveled through Germany, England and France, giving everywhere great concerts which he directed himself, in which he made it a point to introduce Russian music, and particularly that of Glinka, as well as some of his own. So, finding himself at Paris, in 1861, he assisted at the early concerts and successes of the popular concerts founded by Pasdeloup; and in 1865, authorized to return to Russia, he organized upon the same model at Moscow concerts of classical music with places at twenty kopeks (about 15 cents). Prince Georges Galitzin is known as the composer of two masses, two phantasies for orchestra, a large number of pieces for song and dance, two methods of singing, etc. He died in the month of September, 1872. The Count Michel Yourievitch Wielhorski was also a remarkable amateur of music; a pupil of Kiesewetter, who had been a friend of Beethoven, he was the soul of the concerts of amateurs in St. Petersburg, and with his uncle, the Count Mathieu Wielhorski, directed sacred concerts. We owe to him a very large number of compositions, among them a symphony, a quartette for stringed instruments, choruses without accompaniment and one opera, "The Gypsies," upon the poem of Pouschine, the latter interrupted unfortunately by the death of the composer. Born the 31st of October, 1787, the Prince Michel Wielhorski died the 9th of September, 1856. He had a brother, the Count Joseph Wielhorski, also an amateur and a distinguished performer upon the piano, who has published numberless compositions for this instrument. But to return to Glinka.

A new and curious passage of his memoirs may be quoted to show in what fashion Glinka distinguished himself. He says: "At the end of August, 1828, Galitzin, Tolstoi and other young gentlemen and myself had the idea of giving a public serenade upon the water. We took two boats, which we

trimmed with Venetian lanterns. In one we placed the organizers of the festival; in the other the trumpets of the regiment of guards. Upon the quarter-deck of the first was a piano, by the aid of which I accompanied and directed the chorus. I remember an excellent effect produced by the tenor voice of Tolstoi in the romances. The chorus from 'The White Woman' of Boieldieu, 'Sonnez, sonnez,' was very well performed. After each song the trumpets sounded from the second barge. At that time the instruments with keys and valves had not been invented and the ear was not disturbed by the false and discordant sounds which we are so apt to hear nowadays. A mazourka, by Count Michel Wielhorski, written especially for trumpets, produced upon me a very strong impression. Later in the concert I composed the Slavsia for 'A Life for the Tzar,' to be played by the trumpets alone, and if it was possible to-day to form an orchestra like that which assisted at our serenade we are certain that it would have a most astonishing effect. They spoke of our serenade in the papers, and this success encouraged us to try another thing. We gave a representation at the residence of Prince Kotchoubey, president of the Council of the Empire. We were sixteen young gentlemen, among them Bachoutski, Steritch, Prottassof; we had an orchestra with Mayer at the piano. Dressed as a woman, I played the role of Donna Anna in a translation of 'Don Juan,' of Mozart; afterwards I improvised upon the piano. We gave another representation at the palace of Tsarkoe-Selo. On this a serenade of mine was sung and some couplets for chorus, which I composed upon the poem by Galitzin. Ivanof sang the songs, the chorus was confided to the singers of the Imperial Chapel, to which Ivanof himself belonged. At a later representation I played Figaro in the 'Barber of Seville.'" (Note.—Ivanof was the Russian singer who made such a great fame in Italy as an Italian singer and became a friend of Rossini. He made his debut in Paris for the first time in 1833.)

But this life of simple artistic pleasures could not endure forever. Glinka recognized this fact and recalled his project of laboring in a more serious fashion. It was then that he formed the plan of a journey to Italy in order to put himself

in contact with the musical life of that country, a project which at first his father opposed but afterwards assisted. In the spring of 1830, on the 25th of April, Glinka set out in company with his friend Ivanof, to take the waters in Germany and to proceed to Italy. They arrived at Milan, where Glinka remained a year, and where he took some lessons of Basili, the director of the Conservatory. He frequented the theaters, was present at the first representation of "La Sonnambula" of Bellini, and formed associations with some of the artists and even composed and published some pieces for the piano, which were nothing else than arrangements and fantasies upon themes by Bellini, Rossini, Donizetti. Afterwards he spent some months at Naples, returning again to Milan, and in 1832 set out for Berlin. The singular thing was that it was during his residence in Italy the idea occurred to him for the first time that he ought to do something for the glory of Russian music.

He mentions this in his Memoirs: "As to my compositions at this time," he says, "I consider them as having been sufficiently unfortunate. I had many useful reflections upon this branch of my art, but all the pieces I wrote in order to give pleasure to my friends at Milan (obligingly published by Giovanni Ricordi) only served to prove to me that I had not yet found my life and that it would never be possible for me to be sincerely Italian. The heredity of my country led me little by little to write Russian music." This idea he never afterwards abandoned. At Berlin, Glinka for several months took lessons of Dehn, the excellent theorist, who was librarian of the Royal Musical Library, and correspondent of the Musical Journal at Leipsic. He studied with him fugue and the art of development, and at the same time composed a number of pieces and recurred over and over again to his project of creating Russian music, which he said haunted him. This may be seen by a fragment of a letter which he addressed at that time to one of his friends at St. Petersburg: "I shall not remain here long, and I have a most pressing desire to come and see you and to embrace you. I have a project in my head—an idea. This is perhaps not the moment fully to explain it, and maybe if I said everything I should see upon your coun-

tenance the signs of incredulity. Is it necessary to say it? I feel that I have to create for our theater a work of large proportions. That it might not be a master work I am the first to admit, but still it might not be so bad. What do you say? The important thing is to choose a good subject, and it will be absolutely national—not alone the subject but the music. I wish that my dear compatriots shall find it at home and that of the stranger no one may take me for an inglorious and presumptuous person who appears in the plumes of another.”

All this he accomplished, and he found above all, in returning to his country, young, ardent spirits prepared to comprehend him, to aid him and to push the project in which he wished to engage. Upon returning to St. Petersburg, where he lived from that time on, he was immediately introduced into a society of men of letters, poets, artists, whose intellectual preoccupations afforded many points of contact with his own ideas. Such as Pouschine, Gogol, Koukilkok, Pletnef and Joukovski, and still others. Especially was he intimate with the latter, who in his quality of tutor to the Czarovitch (afterwards Alexander II.), lived at the Winter Palace. There, as has been said, they discussed literary problems and breathed a spirit of renaissance, whose ambition it was to find expression in the drama, the romance, the plays, and that the costumes, the beliefs and traditions of Russia should furnish the characteristic traits. Glinka assisted at the birth of national poetry and among all the men of talent animated by an idea similar to his own, he never forgot to speak of his desire to found a Russian opera. It can easily be imagined with what cordiality Glinka was received. The circle of reforming poets made a festival for this musician, so young and full of spirits, whose talent was appreciated and who had resolved to throw off the yoke of the stranger and with native flowers to decorate the altar of his country.

Among the words of Glinka may be remembered: “The important thing is to choose the subject.” In order to write music of a national character it was necessary to have a national subject. Joukovski suggested that of “Ivan Soussanine,” which recalled one of the most dark and dramatic episodes in the history of the Russian people and of the strife

against the Poles, at that time all powerful, and Glinka instantly comprehended what a part he could take in an action so suggestive. It was in 1613 that the Poles, after the death of the Czar Boris Godounof, had invaded the Russian empire and advanced as far as Moscow. The entire nation perceived the danger which threatened its independence and rallied around the young Mikhail-Fedorovitch Romanof, who was elected Czar, and, according to the chronicles of the Poles, they had formed the project of abducting the person of the new sovereign. Certain of their chiefs in trying to find a suitable confederate, addressed themselves to a peasant, Ivan Soussanine, and concealing their true character, ordered him to lead them before his master. Ivan, who suspected a treason, bravely made the sacrifice of his life to save his sovereign and his country; he made a feint of obeying, and after sending Vania, his adopted son, to notify the Czar of the danger which menaced him, he led the Poles into the depths of the almost impenetrable forest, whence he knew it would be impossible for them to recover their road. Afterwards, when they perceived that they had been deceived, the unhappy peasant was slain by them, an obscure hero, a victim to his devotion.

Glinka was very much taken by the grandeur, the color, the pathos, and above all, the national character which such an action put upon the stage would afford him, and comprehended rapidly the part which he could take from a musical standpoint of view. He himself sketched a plan of the drama, and when this had been established, he applied to the Baron de Rosen, secretary of the Czarovitch, to write the text; who, although German, consented without difficulty to become his collaborateur. It is easy to see that such a subject well put upon the stage and augmented with characteristic incidents, such as attended the brilliant festival at the camp of the Poles, constituting the second act, and the magnificent denouement, so full of grandeur, showing the solemn entrance of the Czar into his capital, was of a nature to excite the inspiration of the composer at the same time that it excited the enthusiasm of the public, each one knowing himself that patriotism is not a vain word. So the powerful interest of the drama, the high

value of the music, the splendid originality of the scene, and the entirely new character which the work took in its completeness—all these combined to secure an immense triumph for "A Life for the Czar," which was the title definitely adopted, when this work was brought out for the first time at the Imperial Theater in St. Petersburg, September 27th (the 9th of October), 1836, played by the great singer, Petrof, and others.

Despite the astonishment and almost hostility of some who distrusted the new character of the work, the appearance of "A Life for the Czar" was the signal of a brilliant success which took the character of a veritable national event. Not that the entire work was exclusively that of a reformer and characterized by complete nationality. There were here and there many souvenirs of the Italian influence which Glinka wished to combat, principally in the great vocal ensembles which were voluntarily written in the manner of Bellini and Donizetti. But, alongside of these, what a trace of melancholy in the different pieces; among others in the romance of Vania and in the scene in the cabin of Soussanine preceding the arrival of the Poles! Later, what a dramatic sentiment in all the pictures of the forest, where the brave peasant heroically courts death in order to save his Emperor! It is here that we find a veritable originality and encounter strange and unforeseen rhythms (Glinka employed especially measures of five and seven beats), as well as in the epilogue of the entrance of the Czar to Moscow, which is truly of an epic splendor and grandeur. Moreover, from time to time the use of popular songs, introduced capably and treated with talent, gave the ensemble a color, a character, wholly peculiar. This proceeding, originated by Glinka, has become familiar through his successors, and it is one of those which gives to the actual Russian music its character and its personality and which differentiates it from other styles of other schools. In fact, if the score for "A Life for the Czar" was not truly a master work of the first rank, it was at least a work of very high order, both by its tendency and by its real musical value.

With regard to its subject, observe the opinion of M. Caesar Cui, who speaks in the following terms in his book upon "Mu-

sic in Russia": "The music of 'A Life for the Czar' is wholly permeated by Russian and Polish nationality. In all the opera it is impossible to find perhaps a single phrase having more affinity with the music of western Europe than with that of Slavs. An accent so marked with nationality, reunited to most high conditions of art, is not found, it seems to us, in any other work except 'Freyschütz.' Moreover, Glinka has not availed himself of anything more than a very small number of national themes for indicating the essentially Russian character of the music; a melodist so fertile had no need to seek ideas outside of himself. His melodies carry the profound spirit of the Russian character; one might say as much of the harmonies to which they are adapted. The Polish expression was reproduced with less verity, in a manner one might say more exterior and superficial. Glinka represents them only by the strongly cadenced rhythms of the polonaise and mazourka, which we suddenly hear when the Poles appear upon the scene. It is an easy means of satisfying a listener not too particular, but it is insufficient in the dramatic episodes. One might be a Pole without constantly singing mazourkas and polonaises".

"By this work, where inspiration is so cleverly united to technical ability, Glinka has created the school of Russian opera. 'The Life for the Czar' was born as Minerva, wholly armed, and its author at the first stroke has found a place among composers. Would it be possible for a musician to commence his career with more eclat? If 'Robert the Devil' had been the veritable debut of Meyerbeer, this entrance into his celebrity would not have been more striking and, on the whole, are there many operas where the action of the drama and the local color are strictly observed, in which one can count no more than four or five mediocre pieces against twenty-five others magnificent? The contrary of this happens too often without diminishing the reputation of composers, even of the most celebrity, whose scores, with the exception of two or three splendid pieces, abound in commonplaces."

It is perhaps not without interest to see how this appearance of his work before the public affected Glinka himself. Observe what he says in his memoirs: "It is impossible to de-

scribe the sensations which I experienced that evening before the commencement of the representation. My wife and myself occupied a box of the second rank, all those of the first row being reserved for the principal functionaries of the state and of the court. The first act went well; the trio was vigorously applauded. The second act, that where the Poles had the scene, was played amidst profound silence. I had counted upon the polonaise and mazourka, so lively appreciated at the reading by the musicians of the orchestra. I was dismayed to see the glacial coolness with which these pieces were taken. I went upon the stage where the son of Cavos, to whom I mentioned these objections, said, 'How do you expect the Russians to applaud the Poles?' This remark only half reassured me and I remained a prey to a lively perplexity. But the entrance of the Vorobief dispelled all my doubts. The song of the orphan, his duet with Ivan, the scene in G major, produced an excellent effect. In the fourth act the chorus singers who represented the Poles fell upon Petrof with such enthusiasm that they tore his shirt and he had to defend himself in good earnest. As for the epilogue, the grandeur of the spectacle, the view of the Kremlin, the number of people upon the stage, the disposition of the groups, the animation of the scene, filled me myself with admiration. Mlle. Vorobief was admirable in the trio with chorus, as from one end to the other of her role."

ON THE PRELIMINARY TRAINING OF PIANO PUPILS.

BY CARL FAELTON.

In reply to your request for clearer particulars of the elementary work with piano pupils, which, according to my ideas, ought to take precedence of the usual private lessons, I do not see my way clear to do better than to give a resume of our so-called "Fundamental Training," as worked out under my own supervision now for several years. I hope, therefore, I shall be pardoned anything in the form of expression which to the casual observer might appear like advertising my own system, in consideration of the fact that what I am here telling is not speculation and a priori reasoning, but an account of what has been actually worked out, tested by years of experience, and material for conducting the work published to the world. Referring the reader to these published works, if details more purely technical are desired, I shall here in compliance with your request give merely the subdivisions and general principles of this work.

Our fundamental training is taught principally in classes. It may be well to draw attention to this fact at the outset, as it is really one of the most essential characteristics of the course. If the study of music is to be popular, it must not be too expensive. On the other hand, people who are able to give good instruction must receive proper remuneration. Therefore, the only means by which good instruction can be furnished to the public, at a moderate cost, is by instruction in classes. The success of our experiments in Boston shows clearly that class instruction is eminently successful, provided the teacher knows how to adjust himself and his material to the purpose. He should be well aware of what is possible and what is not possible in class instruction; what its advantages are and what its disadvantages. Adverse criticism of class instruction is usually the result of a misconception of

what class instruction really is. Placing three or four pupils in one room and teaching or hearing each of them from fourteen to twenty minutes, in the presence of the others, is not class instruction. Unless all the pupils join in the work, all the time, the "class" lesson becomes merely a series of three or four private lessons, each of them too short to be of much benefit, besides being disturbed instead of stimulated by the presence of the others. The class lessons as given in our course are so arranged as to interest and benefit each member of the class from the beginning to the end of the lesson.

"Fundamental training" aims at the creation and development of musical faculties and correct habits; at imparting knowledge required for the deeper study of pianoforte playing, and at practical playing of good pianoforte music. During the first year the following special points are taken up:

1. Establishing class discipline and attention as the first condition of any kind of instruction. The first lessons put a great deal of stress on exercise for this purpose. Rhythmical drills of various devices seem to be the best means of cultivating class discipline, besides forming the natural basis of musical education in general, and for pianoforte playing in particular, when combined with hand and finger culture. Some classes or individuals require more training in discipline and attention than others, but in all cases the exercises are continued until success is achieved.

2. Training the mental faculties to concentrate in subjects pertaining to music. Special exercises of this kind are indispensable. In spite of all public school education, there are many pupils who, although able to concentrate their minds on other subjects, are unable to do so with music. As a rule, class instruction removes all these difficulties more quickly and more completely than private instruction.

3. Training of quick perception through ear and eye.—The pupils have to solve, in the class and at home, simple musical and mechanical tasks within their reach and understanding. For instance, hand and finger motions, singing and playing of tones and rhythms, classifying tones as to their position

in the scale and interval relation. All these points furnish sufficient variety and material for many exercises, which in the class are done by one member while the others observe and criticise, or vice versa.

4. Training of the memory.—The efforts in this direction are given due prominence throughout the course, as the writer believes that the ultimate success of musical instruction depends not only on what a pupil knows temporarily, but far more on how much he can retain permanently. Thus visitors to our classes will find the pupils engaged in memorizing systematically rhythms, scales, intervals, progressions, fingering problems, exercises, motives, phrases, periods, little pieces, under the guidance of the teacher. The success of such exercises in cultivating musical memory, with the great majority of pupils, has been surprising, even to the writer, who was always sanguine in his expectations regarding it.

5. Training of technical skill.—Pianoforte playing constitutes the practical test of the correctness of the player's understanding and reasoning. In our class work due attention is given to the development of technique, that is, placing fingers, hands and arms under the ready control of the mind. A characteristic feature, wherein our instruction differs from many other methods, is that the technical exercises are connected from the very beginning with essential musical problems. For instance, five-finger exercises are performed not only on the stationary tones c, d, e, f, g, and in a monotonous rhythm, but the pupils play the exercises on various degrees of any major and minor scale, and with an appropriate variety of rhythm.

6. Training in the correct use of staff notation.—The importance and difficulty of this phase of musical instruction has so far been seriously underrated, the traditional methods of teaching the staff being extremely illogical and amateurish from a higher point of view in pedagogics. In our course the teaching of the staff is one of the most interesting features of instruction and is eminently fitted for class work. During the first year our pupils are intelligently and profitably occupied without the employment of music printed in the usual

staff notation. When we finally bring them acquainted to the staff they have already acquired all rudimentary knowledge pertaining to rhythm and rhythmical notation, the composition of all major and minor keys, and the intervals. They have also mastered the rudiments of technique, and can play numerous pieces printed in a special notation. But even then we find it imperative to devote several months to special training in reading and writing staff notation before proceeding to the regular playing from staff. This special training consists in teaching the pianoforte staff system in its entirety. We develop a clear comprehension of the staff as the indicator of intervals, teach the use of ledger lines, clefs, accidentals and signatures, and, in short, place the pupil in such a condition that he is able to understand intelligently everything connected with the staff.

7. Primary training in interpretation.—True interpretation may be favorably influenced by cultivating logical reasoning, upon which it largely depends. It is evident that but little can be done in this direction during the first year of instruction, as neither the condition of the pupil nor the character of admissible music will give much opportunity, yet a beginning can well be made.

At the end of the preliminary course, that is, at the conclusion of one year's study, the successful pupil possesses sufficient knowledge and skill required to understand and play well music of the difficulty of the sonatas by Clementi. If a pupil does not reach this point, and has not succeeded in laying the foundation which we consider necessary for the further study of music, he has either to go over the same ground again until the foundation is laid, or he is advised by us to abandon the study of music altogether.

We find that by imparting to pupils solid musical knowledge in proportion to their skill in playing, we are able to produce far more substantial and lasting results than is the case where they are taught to execute ideas which they do not comprehend.

As already stated, the greater part of the work detailed in this article is taught in classes, private teaching being re-

served for assisting pupils who fall behind in the class. We find classes of eight or ten children to be of about the right size for the preliminary year. One or more pianofortes, a large blackboard and a metronome are the chief implements required. A good many of the younger children are accompanied by their mothers or older sisters. We encourage their presence at the lesson as much as possible, as they thus become valuable assistants in the daily home work of the pupils. If the right home influence is exerted on behalf of the pupil it will be found far more effective than expensive private lessons. The pupils themselves evidently prefer the class lessons, and manifest a healthy interest in their work, which greatly facilitates the success of the course.

Boston, May, 1898.

A CHAPTER OF HUMAN HISTORY.

BY ELIZABETH CUMINGS.

"I suppose he married her because of her beautiful voice." Prof. Minerva McKensie's mind, being of a scientific turn, always instinctively occupied itself with the reasons of human conduct. "But the McKensies as a family are not musical."

"Far from it!" The Hon. Hugh McKensie wagged his big head with an air that said plainly he was thankful and proud to say what he did. "The qualities, sister, that have—ah—well—made us what we are are not of the tiddle-diddle order. But I suppose, as you say, he married her because of her beautiful voice. There are young women quite as pretty in—ah—um—other spheres of life. But I accept her. I think the McKensies have always been philosophic."

Meanwhile on a vine-shaded back stoop another family were making criticisms. Butcher Robinson, as he was known in Tabor Weir, sat in a splint-backed rocker in his shirt-sleeves and slowly drew the bow across his big violoncello. He was not playing anything in particular, but sometimes the soft strains sounded like, "Power divine, oh send thy blessing!"; and again they slid into "Jeanie's Far Away." Once in a while a deep sigh escaped him, and he blew his nose resoundingly. Little personal offices like that were never done "piano" in the circle in which he had been reared. Mrs. Robinson, a small, anxious person, rocked across a creaking board, and kept up a monotonous rill of talk. "I hope and pray she'll be happy," she said in a tone conveying an impression she believed quite the contrary. "I s'pose she married him because of his position. And he is smart."

"My God in heaven! Who can tell why she married him?" exclaimed Mr. Robinson distressfully. Then he bent over his big instrument and tears came in his blue eyes and dropped upon the strings while he played something like "Lift up thine earthly gaze," and then "The old man ain't himself

no more." His repertoire was large, and despite the fact that his hands had for twenty-five years reduced meek-eyed cattle into steaks and roasts, and even shed the blood of lambs, he played in a musicianly way.

It was in the year 1879, and the marriage of Dr. Alexander McKensie to Gertrude Robinson that morning was the talk of all Tabor. The two most interested were speeding away to Newport. Had the doctor been compelled to name the supreme fascination his bride had for him he would have said it was the fact he believed himself her first and only lover. She was so young, so flower-like in her beauty, and she was all his. Her shell-like ears had never, he fancied, heard any love avowal. She on her part would have said her Alexander's nobility of character was what had engaged her affections. He would have scouted the idea that he could be inveigled into wedlock by so superficial a charm as a voice, and she would have repelled with tears and scorn the accusation that she had married for position. It was as it should be, a love match.

Time out of mind the McKensies had been the great folk of the county. There were other families as wise, as wealthy, as handsome, as gifted. But as there are voices of a peculiar leading quality which causes them to impress the hearer even above a great orchestra and chorus, so there are eminent personalities to whom the social pinnacle belongs as by divine right. The McKensies had repaid the public for its deference by bestowing upon it judges, senators and soldiers of distinction who each and all had made the name a synonym for honor. When, therefore, Alexander, the son of the Hon. Hugh, studied medicine and diverged still further out of the family track by marrying Gertrude Robinson of the Weir, not only Tabor Green, but East, West and South Tabor, and even Tabor High Falls felt moved to make remarks. Alexander's mother had been a Van Scoyoc, a family of great consequence westward in their own Hudson river country, but at Tabor other godlets reigned, and it was now felt the Van Scoyocs had a good deal to answer for.

Butcher Robinson was the son of a German mother and a

Connecticut father, and was a curious blend of sensibility and sense. The money gained in business he had invested in western lands at a time when those remote money traps had seemed of gilt-edged value, and he had as shrewdly unloaded when the mirage produced by speculators was about to vanish and leave the occidental deserts revealed in all their real worthlessness. He had married a baker's daughter who possessed a clear soprano voice, and therefore sang in the Asbury meeting-house, where he led the choir with his 'cello. She was not in the least musical. Her consuming ambitions were social. Gertrude, the sole surviving child of five, had inherited her father's sensibility and musical intelligence along with her mother's voice, and when she went to Boston to study the wise ones raved over her gifts, and deplored the infatuation that took her back to Tabor to become the wife of a doctor. Old Stromberg and the rest did not understand Tabor values. Then, Gertrude could not quite escape her mother. It must be admitted that to marry a McKensie was, to a degree, for her, just what the acquisition of a set of mahogany upholstered in brocade had been to the older woman. She loved her Alexander. But he was a McKensie, and the McKensies were what they were.

Very soon after the wedding recorded, Butcher Robinson, and then his wife, departed to that place where we trust all longings are satisfied. "A Providence," the McKensies called it, and it certainly made life very pleasant for the doctor. That is, it would have been pleasant had he permitted. With a tact not to be described his wife had delicately separated herself from all her old Weir associations. She had left off being a Methodist-Episcopal, and become an Episcopal, and not the very grandest of the McKensies could outshine her socially. But she was more musical than ever, for hers was a gift to grow, and as the years effect us all, so time polished, and ground upon the doctor bringing out his grain, and a certain jealous knottiness not apparent in his earlier years. From being simply non-musical, he seemed for a time to grow anti-musical, yet let musical visitors come down from Boston and his patients might take care of themselves, if

among those visitors were men. He would even mew himself up in the parlor when old Stromberg came, and Stromberg was sixty, with the figure of a tun, and a head so full of music it would hold nothing else. No skeleton lurked in the house unless the bones of a certain Patrick Flynn could be so counted. Patrick's earthly tabernacle had furnished the doctor with material the first year of his medical course, and his bones, neatly articulated, hung behind a blue curtain in the private office. But human inventiveness is never at a loss, and when a man has it in him to be miserable, if he have not inherited or acquired something about which his worries can center, he can usually find or invent something. So next to his wife's musical interests and friends, Mr. McKensie secretly fumed about quacks, men who concoct pills, powders and elixirs which they warrant will cure every ill flesh is heir to, from baldness to corns, magnetic healers, clairvoyants who, in popular phrase, "see right through you," and Christian scientists, so self-called, who declare all disease "a state of mind," one and all gave him mental spasms. When, therefore, after twelve years of wedded life, he discovered his wife was surreptitiously using Dobbs' Spring Bitters, and was also rubbing Jennifer's Brazilian Balm on the bald scar on little Hugh's head, indignation made him ill. It would have been better had he gone into an open rage. As it was, he silently confiscated the bottles, and had an acute bilious turn. Dr. Phipps was called in to prescribe. "Um—ah! A neat hepatic congestion," said the little man, cozily feeling the patient's pulse. "Been indulging in sweets? No? Ah—um! Been upset mentally then. The liver is really a mysterious organ. I have often wondered it is not believed to be the seat of sensibility instead of the heart. Speaking of the heart reminds me. That fat humbug of a Tubbs had an attack this morning that nearly made an end of him."

The blood surged into Dr. McKensie's freckled cheeks, and suddenly congested the vein in the middle of his forehead. "Ah," added Phipps quickly, "you have some head symptoms, I see," and he took out another vial.

"I was thinking of that clairvoyant Tubbs," said McKensie,

with forced calmness. "It's an outrage he is permitted to come here once a month and fool the ignorant!"

"He isn't altogether a nuisance. He occupies the attention of the old chronics, and he's really a smart man. Droll name he's got—Cassius A. Tubbs. Parents ought to look out what initials they inflict upon their children."

Casually glancing at his wife, Dr. McKensie was surprised to see her face crimson, then pale, under his gaze. An instant later she left the room, and he soon heard her pony's hoofs clattering down the drive.

Left alone, Dr. McKensie found the back parlor dreary. Miss Piper was making a great clatter on the sewing machine in the next room. Nora Sullivan was making a noise in the kitchen with the dishes that suggested she was working in the interest of a china combine. To escape these sounds he went up to his own private bed-room. But it was over the office, and Billy Oldsapple, his student, who felt himself wise to bursting since he had read medicine three months and had dissected a cat and a puppy, was airing his knowledge to a friend, and the speaking tube brought up every inflection of his foolish voice. So the doctor went on into his wife's bedroom, which was comparatively quiet. A fire smouldered in the grate, and he sat down in the luxurious chair before it. He vaguely wondered why his wife had blushed at the name of the clairvoyant, and why she had gone out without as usual telling him where she was going. Most of the furnishings in the room were relics from the Robinson home. Near the window was the massive mahogany desk Butcher Robinson had bought the year before his death to hold his business affairs outside the meat shop. Before little Hugh's birth his wife had told him that the right side drawers of that desk contained her father's accounts and records, but the left-side held her own private correspondence. "I have kept the letters I care most for," she explained, "and please burn them just as you find them. They are all tied up ready." As he looked it weighed upon him that his wife should hoard interests in which he had no part. Of course all those letters were from musical people. All his wife's friends were musi-

cal. He went over and began opening those drawers. The bottom drawer was full of his own epistles, packages of fat letters written before his marriage, and briefer messages written since, when away attending medical societies. Taking them out slowly he found two costly valentines, then two undated letters signed "C. A. Tubbs." One was of small moment, merely an announcement that he, C. A. Tubbs, had studied Longfellow's song, "Late, Late, So Late, and Dark the Night and Chill," arranged for a baritone voice, and had sung it at a church social, and that he was learning part of a duette which he hoped soon to sing with "his dear friend Sarah." But the second letter was a somewhat incoherent offer of marriage. "Dearest Angel," it began, "I cannot live without you. I know that you do not feel called to go to heathen, even cannibal, islands as I at one time was willing to, when I believed myself led by the Spirit so to dedicate myself. But I will give up Africa, and all my dreams of possible greatness, and go to Boston, and get a place in a store if you will only say yes. I think I could, too, get a fair income from my voice. You yourself have praised it. I wait with a trembling heart your reply. Ever yours, C. Alonzo Tubbs."

The feelings of the McKensies were usually too well in hand to find vent in the condensed form of expression known as swearing, but the mahogany desk heard some words I will not transcribe, and the desk knew those letters signed "Tubbs" were carried off into the doctor's bed-room and locked into a cabinet labeled "Poisons."

The week that followed was miserable for the whole household. Miss Piper confided to Mrs. Oldsapple, with whom "she made her home," that in her opinion Dr. McKensie was "growin' crabbeder and crabbeder every day he drew the breath of life." "I do s'pose," she added, thoughtfully, "that music folks are tryin'." Miss McKensie, she's nice enough to me, but when you're in a house so, you can't help seein' some things. An' she ain't like reg'lar Tabor folks." It was plain Miss Piper felt this was no compliment. "Why, on'y this mornin' I heard the doctor, the door bein' on the jar, say

he'd about as soon Hughy'd be the clown to a circus as to play a fiddle. Miss McKensie she'd been a sayin' she'd have for to buy Hughy a fiddle. I call that strong language, though, to be sure, he's been turrible fractious all the blessed week."

"What's bred in th' bone's sure to come out, an' Hughy's own gran'son to Butcher Robinson, an' if ever a man enjoyed th' violonceller 'twas him, though I ain't one to say as he sold less good weight, or tougher meat because o' so doin'," replied Mrs. Oldsapple with some vindictiveness. She felt that Billy's parts were not appreciated by the McKensies, and resented it. "I said when the doctor married as he did, sez I, my husband was a livin' then, an' sez I, 'Nathaniel Oldsappel,' sez I, 'them as has walked on peoples' heads is a comin' down,' sez I, 'an' they're more'n liable to come down further. If that dear man was livin' he'd tell you I said them very words. Singin' folks may be necessary. I ain't one to say they ain't, but they are turrible flighty, as you said yourself, Miss Piper, an' if there ain't nothin' as yet happened between Dr. Alexander an' his wife, you can't feel to say there ain't never anythin' agoin' to happen."

Talk breeds talk. In no time Tabor Green, nay all Tabor, was whispering that there was trouble, just what variety unknown, but trouble, between Dr. McKensie and his wife. He watched her. He would not let her go out. He was gloomy and snappish, that is certain. But she took all these manifestations sweetly, believing they were part of her husband's illness, and then, the results of his illness. She had been reared in the fine old-fashioned tradition that "a man is different," and has "large affairs." There were plenty of excuses in her mind for Alexander. Then she was deeply interested in a new enterprise of which she had not spoken to him. The local Harmonic Society were studying "The Messiah" and hoped to give it Christmas.

We usually get what we look for, and a month after Dr. Phipps' first visit, the postman left, along with the Medical Record and four advertisements of "tablets," a whitey brown envelope conspicuously stamped "Dead Letter Office," and

addressed to Mrs. Alexander McKensie. The doctor, being alone, opened it without ceremony. The white envelope it contained had written across it in red ink, "Recovered at the breaking up of postal car 56, New Colony R. R., Sept. 19, 189—, L. F. Pond, clerk." It was addressed to Cassius A. Tubbs, Barstow, Maine, and bore the Boston postmark. In one corner in lead pencil was the legend, "Not Found." There was a humming in the doctor's ears as he read the enclosure, which was as follows:

"My Dear Mr. Tubbs:

"I am sorry to receive your letter postmarked the 9th. I shall never forget the happy days when I attended school with you and your sister Amelia at Tabor Green, and the good times we have had at Asbury choir meetings. But I cannot marry you. I hope you will go to Africa as you intended. I think you would succeed well among heathen. With kindest wishes, I am ever your friend, SARA H.

"P. S.—I shall marry Dr. Alexander McKensie next June. We shall live in Tabor.

"P. S.—Always consider me your friend. I really hope you'll go to Africa, but to a healthy part. But if you go to Boston, be sure and study with Prof. Stromberg if you go in for music. His method of voice training is lovely."

"Always consider me your friend, indeed!" muttered the doctor wrathfully, but further reflection was cut short by his son, who burst in with great excitement, crying, "Oh, father, I guess something dreadful's happened. They are bringing a fat man into the office."

At that moment Mrs. McKensie was looking with flushed cheeks and dilated eyes into the little poison cabinet. She had gone to it for a certain bottle of chloroform which, quite unknown to the doctor, was her last resort for grease spots. Her first impulse was to take away and destroy the letters she saw secreted there. Second thought told her there was finer counsel in leaving them.

"I never expected to pity a quack," said Dr. McKensie that evening. His manner had suddenly softened. He was more than his accustomed self. He was almost lover-like.

"But that man Tubbs they brought into the office to-day, and who died to-night, is a regular physician."

Mrs. McKensie was silent, and after a few moments he resumed. "Phipps has been telling me about him. He'd just graduated, and he had suddenly to assume the support of two old aunts, his mother and a crippled brother, or let them go to the poor-house. He went into this clairvoyant business because there was ready money in it, and instant practice. It seems he went all over the state, and made money. But he died poor. He put his savings into some Southwestern Land Company and was swindled."

"The family lived at the Weir when I was a girl. I knew Amelia Tubbs very well," said Mrs. McKensie, flushing. "I think this man used to sing in the Asbury choir."

The doctor's mental machinery instantly felt as if sanded. "Well, he was a humbug," he said, irritably, "and of the worst sort, for he was a calculating one. If there's anything I hate it's anything that's underhanded."

"What are you smiling at, mamma?" demanded Hugh, who, wearying of his arithmetic, had rested his eyes upon his mother's face.

"Nothing," was the quick answer. "I did not know I was smiling."

"Oh, but you was thinking of something. Not funny. No, but interesting. What was it?" persisted that young investigator.

Leopards are proverbially slow to change their spots, and character changes far less often than optimists would have us believe. Still there has been a subtle, suggestive shifting in Dr. McKensie's mental attitude in recent years. His wife goes to Boston alone now, and even sings there occasionally, and her musical friends note she has lost a certain anxious diffidence of manner toward her husband, and that he, in his turn, seems to have become musically "sympathetic." He still hates quacks, but the edge of his dislike is not so acute as it was before he secretly paid the funeral charges of Cassius A. Tubbs, Clairvoyant and Magnetic Healer, and he has been heard to say that Augusta Barrett, the "Scientist," has helped

some cases he was unable to. Most significant of all, however, was his recent purchase of a violin for his son.

"It is only the narrow and undereducated mind that insists all the world shall agree with it," he said firmly to his amazed aunt, Prof. Minerva McKensie, who was then visiting him. "I have come to believe that music has real culture-producing value."

Prof. Minerva had taught metaphysics for many years in a female college, but for the past decade had devoted the gray matter of her brain to evolving theories of social reform. "Oh— ah!" she exclaimed, looking at him meditatively, but fixedly, through her spectacles, and struggling to disentangle her attention from her latest specialty, "Domestic Service." "You don't tell me! Well, I suppose living with Gertrude has had a certain effect upon you." Her thoughts now became clearer, and she was her usual self, as destitute of imagination as a granite cliff. "But don't tell me you are turning musical. I know better. I know the McKensies. You are simply accepting a situation with graceful philosophy."

"Thank you, aunt," replied the doctor, with an abashed smile. "Perhaps I am just growing humaner."

THE SINGING OF A SONG.

BY W. J. BALTZELL.

In a previous article, "The Making of a Song," several propositions were advanced and developed, viz.: That a song is intended to be a work of art, and that art is representative, therefore a song is representative; that both text and music, which make the song, should be representative in character; that care should be exercised in the selection of the text to be used in conjunction with a musical setting, to the end that it correspond to the true conditions of poetry and that it be suitable for musical setting; that the text is to be studied with the purpose that the music shall be the direct equivalent of the text as to thought and expression; that this applies most directly to the instrumental portion of the song; that the voice part, or "melody," should grow out of the natural melody of the poem as indicative of the emotional states of the reader; that a song should display the same art principles as are demanded in other art products, unity, symmetry and contrast.

This essay will attempt to study some of the principles involved in the function of the executant who renders the song. The purpose of the song demands that it be presented to others by one qualified to be the medium for this presentation.

Following a line of thought taken from the previous essay we will start with this proposition, that "the language of poetry is an idealization of the language of common speech," or, using the words of another writer, "poetry is an artistic development of language." Hence it follows that the methods of expression used in the reading of a poem must be correspondingly elevated and rendered artistic. Conceptions or ideas—not reasoning—when presented in poetic form and dress, are more highly expressive than when offered to our understandings in the language of plain speech.

But music is also highly expressive; many say that music is the most expressive of the arts. Robert Browning says:

“There is no truer truth obtainable
By man than comes of music.

* * * * *

This were the prize and is the puzzle which
Music essays to solve. . . .
All arts endeavor this, and she the most
Attains thereto.”

Whether this claim be well-founded or not, there can be no doubt as to the fact that music as an art ranks equal to any other.

Certain kinds of sounds, produced by various means, are characterized as musical. Music may be defined as the artistic use of these sounds. The addition of a suitable musical setting to a truly poetical text should heighten the expressiveness of the latter. This suggests the thought that the prime intent of a song is to develop the highest potentialities in regard to expression, which may exist, latent, in a poetical text.

The material presentation of the original conception shows the following characteristics. The poet used words in combinations according to certain rules and principles, thus giving poetic form to the expression of his thought. The composer added certain signs or characters recognized by the science of music, which he arranged according to a definite system; the result being a representation of the poem in new material. The two being in correspondence, the original effect is heightened.

The executant's work is now to be considered. It is not necessary for us to discuss, at any length, the equipment of the singer. It is apparent that he should have ability to understand, appreciate and assimilate thoroughly the text; that he should have such knowledge of the art of music as to be able to develop the expressive qualities of the musical setting; lastly, that he should have such knowledge of the art of singing as may be necessary to execute the voice properly. A general demand is that the executant's work be of a standard corresponding to that of the poet and composer, or the final rep-

resentation will fall below the true possibilities. It must be artistic.

Let me quote from Mr. Wm. Shakespeare's definition of singing: "Singing is a perfect [artistic] prolonged talking on a tune." Observe the word talking.

Join this to what was said about the language of poetry and its relation to the methods of ordinary speech, and we have in singing the artistic culmination of vocal expression. The "tune" given by the composer is intended to be the artistic development of the melody of the poem. The result of this combination of material representation of the original thought is to place great responsibility upon the singer.

Victor Maurel, the great French artist, says: "The results of phonation fall into two classes: modulated, pertaining to music, and significant, pertaining to language. The union of significant phonation (speech) with modulated phonation (solfege) produces song, which is both modulated and significant. Language, in turn, involves three requisites, accuracy, expressiveness and perceptibility; to which modulation adds two more, pitch and intensity."

This analysis of song agrees with what was said before and suggests two methods of using the voice.

The voice may be considered as a musical instrument, vocalization being accomplished with some chosen vowel, as in solfeggi, or scale practice. As a modification of this method the writer considers the common custom among singers to sing the notes rather than the words. In such a case the words seem to act merely as a medium to give rhythm and form to the melody. But the voice, as a musical instrument, can scarcely be classed with the violin, for example, which greatly surpasses any single voice in range, in variety of tone color, in rhythmic and dynamic effects; and in addition a violin does not tire and become impaired by continual use, but is improved.

The voice should be used with regard for its true capacities as suggested in the quotation from M. Maurel. Song is the "union of significant and modulated phonation." In the highest and best forms of the vocal art these elements are inseparable. It is the principal function of the voice to present

words to the hearer, and thus effect the transference of thought from one mind to another, and the mere fact that in one instance a man talks, in another he sings, does not alter this function. The varying commentary which the mind and feelings make upon this thought reveal themselves through the quality of expressiveness which exists in the voice. Because of its power to give clear representation to thought, the voice is the most expressive of all instruments. It is degrading the voice to limit its powers.

What is expression? In his book, "The Voice and Spiritual Education," Prof. Carson, of Cornell University, says: "A poem is not truly a poem until it is voiced by an accomplished reader who has adequately assimilated it--in whom it has, to some extent, been born again, according to his individual spiritual constitution and experiences." To this I would add that the expressive qualities will be heightened when the poem has been set to fitting music and sung by an accomplished singer who fills the above requirements.

What Prof. Carson says, as above, intimates the function of expression and in what it consists. When the singer, under his two-fold obligation, to render text and music, has assimilated both, he really expresses his own feelings and should do this just as he would under such circumstances as may cause his utterances to be absolutely spontaneous.

The quality of motion, or at least the potentiality of motion, is in an idea when conceived in the mind. But motion can scarcely be expressed, at least definitely stated, in a single word. A series of words is required. But not every word in a phrase has equal significance as to indicating the movement of the idea; and equal prominence is not to be given to every word, or strength will be lacking, for we gain the idea of strength by comparison with weakness.

So expression seems to be indicative of relations existing between the several words which define an idea. These relations are conceived in the mind, and are varied in actual manifestations according to the individual.

There are several indications of these relations, as shown by an analysis of the methods of speech. This discloses two

elements, pause and accent. In these are contained the following subdivisions—duration, force, pitch and quality.

These elements are present in speech, and must be present in singing, since the latter is a development of speech. The music will indicate relative duration and pitch; the remaining two elements are rather individual contributions of the singer, resulting from his study and assimilation of the text. Certain marks to which dynamic significance is attached render some aid to the singer in grasping the intent of the composer, but can give little or no aid in meeting the requirements of quality.

In discussing the subject of quality I base my remarks upon a chapter in "Poetry as a Representative Art," by Prof. Raymond, of Princeton University. This book is one of a series by the same author on the subject of Comparative Aesthetics, a subject of the greatest value to musicians, in fact to all who deal with art forms.

Quality is not physical energy. We pass from loud to soft tones, or vice versa, without altering that in our voices which is peculiarly individual. Quality does not represent mere intellectuality. A man can give utterance to words which represent mere mental phases without departing from an habitual nasal quality. But if we play upon his emotional nature, frighten him, anger him, soothe him, touch the well-springs of sympathy; in giving expression to these various emotions, the quality of his voice will correspondingly vary.

Quality, then, represents the feelings, the spiritual condition of the higher emotive nature. "It may be said that the quality of sound, therefore, represents the quality of feeling that vivifies the soul."

To give a physical statement—so popular in these days—I quote from Herbert Spencer. In his "Essay on the Origin and Function of Music" he says that the intonations furnish "the commentary of the emotions upon the propositions of the intellect." Then making a physical explanation, he continues: "The muscles that move the chest, larynx and vocal cords, contracting like other muscles in proportion to the intensity of the feelings, every different contraction of these muscles in-

volving, as it does, a different adjustment of the vocal organs; every different adjustment of the vocal organs causing a change in the sound emitted; it follows that the variation of voice are the physiological results of the variation of feeling; it follows that each inflection or modulation is the natural outcome of some passing emotion or sensation; and it follows that the explanation of all kinds of vocal expression must be sought in this general relation between mental and muscular excitements."

Yet it is necessary that the singer's view be larger in scope than the limits of a phrase. Few phrases contain the complete statement of a thought. The idea of a poem is developed in a series of phrases which sustain an inter-relation similar to that existing between the words which constitute a phrase. A climax must be sought, and a plan outlined which will lead the expression of the poem up to the climax.

In reference to this and several cognate ideas, I quote from a work called "Music Explained," by Fetis, a well-known French critic and writer. In discussing a celebrated singer of his time he says: "No singer was ever more happily organized than Garat, and no one ever had more comprehensive ideas of the art of singing. His thoughts were always ardent, but he knew how to regulate them by art and reason. An air or a duet, according to this great singer, did not consist in a succession of well performed or even well expressed phrases; he wanted a plan, a gradual progress, which led to great effects at proper moments, and when the excitement had reached its crisis. He was rarely understood, when, discussing his art, he spoke of the plan of a vocal piece, and musicians themselves were persuaded that his ideas on this subject were somewhat exaggerated; but when he joined example to precept and to demonstrate his theory, sang an air, with the different coloring he could give to it, they comprehended how much of reflection and study were necessary to arrive at perfection in an art which at the first view seems destined only to procure enjoyment for the ear."

But the singer sings not to himself, but to others. He furnishes in himself the medium for the transference of the

thought of the poet and the added music to an indefinite number of hearers. The perfect representation of the song demands that its highest possible effect shall be accomplished, its full powers manifested. This consists in producing upon the hearer the same impressions as were produced first upon the poet, then upon the composer, and finally upon the singer; the ultimate results being the sum of all three.

It is essential to this complete rendering that the hearer understand the thought which gave rise to the poem, the added music, and the singer's interpretation of both. The hearer must, therefore, understand every word which contributes to the presentation of the thought. This demands perfect pronunciation as well as clearness of articulation.

Respecting this point, Fetis adds to what was quoted above of Garat. Speaking of the vocal art as exemplified at the opera he says: "It was, if you will, musical declamation, but those who limited their art to this declamation could not pass for singers. Garat alone could pronounce in a dramatic manner without departing from the beautiful traditions of the true school of vocal music, and could give to his singing a great dramatic expression without neglecting any of the resources of vocalization." This critique is applicable to much of the so-called dramatic singing of the present time. There is insufficient groundwork in the art of pure vocalization.

This suggests the need for vocal training, and the manner of it is suggested in the quotation from Herbert Spencer. Since the various characteristics of voice result from the general relation of mental and physical excitements, and since the physical activity is the material expression of the mind's activity, the muscles concerned must possess that strength and delicacy, that responsiveness to sensory excitement, and that quality which seems almost the same a special brain center, which is shown in all highly trained muscles, no matter for what purpose the training was first induced.

The function of the exercises given to pupils is to induce in the muscles a condition that will enable them to do what the feelings may indicate. This is the end that all technical practice should seek. The second is to secure a spiritual training

by systematic attention to the higher mental powers, by such methods as carry our soul-life to higher planes and to loftier ideals.

There is one point upon which I lay great stress in the rendering of a song. It is the quality of repose, which forms the basis upon which all variations of feeling are displayed. On this point I make three quotations, one from a literary authority, one from a famous teacher of singing, a third from a successful singer.

Prof. Carson, to whom I referred before, says: "A reader must have a sub-consciousness of a dead level, by which, or from which, to graduate all his departures; and it is only by avoiding all non-significant departures that he imparts to his hearers a sub-consciousness of his own standard. There should never be, in reading, a non-significant departure from a pure monotony."

One of Mr. William Shakespeare's exercises is "for moving the tune, but leaving the throat and tongue in repose, which makes the tone." In another place he says: "A good singer is utterly unconscious of any fatigue, or, indeed, of singing at all."

Emma Eames says: "What is the most beautiful thing in the world? Why, equilibrium! Calm is a great thing for an artist to obtain. It is only where calm is that inspiration comes."

The great dramatic artist, Calve, in speaking of her work, intimates the necessity of repose before great effects can be exhibited or emotional succession take place.

Just as the various scenes from a stereopticon are projected upon a wall or canvas, so do I consider that the artist projects dramatic effects upon the repose which is the one absolute, unvarying condition of tone. It seems to me it might almost be said that repose of the vocal organs is tone absolute. "It is tone absolute, apart from vowel quality," to quote from an article read by the writer before the Pennsylvania State Music Teachers' Association—"dominated by emotion that touches and sways the human heart; for one may be moved by singing though a foreign language be used, when the words con-

vey no thought to us as in our own familiar speech. Back of every vowel and consonant is tone absolute, which is also independent of pitch, since one may sing many different sounds on many different notes. Viewed thus, tone absolute is, of course, but an abstraction, but the idea is an important one; with pitch, a vowel or consonant, or quality added, it becomes concrete, an entity. One should feel that vowel quality and pitch are merely incidents of the tone and not the tone itself. Thus can one with some degree of certainty expect to make tone with repose and balance for tone absolute, lacking definiteness, but being, if the expression can be allowed, a mental condition, can be produced only by repose; by practice one can add to tone absolute, the product of repose, the incidents of vowel quality and pitch, of emotional quality which gives life and expression and still not disturb the basic repose of muscle which makes the tone and its purity."

As bearing on many of the thoughts in this essay, and illustrating Browning's view of music I quote from "Abt Vogler." It is supposed to represent his thoughts after he has been extemporizing at the organ:

All through my keys that gave their sounds to a wish of my soul,
 All through my soul that praised as its wish flowed visibly forth,
 All through music and me! For, think, had I painted the whole,
 Why, there it had stood, to see, not the process so wonder-worth.
 Had I written the same, made verse—still effect proceeds from cause,
 Ye know why the forms are fair, ye hear how the tale is told;
 It is all triumphant art, but art in obedience to laws
 Painter and poet are proud in the artist-list enrolled.

But here is the finger of God, a flash of the will that can,
 Existent behind all laws that made them, and, lo, they are!
 And I know not if, save in this, such gift be allowed to man,
 That out of three sounds he frame, not a fourth sound, but a star.
 Consider it well; each tone of our scale is naught;
 It is everywhere in the world—loud, soft, and all is said:
 Give it to me to use! I mix it with two in my thought,
 And, there! Ye have heard and seen; consider and bow the head.

* * * * *

Well, it is earth with me; silence resumes her reign;
 I will be patient and proud, and soberly acquiesce.
 Give me the keys. I feel for the common chord again,
 Sliding by semitones, till I sink to the minor—yes,
 And I blunt it into a ninth, and I stand on alien ground,
 Surveying a while the heights I rolled from into the deep,
 Which, hark, I have dared and done, for my resting place is found,
 The C major of this life; so, now I will try to sleep.

CULTIVATION OF THE PUBLIC TASTE.

BY MARIE BENEDICT.

Part First—Concerning Music Teaching.

While the power of appreciation of art, of discrimination between the real and the spurious, has undoubtedly greatly increased during recent years among the American people, it is equally certain that there is yet wide room for its further development; and that there are many ways in which active musicians, no matter how small their places of residence, may help to raise the artistic standard to something more nearly approaching its true level.

First, in the cultivation of higher ideals in the field of music teaching. There are many doors within reach of every one whose locks will respond to the key of earnest effort and inquiry through which the teacher might gain a broader view of his work and acquaintance with the inspiring lives and thoughts of other men, of both past and present, that would be of infinite value in his own life. Such doors are the summer music schools; when possible study during the winter with one of our first teachers (the keys of these locks sometimes seem hopelessly lost; but that is a mistake, they have only been put away and forgotten); summer and winter concert seasons; and the thousand and one storehouses of thought to be obtained from the book lover's Mecca, or, if not from thence, certainly from the public libraries. For it goes without saying that, to be the best teacher, one must not only be familiar with the best modes of technical development, and with the power and passion of the masterpieces of music when interpreted by genuine artists, but in all things must be broadly and roundly educated.

The individual who, after a desultory training, goes into the profession because it appears to him an easy and unquestionable means of obtaining a livelihood, and teaches music as he

might teach mathematics, by rule and line, and with never a glance beneath the surface of tone and printed sign, is manifestly doing but little for the cause under discussion. As well might one expect a skeleton, attired in modern costume, to illustrate the power and attractiveness of a man or woman when animated by a high and noble soul, as that such teaching will develop in the pupil a love for and power to express the real and the beautiful in art.

Music teaching is more than a mechanical art, notwithstanding the superabundant mass of evidence to the contrary.

It seems almost superfluous to mention, among the requisites of a really successful teacher, belief in the importance of music as an art (with the complimentary belief in art as something more than the last dainty pattern of lace or embroidery), realization that every true composition has an inner meaning; a story to tell; no matter how far above the expressive power of language, as we commonly use that term, its message may be. That this story in tone is not to be given without comma, colon, period or pause of any kind from beginning to end of its sections, but that there are sentences and paragraphs in music just as really as in literature of another sort; and that the recognition or neglect of these forms and their subdivisions may give the true meaning of the composition, or something utterly foreign to its thought.

It seems a self-evident truth that the product of a mind of high order, the picture of certain of its moods and phases, of necessity contains many different thoughts; and that these thoughts should be interpreted, each with its own warmth and tenderness, with all the sympathetic intelligence at the player's command; not thrown at the listener in an indistinguishable mass, in which, if there be a division, it is as likely to occur midway a phrase as anywhere else. I have said that this seems self-evident; but in how many pupils do we find any idea of the artistic necessity of phrasing—any conception of the meaning of the music whose notes he walks or scampers through, as the case may be?

The reason for this woeful want is undoubtedly sometimes with the pupil; but in general, would not a more genuine

sympathy, on the part of the teacher, with the spirit of the composition given, a keener appreciation of its coloring, of the magic of light and shade; in brief, of the reason for which it was written, do much toward opening to the pupil a vision of the true nature and influence of music?

There is a charm of color and shading in music, no less than in painting; and there is much beauty in many easy compositions, which would never be suspected, were they judged only from the standpoint of the average renditions they receive. I refer, of course, to the many easy compositions of real merit, not to the inane collections of notes, purporting to be music, which are continually being showered on an unsuspecting public. Would that the flames of their funeral pyres might light the way to a universal appreciation of what is really beautiful.

Schumann's saying, have you felt your music, does it mean something to you? If so, you cannot fail to make others feel it, may be as well applied to the teacher as to the public performer. It may be said that compositions given to scholars are not the teacher's music, but were worthy writings only, used for that purpose, they could not fail to interest, and so to belong to, both teacher and pupil.

A most telling way of impressing on the student the reason for phrasing, for thoughtful study of the music, is the recitation of some familiar poem, "The Wreck of the Hesperus," for example, stopping only when necessity of breath compels a pause, and then taking care that the break splits in twain some idea of the author; or, observing the punctuations, but so accenting the lines that their meaning is utterly distorted. The effect is irresistibly ludicrous, and cannot fail to send the point home. Of great use in this connection is Kullak's maxim, that, while there is no absolute rule of phrasing, much being dependent on the taste of the individual artist, one point may be fixed, viz., that no two consecutive notes of the same phrase should be of equal volume.

To develop the pupil's thought faculty by stimulation to inquiry concerning the composers whose works he studies, and thus, with anecdotes of the great musicians, and curious and

interesting facts of the evolution of different instruments, to lead to the study of musical history, is most helpful in the making of our model student.

Were music universally taught as it should be taught, were it given full opportunity to win its way in the hearts and homes of its pupils, this branch of work would be an incalculable aid in elevating the taste of the general public; and if art, if the love of the ideal is of importance in the development of humanity, if there is a reason for the judgment which prefers the influence of a noble orchestral concert, a grand opera, or any other programme of high order, to the sway of the "popular march and song," this subject is worthy serious attention.

MARIE BENEDICT.

REMENYI'S LAST APPEARANCE IN BOSTON.

BY JOHN L. MATHEWS.

Word of the tragic death of Edouard Remenyi brings back with startling distinctness the circumstances of his last visit to Boston, about ten weeks ago. At that time, as I was one day strolling along Boylston street, opposite the common, my eye was caught by the name of the violinist on the announcement board in front of the "Zoo." This "Zoo" is, or was, a Eden Musée sort of a show, having the usual features of an eden musée, with the addition of a small vaudeville theater of the cheaper sort, at which were presented in a miserable fashion the lighter comic operas. An admission fee of ten cents was charged, to which an additional fifteen must be added for a reserved seat in the theater. The institution occupied the old Public Library building on Boylston street, and the stage and auditorium used the space of the old Bates Hall.

It was on the bill-board of this house, then, that Remenyi's name appeared—late in March if my memory fails me not—with the announcement that this was his initial engagement in vaudeville. He was billed for a week, playing twice a day. On Monday evening, when he made his appearance, I was present and found myself in a large and very good audience, comprising many of the best known musicians of Boston, who gave the old violinist a welcome that amounted well nigh to an ovation. He was, as usual, delighted, and played for a long while, responding, as was his custom, to several encores. I did myself the honor of calling at his hotel the following day, but he was at the theater, so I missed him.

The next day, which was Wednesday, I went again to the "Zoo," this time in the afternoon, with a young lady who has, for some years, studied under Mr. Kneisel, and is undoubtedly one of the cleverest woman violinists in the country. She had never heard Remenyi. When he came out after a beast-

ly travesty on "Pinafore" by the regular company, he had hardly raised his violin to position when she began to comment on his style of playing. His old-fashioned fingering puzzled her not a little, and she evidently prepared to be disappointed in the expectations my account of him had raised. But when he began to play there was a change. I do not need to—nor indeed could I—describe his playing. Nearly every reader of MUSIC has heard it at some time or other. Certainly I have seldom heard him play as he played then. But the house, which was composed for the most part of out-of-town people—and largely of rural visitors—was "cold" and was constantly stirring about. In fact, he hardly captured them till he played—in response to an encore, to gain which I nearly wore out my hands—his own "Hymn to Liberty." That warmed up his hearers to demand another, and a third, after which they let him go.

Hurrying from the hall, I overtook Mr. Remenyi at the door of the house. Not till then did I realize how old he had grown. On the stage he had been, as ever, upright and strong in appearance. But here, about to go out on the street, he was only a little, bent-over, old man, wrapped up in a great cape coat and a thick shawl. In his hand he carried his violin in its case. As I came up he reached out his free hand to me, exclaiming, in his poor English, which I shall not attempt to imitate: "Ach, it is the son of my dear old friend. Let me see, is it John?" I was, of course, glad to be recognized, and introduced the young lady, and after a word or two we started to walk to his hotel—the Adams house. As we turned into the street I took from his hand the violin, and he let it go rather reluctantly. "Well," said I, "this is not the old Amati, is it?"

"No, that is one you have never seen before. That is a new Strad. I gave six thousand dollars for it. That is, I give the Amati and some other violins and three thousand dollars." (At this point the young lady's eyes fairly bulged out.) "Did you hear it? How did it sound?" I told him how I had enjoyed the tone of it, when he interrupted: "And where are all the people? And what a place have I got into? They

told me it was a fine new vaudeville theater and I should have great crowds. Where are they?"

So, with comment on the hall, and on the people, and on his playing, we went down Boylston street, and everyone along the way turned to stare at us. We must have been a strange picture. In the middle was Remenyi, bent over, muffled up, feeble, an old, old man. On the inside was Miss C——, bright faced, fair-haired, and about the height of the violinist. And on the outside myself, who am rather tall, with the violin. Remenyi clung to an arm of each of us, and bore heavily, stumbling frequently. A little way below the Touraine hotel we stopped at a fruit store while he purchased a dozen oranges. Hardly had we started on again when a news-boy's cry started him into a conversation on the war.

"Ah," said he, "I wish there would be a war. I think Spain would whip."

"What! Spain beat us? Surely you haven't deserted America?"

"No! But in two months I wish Spain would whip United States awfully. It takes this country so long to get mad. But that would do it. And then in a year we would have them all killed. In a year there would not be a Spaniard alive anywhere."

After a little he added: "Ah, if I were young I would lay aside the violin and go to Cuba. They fight well, those Cubans. I should like to play the violin to them—play them a hymn to liberty. But I can no longer march."

So we walked along together till we reached the Adams, where he turned and bid us good-bye, adding that we must come and see him at the hotel before he left. And as he walked slowly away I had my last look at Remenyi, of all violinists the one I best loved to hear.

That night I stood inside the stage door of the Boston Theater talking to a friend, when two or three of the company playing there began to speak of Remenyi. One of them had heard him that day, and within a week all had heard Ysaye. Their comments were curious, but interesting, as showing the way the men affect the average hearer. Said one of the men:

"What there is about that fellow at the 'Zoo' I don't know. I wouldn't call him a great player. He isn't brilliant. His hand seems to slide along instead of stepping where he wants it. But I know every time he laughed I laughed, and I wiped my eyes twice. By Jove! I nearly cried two or three times, and I believe he did, too."

Another said he "guessed Ysaye could play all around Remenyi but he don't seem to put himself in it so much." And a third, commenting on it, and seeming to know a little of the history of the old man, said that it was like acting, "You can do a thing awfully well when your technique is good. But when you have lived it first you can make your audience do it with you."

Yet all these men commented unfavorably on the grimaces and facial contortions which were habitual with Remenyi when he was playing. They had all been unpleasantly affected by them at one time or another. Yet to me these were in a way a key to the character of the man—or, perhaps better, an unavoidable accompaniment. True, he often seemed a buffoon when he stood before his audience, grinning, smiling, or twisting his face into ludicrous semblance of sorrow or of joy. Yet it seemed to me that when he laughed it was because he felt what he was playing—the gayety of it—and he laughed because of it, and when his audience laughed he was even more pleased. He convinced himself and believed he had his hearers with him. I could not witness it without feeling pity for him. Nor could I help a certain feeling of sadness at seeing the old man playing before a poor, unappreciative audience in an ill-smelling, cheap-priced vaudeville theater.

EDITORIAL BRIG-A-BRAC

I have received from a highly esteemed source a plan of musical reading to be carried on by a correspondence club, and my opinion of the value of the course has been solicited. The readings for the first year are the following:

First term.—The Great Tone-Poets, Crowest; Curiosities of Music, Elson; Charles Auchester, Berger; Musical Sketches, Polko.

Second term.—Music and Morals, Haweis; Life of Haydn, Townsend; The Great Singers, Ferris.

Third term.—Letters on Mozart, Ehlert; Music in the House, Hullah; Hymn Writers and Their Hymns, Christopher.

Fourth term.—Student Life in Germany, Amy Fay; Sound and Its Phenomena, Brewer; Life of Gottschalk, Hensel; Influence of Music, Chomet. During the entire year Palmer's Theory of Music, Richter's Fundamental Harmonies and MUSIC Magazine (edited by W. S. B. Mathews). And so on, with like selections for four years.

This list of books about music will be regarded differently by critics according to standpoint. We come here face to face with the difficulty which I have many times pointed out, namely, that there are in what we call musical intelligence two radically differently somethings involved: First, the capacity to hear music intelligently, in the sense of being moved by it, pleased, gratified by its musical cleverness and thrilled by its beauty; and, second, a wholly different something, namely, the ability to talk or think intelligently concerning the lives of composers, their works and the musical ideals which they represent.

At first sight it would seem as if the former something here

described meant an emotional enjoyment of music pure and simple; and so in part it does. But if the enumeration be read more carefully it will be found to include an intellectual appreciation of the structural qualities of the music, and the thematic treatment, harmonic march, etc.—qualities which can only be understood and rationally enjoyed after considerable training or remarkable genius aided by training. But if these two personal elements be present (training and musical intuition) it is evident that one might enjoy music as musicians do without really knowing anything at all about schools as such, dates and incidents in the lives of composers, or any of the other musical particulars which in the main make up the books enumerated above.

The converse of this is also true. It is not singular to find persons who have read such books as those upon the list above who are able to tell all these things about the lives, ideals, relations and schools of composers without having the purely musical intelligence described in the first category, even in the slightest degree. One might know all about the loves of Beethoven, his housekeeping peculiarities, his passion for having water pumped over his hands when heated or feverish, his brusque ways, his nephew, and the like, without being able to recognize Beethoven's style in his music, or even knowing enough of any of his master-works to recognize its beginning through remembering its opening phrase, as one remembers "Hamlet" when one hears the line: "To be or not to be." If it were necessary after quoting this line to stop and remark instructively to an educated person: "This is from Shakespeare's play of 'Hamlet,'" we would have something much like what often takes place in music.

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To return to the original distinction between knowing music and feeling it when one hears it and knowing about music and being able to talk about it (without really knowing it in this inner sense) it is evident that next to knowing music itself in the first sense will be knowing something about it. And for collecting a wide circle of harmless facts about music, the list of books above given is admirable. The works are

light, fanciful, and generally more or less sound. One would even consider himself to know a good deal after reading any one of them. Nevertheless he might read pretty much the whole list and not be bettered in the slightest, to speak of it as musicians would think, because the musician values the educated musical intuition—the faculty or faculties through which one hears Beethoven and feels his deep intention, appreciates his charming melodies, his bold modulations, his eminently pleasing qualities; or the sweetness and delicate melody of Mozart; or the grim earnestness of Wagner. In this direction nothing will serve but actual acquaintance with the music. One has to hear it over and over again and learn to note its masterly structure, its firm intention and the directness yet seeming artlessness with which it pursues its predetermined course.

Or, to say it another way, every composer is like a priest who opens one or two doors into the inner sanctuary of the temple of music. Looking through these doors the temple of music shows such and such decorations, such and such impressions of largeness or smallness, such and such elements of sublimity or beauty. Another composer opens a door at another place giving characteristic but different glimpses of the vast and ineffable interior. Or, to change the figure, every composer is like one of these modern resonators, giving voice when awakened by his own fundamental. His personality is reflected in his music—his fancy, his seriousness, his playfulness, his sense of the everlasting and the eternal, his conception or intuition of the sublime. Everything that he says in all his many volumes of works clusters around a very small number of radical types of musical mood. His treatment of themes is personal and characteristic, in such degree that a good musician would be able to identify any well known composer by his style alone—particularly is this true of the classical writers, in spite of the vast number of clever imitators among their contemporaries.

It is evident that if there be anything in the art of music calculated to repay study and knowledge, this latter kind of understanding of it, or educated intuition concerning it, is the

form in which the knowledge ought to be possessed, and the only form in fact which has in it promise and potency of culture. Therefore the question comes up as to whether it is practicable to form reading or study circles working along the track if this inner knowledge of music, and if, when a prescribed course has been carried out, there is any practicable method of ascertaining the results for purposes of certification.

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As to the former of these questions I speak tentatively, because as yet nothing of this kind has been successfully carried out. It cannot be done by mere hearing, as in the Derthick clubs, even when a mollifying sauce of "analysis" has been poured over the hearers, by way of preliminary libation. The difficulty is that to hear, in this musicianly sense, a great deal of quiet "contemplation," as the Germans call it, is necessary. You can discover that the first movement of Beethoven's "Moonlight" sonata is a sad song of some kind by a single hearing; but one needs to hear it a dozen times, and in different moods, before one fully realizes its depth and beauty. The same is true of the comparatively light fragment, the second movement in the same work. Still more hearings are necessary for the finale, because it is longer, more impassioned, and contains a larger number of strongly marked thematic subjects.

My own recipe for bringing a student to an appreciation of a work of this kind (I speak now of pupils) is to require memorizing. By the time one has memorized the three movements and can play them well, one necessarily knows many particulars concerning the work which the mere hearer passes unnoticed. Moreover, while it is possible to memorize the work without feeling its beauty, it very rarely happens. It is like setting a student to draw a beautiful monument of architecture, such, for instance, as the Cologne cathedral; he will be a very dull student whose fancy does not kindle when he traces carefully the delicate lines of the pinnacles, the flying buttresses, and all the detail of this highly ornate and beautiful monument of the mediæval gothic. The difference be-

tween the observer who draws what he sees, thereby **concentrating** his perceptions, and the observer who merely sees, is nearly the same as the difference between the music hearer who hears carefully and completely, and the one who hears a work once.

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One trouble with the club work, as it is commonly carried out, is trying to do too much. If you pass through Switzerland upon a train of cars and are notified here and there that the glittering snow-peak flying by is Mont Blanc, the Matterhorn, Pilatus, the Jungfrau, etc., it will be very fine to remember later on that you have seen these great and celebrated objects. But if you remain a week or a fortnight in the vicinity of any one of these great landmarks of the Alps, your conception of it will not only be far more clear, but your impression of its characteristic mood and objective effect upon your feelings will also clear up.

Now a great sonata, such as the "Appassionata" of Beethoven, is like one of these great mountains. You cannot rush out any moment and come into its presence. If you play, it is a question of mood and preparation; if you hear some one else, it is a question of occasion. Nevertheless, to know the sonata you must come into close acquaintance with it. Your impressions must not be too far apart. And as in the case of knowing "Hamlet," it will be a question of co-operation between much closet study of the Shakespearean writing and occasional and widely separated hearings of it. Obviously, it will not be possible to gulp down in a single term a real knowledge of a half-dozen Shakespearean plays, fully conceived in their poetic meaning and beauty; still less to swallow in a single term a mature knowledge of the masterpieces of the entire Elizabethan epoch in English literature.

What the intelligent student has to do, therefore, is to make a selection of a certain small number of objects of study. In music he must confine his attention to a small number of well contrasted masterpieces. These he must study in their details and in their total expression. If he plays but little, this little will be of great assistance to his work, if he uses it judicious-

ly. If he is obliged to depend upon the playing of others he will have to acquire a musical conceptive and representative faculty, able to bring up in his mind an impression of the music as he follows the printed pages. Then, by the aid of study and judiciously selected accessory reading, he will make progress along the true road of musical appreciation. No doubt the field is large and life too short to know everything one would like to find out. So it is. The fact has been scientifically determined. Let us accept it and do the best we can within the limits possible.

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But supposing it possible for a circle to work along a selected line, as indicated in the preceding paragraph, the question still remains how the central bureau is to ascertain the quality of the work done. This is truly a very crucial question, and one which it is not possible to answer satisfactorily. If the student is a good player it might be easy to find out that he had played the works to the pleasure of others. But then credulous people lie dreadfully when it is a question of "appreciating art." How are we to detect the false? I am not prepared to answer this. The best I can see is to take it upon faith. Certain evidences of having studied the works and the books about them can be given. The depth of the resulting culture we must leave for the recording angel to determine. Something, no doubt, could be safely inferred from the equation between what the candidate says and what he does not say. Many persons might speak of Beethoven with effusion. But the candidate admiring Beethoven's thunder storm as played upon the organ at Freiburg in Switzerland would be discredited in musical circles as against the one who heard it in a Richter concert at London, particularly if this one should happen to remember the additional fact that the alleged thunder storm occurred in the Sixth symphony.

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It is something to know that there is an art of music. And more to know that in the art of music there are great and beautiful master-works. There are whole countries mostly peopled with folks who do not know these facts. There are

musicians who know that there are great and beautiful master-works but do not believe it. Such are the contradictions of the human spirit.

There are those who know that there is classical music. And there are some who know the further fact concerning it that "it is a great deal better than it sounds." There are, however, musicians who do not believe this. It is a line in culture to know that Schumann was an exquisite tone-poet, particularly of the piano. Nevertheless, there are teachers of piano who regard him as "wanting in form, and without beauty," and who consider his second Kreisleriana "tiresome and uninteresting." So, no doubt, there are races of men who would not regard the Sistine Madonna as a particularly attractive woman.

Every grade of knowledge, from absolute ignorance of music up, is creditable and to be desired. And if one cannot know music, the next best thing will be to know about music; and next to this to know that one ought to know about music. It is this latter grade which the college president of the future will have to encounter among his pass examinations.

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In one of his many interesting articles Mr. Philip Hale, of Boston, takes up the question whether a musical critic ought to allow himself to become acquainted with artists whom, in the pursuit of his calling, it may be his duty to criticise. The difficulties of the situation are pointed out; when, after having had a pleasant evening with Mr. Spielini, a night or two later his very bad playing comes up for discussion in the journal upon which the critic is a writer. It is pointed out that in the nature of the case the cordial relations established between the critic and the artist will prevent the cold truth being told in regard to a performance which left many things to be desired.

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If it were the principal office of the critic to point out shortcomings in performances, the argument above outlined would be conclusive: and, immediately upon having been appointed critic upon a reputable paper, the newspaper man should be

carefully secluded from the world in order that nothing might influence him improperly or disturb his equipoise; and from this seclusion he would be allowed to emerge only long enough to listen to the performances that he was called upon to hear.

There is, however, another side to the function of the musical critic, which this argument fails to take into account. While the love of music is almost universal, a love for and appreciation of the higher kinds of music are by no means universal, even in the more advanced and cultivated natures. It is one of the most important functions of the musical critic to assist in the proper appreciation of the master-works of musical art; not so much perhaps by giving highly enthusiastic opinions concerning them as by pointing out from time to time the salient points in which they appeal to the musical lover. In order to do this something beyond cold-blooded study of the works is absolutely indispensable. Music is peculiarly an enthusiastic art. Even a Bach fugue is enthusiastic, although it is an enthusiasm of intellect rather than an enthusiasm of feeling. Now the central difficulty in the life of a musical critic is the loss of this enthusiasm, which in the beginning may have been his normal condition with regard to music; through being compelled to hear many musical performances, and especially very many imperfect and immature musical performances, he comes to the condition of regarding public performance as a bore to be avoided when possible, to be heard grudgingly and as little as possible, at best.

This attitude of mind is fatal to the influence of the musical writer. It prevents his discovering the good points in performances of old works and leaves him so blasé and indifferent that he finds nothing admirable in the new works which come to his hearing; and it reduces his intellectual processes to equations of singing flat or sharp, of phrasing, of touch, technic, and other dry-as-dust properties.

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There are two ways in which a professional musical writer can avoid falling permanently into this undesirable attitude. One of these is through a persistent and continued study of music as an art upon his own account, with abundance of

fresh material. In this way new impressions are awakened in him and he keeps himself to some extent responsive to musical impressions. The other way is through the kindling influence of hearing important master-works well played by artists. It sometimes happens that a newspaper writer numbers among his friends a real master in artistic interpretation. It often happens in a case of this kind that different master-works come up for discussion, opinions are expressed concerning them and the work is played repeatedly by the artist in defense of his own opinion or in controversy with the opinion of the other. From this kind of musical intercourse the highest possible advantage is derived by the newspaper man, an advantage which he cannot by any possibility have in equal measure in any other way. Nor will it entirely matter whether the artist in question is absolutely of the very greatest kind or only relatively great and in specialties. There is no successful singer or player from which something cannot be learned. Among other things quite as important to the critic is to learn the personal equasion and to observe how these limitations restrict their ministry in art, and in my opinion the advantage of the critic from intercourse of this kind is much more than enough to offset any possible disadvantage to his writing from his failure to comment in sufficiently severe terms upon the shortcomings of the performances of this same artist.

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The real function of the writer upon music, let it be repeated, is to carry over to the reader something of this enthusiasm which fills him when really great art is brought to his attention. The critical discussion of shortcomings in performances is comparatively a much smaller matter; a matter which if personally applied at so much per hour would indeed have a commercial value to the performers needing criticism, but for the public a matter of very slight importance indeed. Whereas, on the other hand, the enthusiasm and warm-hearted appreciation of good music is something which is of the very greatest value to everybody who learns how to exercise it, and, like religion and many forms of goodness, it is, as the com-

mon people say, "catching"—and in this point of view the critic is somewhat in the position of a public inoculator of art enthusiasm.

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I was a little surprised that in his discussion Mr. Hale made no mention of the benefit that the artist himself might derive from intimate association with the critic, and I think that in this respect something might be said. The musical artist is very dependent upon moods and sympathetic appreciation; not that he wishes always to be admired, but he would like to try his conceptions of master-works upon hearers who have the necessary cultivation to take them seriously and perhaps to hear them critically, and in the nature of the case the intelligent musical critic is in better position to appreciate the strong points of an artist's interpretation than any other hearer whatever, except, indeed, a sympathetic brother artist.

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Of course it will be seen in the previous paragraph that I am speaking with reference to players. And it is curious that there is much less benefit to be derived from an intimate association with singers, because it is very rare indeed that one meets a singer who has for his art the same kind of intelligent conception that an instrumental performer necessarily has for his. The repertory of the singer is generally rather limited; the voice is a rather delicate instrument and is only exercised now and then and it almost never happens that in an intimate association with a singer one is able to learn anything more of the masterpieces of song which form their repertory, than he can learn from hearing the public performances, so little attention do they give to practice and repetitions; whereas the player repeats incessantly.

The player's fingers are supposed to be inexhaustible. They never get hoarse, and playing one or two sonatas to-day will cut no figure in any possible public duty to-morrow, except perhaps to its advantage. Whereas, with the singer a single impassioned aria to-day might seriously interfere with a concert's success upon the morrow. Therefore, I should also draw the line and say that the advantages of association between

a critical writer and singers would consist mainly in the pleasure of personal contact and in the acquisition of a certain amount of information incident to the singer's trade; but that of artistic inspiration, as such, very little would result. And at the same time the social intimacy might unfavorably affect the impartiality of the critical writer later on. But with the instrumental performer, where the field is so much larger and the music so much more serious and absolute in its nature, the advantages of a certain amount of intimate association with artists are very great indeed to the writer who has to comment upon such work; and that the impairment of judicial impartiality, if resulting in particular cases, is comparatively unimportant.

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According to the philosophy of Hegel nothing is so eternal and indestructible as the ideal. Nevertheless I have to confess that my ideal has received a decided set-back, if it has not been actually shattered, in an important particular, concerning which I now unfold. One of the principles in musical criticism as well established as any is that which accords Schubert the rank of melodist of never failing spontaneity and freshness, and all of us who write for the newspapers have occasional spells of wondering why singers do not sing Schubert's songs more often.

Schubert, as everybody knows, wrote about six hundred songs, the texts of many of them having been chosen *impromptu*; simply on reading a poem, if it suggested a melody, he immediately set it in song. In this way many of his most beautiful works were improvised, the famous Serenade in D minor being one of them.

Not long ago I had occasion to turn over two volumes of Schubert's songs in search of something attractive which I might have overlooked. At the beginning of the first volume I found the famous collection of the "Maid and the Mill," which contains a considerable number of pleasing melodies, but when you come down to the actual question of whether one should sing them now, there are only one or two of the whole lot that are really worth singing; the rest are pleasing

melodies, but they are far from being available for use in an audience or for the purposes of private study. One of the reasons for this is that the poetry itself is of slight force, and the music, if possible, of less. There are in this collection no less than twenty songs, occupying seventy-five pages of the book, and the Germans have spells of "piety" (as they very properly call it) when they sing the whole twenty at a single dose, just as they would complete a smallpox or typhoid fever if they had to; but for Americans I am free to say there are other ways of spending the time more profitably.

Passing the "Maid of the Mill," we come to the equally celebrated "Winter Journey"; in this collection there are twenty-four songs, seventy-four pages in all, songs of a melancholy character. The young man, disappointed in love, starts on a journey through a dismal country in stormy weather, most of it cold. In one place he complains that the frozen tears are falling unheeded from his cheek. This certainly indicates a cold world indeed, although whether it would have bettered it any to have taken time to have thawed the tear is another question. Musically considered, the pieces in this set are very clever, but all of them are in the minor mode and dismal.

Following this comes the set known as the "Swan Songs," extending to fifty-eight pages, many of which are very attractive indeed; among them are the well-known Serenade in D minor, "By the Sea," and the rather pleasing "Carrier Pigeon." Otherwise there is very little in the remaining songs in this set. Then comes the celebrated collection known as the "Favorite Songs" of Schubert; and there we find the stand-bys which have kept his name green—"The Erl King," "Margaret at the Spinning Wheel," "Hedge Roses," "Trout," "The Young Nun," etc.; in all twenty-four songs, among them the most beautiful known to us; nevertheless there are several of these which are of limited value at the present time.

In the second volume (I speak now of the Schirmer edition) there are eighty-two songs on poems from Goethe and others, and, while the Schubert melodic gift and musical expression are sufficiently apparent, there are very few in the whole set for singers to select for public appearance or for an audience to hear.

What then? Simply this: The works of Schubert are peculiarly unequal, as a consequence of two peculiarities of his; first he selected a text for its pleasing him at the moment. Perhaps a moment later he would have cared less for it. Then the text, casually selected, he set to music a la improvisation. Perhaps if he had taken more pains his songs would have been fuller of meaning at this present. And in those moments when Schubert was at his best, his art is eternal. Meanwhile there have been song-writers since—Schumann, Franz, and, last of all, Brahms. When we have definitely ascertained that many of the songs of Schubert no longer please us, then we abide for a time by those which do. Later we pass on to the writers who, living under the environment of a half-century later than Schubert, come nearer to representing the soul-life of to-day.

And in this connection I may as well confess that Handel is another idol of mine whose bubble has been dangerously near being pricked. I have always had the idea that Handel did important things in his Italian operas. On turning over several of them I find that he generally composed an opera inside of a fortnight; and that in any opera there are rarely more than one or two good melodies. They are impromptu affairs which, if effective, must have been made so by the art of the singer. And if there happens to be some one in the congregation able to tell me why we should respect Handel's operas and speak slightly of those of Rossini, the columns of MUSIC are open to him.

But speaking of art, what a revelation we have had in Chicago this year in the piano works of Brahms which Mr. Godowsky has brought out! He has played the Scherzo in E flat minor; the Handel variations with the magnificent fugue, both books of the Paganini variations and several of the Ballades and Intermezzos. Mr. Godowsky has played privately many other works of the same great masters, and wonderful works they are. Full of sentiment, delicate melody, deep feeling and the most stupendous structural technic. Here is a world of music which the next generation will know more about. But there is no hurry.

W. S. B. M.

NOTEWORTHY PERSONALITIES

COUNT ROZWADOWSKI.

Among the friends of musical art in Chicago few have been more untiring and enthusiastic than Count Rozwadowski, the distinguished Consul of the King of Italy to Chicago. Count Rozwadowski is of an old Polish family, Italian by nationality for several generations. He was born in Constantinople while his father was in the diplomatic service there. The Count made his studies in jurisprudence and duly graduated from one of the leading Italian universities at an early age and immediately was assigned to consular service, in which he has won distinction. He has been stationed at Alexandria, in Egypt (where he married the Countess Rozwadowski—a beautiful and fascinating woman), and later at Brazil and Chicago.

Count Rozwadowski is an enthusiastic amateur musician, a fine pianist, a splendid sight-reader, and a persistent patron of musical art. As a man he is courteous, high-bred, diplomatic in intercourse, and a firm friend. He is a persistent advocate of the music of Italy and makes it his business to do all in his power to make it better known wherever he may happen to live. It would be a fine thing for America if our consular service was conducted by men of this type, who know how to insist upon their rights without being disagreeable and are in touch with culture and art.



COUNT ROZWADOWSKI.



TAUSIG, KLINDWORTH AND BUELOW.

Tausig is upon the reader's left; Klindworth in the middle. By permission of Mr. Ad. M. Fuerster of Pittsburgh, to whom the photo was presented by Klindworth, in October, 1888.

LISZT, REMENYI AND BRAHMS.

The accompanying illustration of Liszt, Remenyi and Brahms is from a photograph by Albert, of Munich. The



LISZT, REMENYI AND BRAHMS.

From a photograph kindly loaned by Mr. A. M. Loerster, Pittsburgh

portrait of Brahms is open to doubt, since it differs so greatly from anything seen elsewhere of him

SOME INTERESTING ITALIAN AUTOGRAPHS.

Among the additions to the faculty of the Chicago Musical College for the coming season is the name of the distinguished



SIGNOR ARTURO BUZZI-PECCIA.

Italian teacher of singing, composer and conductor, Signor Arturo Buzzi-Peccia, whose rank as composer in Italy is very

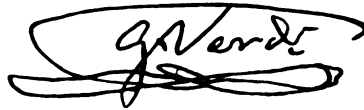
near the highest, while his distinction as teacher of singing, musical conductor and interpretative artist is such that some of the most noted Italian singers study roles with him, as note the statement of the great tenor, Tamagno, below. Last month one of his symphonic poems, "Re Alfagar," was performed by an orchestra of 120 at La Scala under the direction of Mascagni, and created a furore.

Incidentally the negotiations with Signor Buzzi-Peccia resulted in a collection of important Italian autographs, and on account of the eminence of two of the writers their letters are here given in full.

Verdi writes:—"Maestro Buzzi-Peccia has attained the highest eminence as a composer of symphonic as well as lyric music. Here in Milan he is pursuing his profession as vocal master with the greatest success; and if the Chicago Musical College appoints him as vocal teacher it will do honor to merit and will be useful to art.

"With respectful esteem, I am,

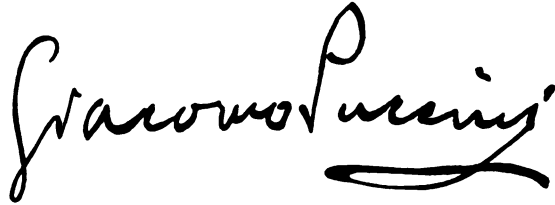
"Sincerely yours,"



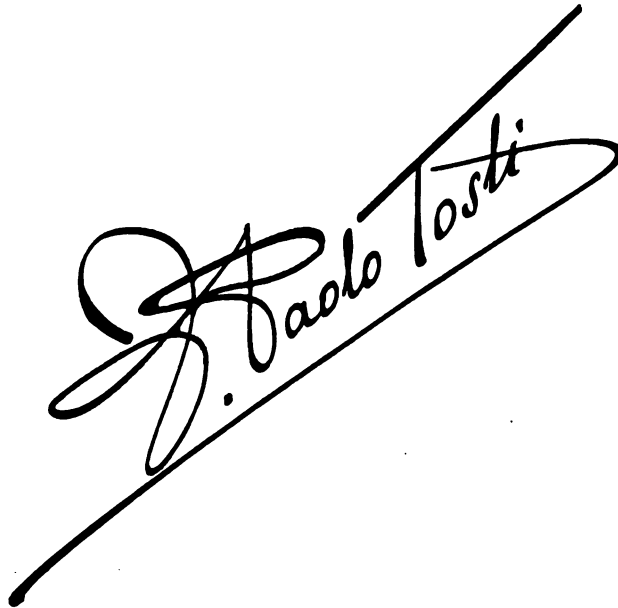
From Boito, composer of *Mefistofele*:—"I am happy the occasion is presented to me to manifest the great esteem I have for Maestro Buzzi-Peccia. He holds a very notable place among the greatest musicians of Italy. He received the traditions of the beautiful Italian art of singing from his father and has produced many eminent pupils. I beg you to accept the expression of my best regards."



From Puccini, composer of La Boheme, etc.:—

A handwritten signature in black ink that reads "Giacomo Puccini". The signature is written in a cursive style with a long, sweeping underline.

Tosti, the celebrated song-writer:—

A handwritten signature in black ink that reads "Paolo Tosti". The signature is written in a cursive style and is oriented diagonally across the page.

Gallignani, director Conservatory of Music, Milan:—

A handwritten signature in black ink that reads "Gallignani". The signature is written in a cursive style and is oriented diagonally across the page.

THINGS HERE AND THERE

LONDON LETTER.

By Horace Ellis.

Moszkowski is certainly popular in London, for he met with an enthusiastic reception at the fourth Philharmonic concert, Thursday evening, May 12, when he made his English debut as a pianist. He plays much better than I expected, appearing to more advantage in his Concerto with Orchestra in E, Op. 59, than in his smaller pieces, "Air," from Suite Op. 50, and "Caprice Espagnol." His work is characterized rather by strength and bravura than by delicacy.

The Concerto is one which would be a valuable addition to any pianist's repertoire on account of its effectiveness and brilliancy, although it contains no great nobility of musical thought. It is in four movements, i. e., Moderato, E major; Andante, C sharp minor; Scherzo, Vivace, C sharp minor and major; Allegro deciso, E major. It owes much of its effectiveness to the piano being so constantly used to embellish the themes heard in the orchestra.

The most striking event of the evening to us was the performance of Beethoven's Violin Concerto by Emile Sauret. I think I have never heard it played better, and certainly I never heard Sauret do so well. It would have been difficult to find a flaw anywhere in technique, phrasing, intonation, shading and general conception.

The vocalist, Marcella Prega, seemed to be somewhat nervous and consequently, it is to be presumed, did not do herself full justice in her two numbers, "Piangerò" (Giuglio Cesare) Handel, and "Deh vieni" (Le Nozze di Figaro), Mozart.

The evening opened with Mendelssohn's "Melusina" overture and Moszkowski brought it to a close by conducting three selections from his Ballet "Laurin."

Vladimir de Pachmann reappeared in London, after five years' absence, the afternoon of May 14, at St. James' Hall, and played the following compositions: Sonata, G minor, Op. 22, Warum, Grillen, In der Nacht (Fantasiestücke, Op. 12,) Schumann; Ballade, Op. 47, A flat, Impromptu, Op. 36, F sharp, Trois Préludes, Trois Etudes, Op. 25, Nos. 7, 9 and 6, Deux Mazurkas, and Valse, Op. 64, No. 1, D flat, Chopin; Legende (St. Francois de Paule Marchant sur les plots) and Tarantella (Venezia E Napoli), Liszt.

This is the same old Pachmann, except that he has altered his appearance by shaving off his beard. He gesticulates to and ogles his audience as much as ever and plays Chopin in the manner we are all familiar with.

Mr. Schulz-Curtins made an addition to the list of celebrated conductors that he has introduced to London, Tuesday evening, May 17, at Queen's Hall, when Herr Felix Weingartner made his first appearance here.

Herr Weingartner was born June 2, 1863, at Zara (Dalmatia). He began the study of music at an early age at Graz under Dr. W. Mayer, going from thence in 1881 to Leipzig to attend the Royal Conservatoire, where he obtained a scholarship from the Austrian government and the Mozart prize. His opera "Sakuntala" was, through the influence of Liszt, produced at Weimer in 1884, and from 1884 to 1889 he was conductor at the theaters of Königsburg, Danzig and Hamburg. In 1891 he was appointed Court Conductor at Berlin and given the direction of the Royal Symphony Concerts. He has written two operas beside the one mentioned above ("Malawika," given in 1886 at Munich, and "Genesisius," in 1892, at Berlin), and several symphonic poems and songs.

I was disappointed with Weingartner as a conductor. There was nothing remarkable in the work of the orchestra under his bâton, and he did not appear to impress his personality upon the players. Also it seemed to me he exhibited a certain amount of affectation, although his movements were quiet.

As a composer he was still more disappointing, if one is to judge from his Symphonic Poem, "King Lear," which had never been played in England before. His themes are devoid of melodic interest and his counterpoint is labored; the composition altogether smelling strongly of the lamp, and of Wagner. The orchestration is better, but too noisy, there being little rest for the weary ear.

The entire program was: Overture, "Der Freischütz," Weber; "Carnaval Romain," Berlioz; Symphonic Poem, "King Lear," Weingartner; Vorspiel, with close from Act. III., "Parsifal," Wagner; Symphony in A, No. 7, Beethoven. I may mention that this was called a "Wagner Concert."

Another ex-"Wunderkind" has appeared here to challenge criticism in the pianistic arena, no longer as a child but as a man. I refer to Otto Hegner, who gave a recital Thursday afternoon, May 19, at St. James' Hall. The list of pieces he presented was long and ambitious, being: Variations and Fugue on a Theme by Handel, Op. 24, Brahms; Sonata Appassionata, Op. 57, Beethoven; Fantasie, Op. 17, Schumann; Ballade, G minor, Op. 23, Nocturne, Op. 9, No. 3 and Polonaise, A flat major, Op. 53, Chopin; Scherzo, E minor, Op. 16, Mendelssohn; Soirée de Vienne, No. 6, Schubert-Liszt; Valse Caprice, No. 1, "Nachtfalter," Strauss-Tausig; "Don Juan Fantasie," Liszt.

Hegner, now a good-looking young chap in frock-coat, etc., en

règle, has confidence in himself, has, as was to be expected, a good technique, but cannot be compared, at least at present, with the giants of the keyboard on account of immaturity. Strange to say, of the numbers I heard, he did best with the Schumann selection. His ideas of Chopin are rather crude and the G minor Ballade was devoid of feeling.

Now we come to the woman who plays like a man—Teresa Carrêno, who has returned to London after being away about three years, giving her first recital Monday afternoon, May 23, at St. James' Hall.

While one often feels that Madame Carrêno would be all the better for a little more "classical repose," still there is a refreshing absence of mawkish sentimentality about her, such feeling being swept away by her unflagging spirit and abandon. Her association with D'Albert did a great deal, I think, to broaden her work. Many enthusiastic exclamations in the Spanish tongue, if I mistake not, came from members of the audience. I append a list of the pieces she played: *Fantasia Chromatique and Fugue*, J. S. Bach; *Sonata quasi una Fantasia*, Op. 27, No. 1, Beethoven; *Deux Préludes*, Op. 21 and Op. 22, *Nocturne*, Op. 37, No. 2, *Etude in G flat*, and *Polonaise in A flat*, Op. 53, Chopin; *Etudes Symphoniques*, Schumann; *Impromptu*, Schubert; "La Campanella," Paganini-Liszt; *March Militaire*, Schubert-Tausig.

The first Richter concert of the season was given the evening of May 23, at St. James' Hall, with this program: *Vorspiel*, "Die Meistersinger," Wagner; *Symphonic Suite*, "Scheherazade," Op. 35, N. Rimsky-Korsakoff; *Overture*, "Egmont," Beethoven; *Symphony*, No. 1, in C minor, Op. 68, Brahms.

Most interest centered in the Rimsky-Korsakoff Suite, which had never been given at these concerts before and which was practically new to London. You have heard it under Thomas, I believe, so I need not discuss it at length. I think in it the use of solo string instruments is carried to excess, and in this particular performance the soloists hardly covered themselves with glory, their intonation and quality of tone not being at all times impeccable. Indeed, the whole orchestra was not as much at home as it usually is when handling a work for the first time.

Again were we disappointed at the fifth concert of the Philharmonic Society, Thursday evening, May 26, for, instead of Dvorák conducting, as was originally announced, and the production for the first time in England of a new symphonic Poem of his, Moszkowski was brought to the fore again, directing his *Orchestral Suite in F*, which was composed for and dedicated to the Philharmonic Society in 1886.

The concert calls for little comment, so I will content myself with saying that the pianist, Miss Ella Pancera, is of much more than ordinary ability and is establishing a reputation here; that

Moszkowski was again well received, that Giulia Ravogli was the vocalist, and give the program: Symphony, No. 2, in D, Beethoven; Air, "Inflammatu8" (Stabat Mater), Dvorák; Concerto, Pianoforte and Orchestra, Schumann; Orchestral Suite in F. Moszkowski.

Opera is now in full swing at Covent Garden, but no novelty has as yet been produced, the changes being run on well-known works.

So far there have been twenty performances, ten of which were devoted to Wagner, whose name now spells money. "Lohengrin" has been given three times, "Die Walküre," "Tristan and Isolde" and "Die Meistersinger" twice each and "Tannhauser" once. Of operas by other composers Gounod's "Romeo et Juliette" has been given three times, "Carmen" the same number, "Faust" twice and Boito's "Mefistopele," Gounod's "Philémon et Baucis" and Gluck's "Orfeo" once each. The evening of May 17 a double bill was given, which accounts for the extra opera in the above list.

Among the singers who have appeared are Mmes. Calvé, Eames, Nordica, Brema, Zélie de Lussan, Marie Engle, Czink, Bauermeister, Margaret Reid, Suzanne Adams, Fanchon Thompson, Meisslinger, Pacary and Saville, and MM. Jean and Eduard de Reszke, Van Dyck, Saleza, Soulacroix, Costa, Bounard, Plancon, Albers, Pringle, Van Rooy, Glibert, Feinhals, Meux, etc. The conductors are Mancinelli, Flou and Zumpe.

"Lohengrin" was selected for the opening night, May 9, and an audience assembled that was said to be a record one for such an occasion. The performance could not be termed altogether satisfactory, but it improved as the evening went on. Van Dyke, the Lohengrin, acted better than he sang. Herr Feinhals, a newcomer, took the part of Telramund, and was afflicted with vibrato. Emma Eames as Elsa and Marie Brema as Ortrud carried off the honors. Mancinelli handled the orchestra with discretion.

The second evening Miss Suzanne Adams, an American soprano, made her appearance in "Romeo et Juliette" and was at once received with favor by her hearers, as was also the French tenor M. Saleza.

"Die Walküre" was given May 11 and introduced a new Sieglinde in the person of Mme. Czink, whose voice is hardly strong enough, and a new conductor, Herr Hermann Zumpe, who, I understand, has been approached to go to New York and take up his abode there. He has had a Bayreuth training and so far has not shown himself better than many other leaders we possess.

Jean de Reszke and Mme. Nordica appeared in "Tristan and Isolde," May 14, and in spite of the price of some of the seats being raised the house was filled. De Reszke's interpretation of the misguided knight was as strong as ever and Nordica showed the gratifying results of hard study.

Mme. Calvé made her entrée May 26 in Boito's chaotic "Mefistofele," she not having been heard at Covent Garden since 1895.

Considerable curiosity has been felt here to see her in this work **and** the general verdict as to her performance is decidedly in her favor. She also appeared last night as "Carmen," which part had been taken by Zelle de Lussan in the two previous representations of the opera.

London, June 1, 1898.

MUSIC AT THE OMAHA EXPOSITION.

The following are some of the very important musical performances promised Omaha which, if carried out, will have been played before this number reaches the readers:

June 7 -Bruck's "Fair Ellen." Exposition Chorus Director, Thomas Kelly; soprano, Miss Anna Metcalf, St. Louis; barytone, Charles W. Clark, Chicago.

June 13- Stainer's "Daughter of Jairus." Exposition Chorus. Soprano, Mrs. Sophia Markee, Boston; tenor, Holmes Cowper, Chicago; bass, Edward Kuss, Chicago.

June 24 Mendelssohn's "Elijah." Apollo Club, Chicago. Director, William L. Tomlins; soprano, Miss Jenny Osborn, Chicago; alto, Mrs. Katharine Fisk, New York; tenor, George Hamlin, Chicago; bass, Frank King Clark, Chicago; youth, Master George Meader, Chicago.

June 23- Goring-Thomas' "Swan and Skylark" and "Messiah" (selections), Handel. Director, William Tomlins, Apollo Club, Chicago; soprano, Miss Helen Buckley, Chicago; alto, Miss Bessie Campbell, Chicago; tenor, George Hamlin, Chicago; bass, Frank King Clark, Chicago.

June 25 Haydn's "Creation" and "Barbara Fritchie," Jules Jordan. Director, Mr. Pontius, Dubuque Chorus. Soprano, Mrs. Sophia Markee, Boston; alto, Miss Estelle Rose, Chicago; tenor, Henry Snow, Chicago.

June 27 Cowen's "Rose Maiden." Exposition Chorus. Soprano, Miss Jenny Osborn, Chicago; alto, Miss Mabelle Crawford, Chicago; tenor, Holmes Cowper, Chicago; barytone, Charles W. Clark, Chicago.

June 27 Willard Patten's "Isaiah," Minneapolis Chorus. Director, Willard Patten; soprano, Mr. Genevieve Clark Wilson, Chicago; alto, Mrs. Katharine Fisk, New York; tenor, Frederick Carberry, Chicago; barytone, Charles W. Clark, Chicago.

The auditorium at the exposition has a seating capacity of 3,000 people. It contains a large pipe organ and a stage to accommodate chorus and orchestra. There are two entrances to the auditorium, one from the exposition grounds and one from the outside, so that anyone desirous of attending a concert without entering the grounds may be privileged to do so. This feature is an improvement over

the plan at the world's fair at Chicago, where many failed to attend the concerts owing to a double entrance fee.

Following are the topics for the "musical congress" July 1 to 4:

"The Piano and Emotion," Constantine Von Sternberg, Philadelphia, Pa.; "The Relativity of Tones," A. J. Goodrich, Chicago, Ill.; "Our National Music," Louis C. Elson, Boston, Mass.; "Music as a Factor in an American Education," Geo. C. Gow, Vassar College, Poughkeepsie, N. Y.; "Music in the Public Schools," N. Coe Stewart, Cleveland, O.; "The Harmonic Basis of Indian Music," Jno. C. Fillmore, Pomona College, Claremont, Cal.; "The Influence Upon Music of Greek and German Mythology," Jno. S. Van Cleve, Chicago, Ill.; "Music and the Development of Child Individuality," Wm. L. Tomlins, Chicago, Ill.; "The Soul of Beethoven's Music," Albert Ross Parsons, New York; "The Place and Influence of the Organ in the Development of Musical Art," Dr. Gerrit Smith, New York; "The Songs of the Indians," Francis La Flesche, Washington, D. C.; "The Voice as a Painter of Emotion," Mrs. Katharine Fisk, New York; "The Artistic Temperament," Wm. Armstrong, Chicago, Ill.

"FERVAAL" IN PARIS.

Mr. Vincent d'Indy's grand opera of "Fervaal" was given at the Opera Comique in Paris on the 21st of May and following days, and the performance was attended by Mr. Clarence Eddy, who sends a number of appreciative remarks. He says: "The scoring was full, rich and very interesting." The general opinion of the French papers is that this opera was a very brilliant success. This beautiful work will probably be heard in America somewhere about the end of the next century, so those of our readers who happen to be above ground at that time will have an opportunity to find out whether this was right.

COMPETITION IS THE LIFE OF TRADE.

Music students who are competitively inclined have had a great month of it in June, 1898, in Chicago. Some years ago the Musical College commenced to offer prizes of gold medals and other distinctions to successful students. The range of these prizes has gradually been extended until at the present time there are five medals available for post-graduates, six for the graduating classes, nineteen for the younger classes, three for the violin department, six for the teachers' certificate class, and three for the vocal department, in all forty-two. The object for which these medals are given is as various as possible in order to afford opportunity for all kinds of talent to earn distinction. As the classes at the Musical College are very large, the graduating class usually numbering fifty or more, and the teachers' certificate something over a hundred, the troublesome work of the college faculty of deciding which ones of the

pupils may be permitted to enter the public competition is a task by no means to be envied.

At the American Conservatory, which in point of numbers of students is a good second to the Musical College, almost as many prizes are available, the distribution of them causing the same kind of trouble. There are also in some of the other schools prizes offered, so that in this month of June in Chicago somewhere between three and four hundred students have been engaged in competition, and about ninety or more of them have actually gained the prizes for which they were competing.

THE GODOWSKY RECITALS.

The remarkable series of piano recitals by Mr. Godowsky came to an end with the last program in the list below, May 31, thus closing a record-breaking series. The souvenir program of the closing concert contained the following prefatory remarks, which cover the ground:

The attention of advanced students of the piano is invited to this remarkable series of programs upon several grounds. First, on account of the very large number of works represented; the aggregate of such pieces being eighty-five.

Second, to the wide representation of certain phases of piano playing which are very rarely illustrated in concert programs, such as the works of Brahms, of which we have in this series of recitals the beautiful scherzo in E flat minor, that so pleased Schumann when Brahms played it to him; the variations and fugue upon the Handel theme; the two sets of variations upon the Paganini theme, and several of the ballads and caprices. The Paganini variations, and the fugue in the Handel variations belong, as is well known, to the highest department of virtuoso piano playing. In this direction, also, the "Oriental Islamey" fantasia of Balakireff; the Josef Rubenstein arrangement of "Siegfried and the Rhine Daughters"; the Liszt arrangement of the "Tannhauser" Overture; Mr. Godowsky's own paraphrase of Chopin's Waltz, Op. 18, and his epoch marking arrangement of the Chopin studies for the left hand, make up a combination of pieces which can be successfully presented only by a virtuoso of the first rank.

Equally remarkable do these recitals appear, when studied from the side of diversified poetic conception. Beginning with Schumann, who stands as the type and greatest composer for the piano from the romantic standpoint, we have had the "Papillons," the "Carnival," the "Davidsbündler," the "Phantasie," the "Etudes Symphoniques," the two sonatas in F sharp minor and G minor, and the "Kreisleriana." All of these have been played with that technical facility which so wonderfully distinguishes Mr. Godowsky's work; but above all with musical and poetical insight of

the highest possible order. Of Chopin the representation has been very complete. Besides the list of the smaller pieces we have had here the two sonatas in B flat minor and B minor, a very beautiful reading of the third Ballade, some wonderfully finished playing of a number of the studies, the whole illustrating this side of piano playing in the most thorough manner.

The character and place of Liszt in art has been taken much more seriously by Mr. Godowsky than by many other pianists. The programs contain, as will be seen, several of the usual Liszt concert pieces, two or three of his very rarely played concert studies, some of the Schubert and Wagner transcriptions, and, most interesting of all, perhaps, that Mephistophelean work, the Liszt sonata in B minor, which is practically a symphony for the pianoforte.

In spite of what is so often written about the musical atmosphere into which a student enters who goes to Europe to study, it will be seen by a little comparison with European musical journals that no similar advantages for pianists to hear the greatest and best works interpreted in a highly poetic style, are offered anywhere else in the world, as this one series of recitals given under the immediate auspices of the Chicago Conservatory.

I.—OCTOBER 28, 1898, 3:15 P. M.

- Sonata, op. 81 (E flat), Les Adieux, etc. Beethoven
 Carnival, op 9 Schumann
 (Preamble, Pierrot, Arlequin, Valse noble, Eusebius, Florestan, Coquette, Replique, Papillon, A. S. C. H. S. C. H. A. (Lettres dansantes.) Chiarina, Chopin, Estrella, Reconnaissance, Pantalon et Colombine, Valse Allemande, Paganini, Aveu, Promenade, Pause, Marche des Davidsbuendler, Contre les Philistines.)
 Rhapsodie, op 79 (G minor) Brahms
 Scherzo, op 20 (B minor),
 Andante Splanato,
 Polonaise, op 22 (E flat) Chopin

II.—NOVEMBER 23, 1898, 3:15 P. M.

- Sonata, op 11 (F sharp minor) Schumann
 Scherzo, op 4 (E flat minor) Brahms
 A Night at Lisbon, Barcarolle Saint-Saens
 Ballet music from "Alceste" Gluck-Saint-Saens
 Kuss-Walzer, Concert paraphrase Strauss-Schuett
 Elfenspiel, Concert study Heymann
 Islamey, Oriental Fantasie Balakireff
 Marche Militaire Schubert-Tausig

III.—JANUARY 6, 1898, 3:15 P. M.

- Thirty-two Variations (C minor) Beethoven
 Fantasie, op. 17 (C major) Schumann
 (In three movements.)

Fruehlings-glaube Schubert-Liszt
 Hungarian March (C minor)..... Schubert-Liszt
 Scherzo, op 31 (B flat minor).
 Impromptu, op. 36 (F sharp).
 Sonata, op 35 (B flat minor).
 Pesther Carnival (9th Rhapsody)..... Liszt

IV.—JANUARY 19, 8:15 P. M.

Variations zerleuses, op 54 (D minor)..... Mendelssohn
 Chromatique Fantasie and Fugue (D minor).....
 Buelow-Bach
 Sonata, op 31, No. 2 (D minor)..... Beethoven
 Papillons Schumann
 Polonaise Fantasie, op 61 (A flat).
 Berceuse, op 57,
 Barcarolle, op 60.
 Polonaise, op. 44 (F sharp minor)..... Chopin
 Eclogue, At the Spring, from "Annees de Pelerin-
 age"..... Liszt
 Spanish Rhapsody (Folles d' Espagne—Jota Arra-
 gonesal)..... Liszt

V. FRIDAY, MARCH 11, 8:15 P. M.

Ballade, in the form of variations, on a Norwe-
 gian theme Grieg
 Ave Maria.
 Hark, Hark, the Lark..... Schubert-Liszt
 Twelve Etudes Symphoniques, op. 13..... Schumann
 Scherzo, op. 39 (C sharp minor).
 Ballade, op. 47 (A flat).
 Polonaise, op. 53 (A flat)..... Chopin
 Moto Perpetuo Godowsky
 Concert Study (F minor).
 Concert Study (D flat)..... Liszt
 Sonata (B minor) Liszt

VI. WEDNESDAY EVENING, MARCH 30, 8:15 P. M.

Sonata, op. 57 (F minor) Beethoven
 Davidsbueandler (18 pieces), op 6 Schumann
 Variations on a theme by Paganini, op. 35 (Book
 I) Brahms
 5th Barcarolle (A minor)..... Rubinstein
 Valse, "Man lebt nur einmal," op. 167. Strauss-Tausig
 Scherzo, op. 54 (E major).
 Etude, op. 25, No. 1 (A flat).
 Etude, op. 25, No. 2 (F minor).
 Etude, op. 25, No. 3 (F major).
 Ballade, op. 23 (G minor)..... Chopin

Quintette from the third act of "Die Meistersinger"Wagner-Buelow
 "Liebstod," finale from "Tristan and Isolde"....
Wagner-Liszt
 Gnomenspiele, Waldesrauschen (Concert Studies).
Liszt
 Invitation to the Dance.....Weber-Tausig

VII.—MAY 3, 1898, 8:15 P. M.

Sonata, op. 22 (G minor).....Schumann
 Twenty-five variations and fugue on a theme by
 Handel (op. 24)Brahms
 Siegfried and the Rhine Daughters, from the
 "Goetterdaemmerung"Wagner
 (Arr. by Joseph Rubinstein.)
 Impromptu, op. 51 (G flat),
 Prelude, op. 28, No. 17 (A flat),
 Etude, op. 10, No. 11 (E flat),
 Etude, op. 25, No. 6 (G sharp minor),
 Etude, op. 10, No. 1 (C major),
 Etude, op. 10, No. 5 (G flat),
 (Arr. for the left hand by Leopold Godowsky.)
 Sonata, op. 58 (B minor).....Chopin
 At Night (Etude).....Glazounoff
 Concert Paraphrase on Chopin's Valse, op. 18,
 (E flat)Godowsky
 Tarantelle, "Venezia e Napoli".....Liszt

VIII.—MAY 31, 1898, 8:15 P. M.

Prelude and Fugue, op. 35, No. 1 (E minor).....
Mendelssohn
 Variations on a theme by Paganini, op. 35 (Book
 II.)Brahms
 Kreisleriana (eight pieces), op. 16.....Schumann
 Daemmerungsbilder, No. 1 (E flat),
 Etude in sixths (E flat),
 Scherzino, No. 1 (C minor),
 Arabesque,
 Barcarolle—ValseGodowsky
 Two LegendsLiszt
 I. St. Paul Marching Over the Waves.
 II. St. Francis d' Assize preaching to the Birds.
 Study in double notes on Chopin's D Flat Valse,
 op. 64, No. 1.....Rosenthal
 Overture, TannhauserWagner-Liszt

From a humane standpoint, several of these programs were entirely too long and too severe. Particularly was this true of the fifth, sixth and seventh. Not alone is this too much to take in at a single hearing, but it is also too much for an artist to play, and

far too much for him to burden himself with preparing between lessons, recitals and the incidents of a musical season. But when this has been said, it remains true that the playing throughout the series has been of the most masterly and delightful description. Whether we contemplate it from the standpoint of the virtuoso, the musician or the interpretative artist, these interpretations have been always musical, and generally poetical and distinguished. So that taken on the whole I think most of the regular attendants would agree with me that the playing has been the most satisfactory we have ever heard. And all who love advanced musical art will join me in thanking Mr. Godowsky for the opportunity of hearing so many works of Brahms, in connection with the best of Brahms' immediate predecessors.

It was in this spirit that the closing recital was interrupted long enough for Miss Julia Caruthers, in behalf of the piano faculty of the Conservatory, to present Mr. Godowsky with a beautifully designed wreath of silver, with a highly complimentary but well deserved inscription.

One of the most interesting features of the closing recital was the introduction of five compositions by Mr. Godowsky himself. Mention has been made in these pages of Mr. Godowsky's unusual qualities as composer, but only rarely has he been induced to place any of his own pieces in a program. The first in the present case was the "Twilight Musing" (Daemmerungsbilder) in E flat—privately printed some years ago under the name of "Hudson River." It is a piece in nocturne style, with a curious persistence of rhythmic and contrapuntal flow, with endless amplitude of harmonic detail, in the little-used measure of 4-2. The left hand works much of the time upon an established figure, partly arpeggio, but complicated by a melodic motive, ascending two octaves and a half and descending again in the same measure. Upon this foundation which may represent the flow of the river: the main idea is placed, and this in turn is subject to all sorts of clever incidents of accessory motives and treatments. The whole sounds like a true meditation, ever flowing, ever thoughtful, yet ever mystical.

The second is an etude in sixths, from his opus 11, an excessively difficult study, far more difficult than any of those by Chopin, yet of similar build to the studies in double notes in the well-known examples by the great founder of modern key-board facility and expressive grace. As in the other cases of Godowsky pieces, the rhythm is complicated by coquetting with twos and threes, and the harmonic construction is chromatic in the extreme. The piece is something quite as different from a mere exercise as any of those of Chopin; but an idea of its difficulty may be formed from the author's own statement that for him to play it himself as it ought to go would be a matter of three months' practice.

The third piece upon this list was a charming and immensely

clever Scherzino, the attractive rhythm of which, together with the interesting nature of the work, make it perhaps better for a single hearing than any of the others. The last given was his Barcarolle-Valse, written in 1888 and dedicated to Madame la Comtesse Ferdinand de Lesseps. The Barcarolle, however, was thoroughly reconstructed for the present occasion. The piece, in spite of its double title, is a unity, the Barcarolle serving as introduction and merging almost insensibly into the spirited waltz. A few of the ideas in this waltz are similar to those of Strauss, but they acquire an entirely different complexion by the time they are through with the Godowsky tendency to elaboration. The work is very pleasing and brilliant, and would be valuable for concert study if it were published. There was yet another selection, the Valse-Humoresque, which, in the opinion of many, was the most attractive of the lot. The waltz idea is here less prominent than that of a musical humoresque, although the elaboration and the profusion of harmonic detail, together with the pleasing rhythm, combine to make up a highly attractive tone-poem.

All of these pieces belong to the most modern contributions to the tone-art, and all are thoroughly musical and free from the commonplace. The undue luxuriousness of detail has in it something oriental, but there is little or nothing of mere sensuousness in the pieces. All this feature of the work has the character of spontaneous mental activity on the part of the composer. No doubt this elaboration, which, taken with the highly modern harmonies and the endless movement of dissonances, adds so much to the difficulty of preparing the Godowsky pieces for public performance (and by the same token hinders their appreciation upon a single hearing) will later on give place to a soberer conception of the essential art of the tone-poet. Meanwhile these works at least indicate that their author is one to whom music is a native tongue in all its ramifications and subtleties; they also show on the part of the composer a gratifying refinement and poetical conception too rare in current productions. One would say that a young man writing this way should later on turn out master works of the very first order.

W. S. B. M.

EVANSTON STRING QUARTETTE.

The Chicago Evening Post pays a well-merited tribute to the string quartette of the Northwestern University. It says:

The entire task of organizing, training and managing the quartet has been performed by the first violinist, Harold E. Knapp. Through his untiring, even heroic, devotion a large amount of the best music, which otherwise would have remained a sealed book to most of his auditors, has been meritoriously performed. Mr. Knapp's playing reveals artistic temperament, intelligence and training, and with this he combines practical organizing force. The

other members of the quartet are William Konrad, second violin; Caspar Grünberger, viola, and Franz Wagner, 'cello, all of whom are equal to the task of a correct, intelligent and artistic production of the greatest masterpieces.

The work of the quartet has not been confined to Evanston, but has included a series of recitals at Kenilworth and numerous others in and about Chicago. A satisfactory number of engagements are already booked for next season. Following is a list of the works performed during the season just closed:

Sextet for strings, op. 18—Brahms.
 Quintet for piano and strings, op. 44—Schumann.
 Quintet for strings, op. 163—Schubert.
 Quartets—
 Dvorak, op. 96.
 Preis quartet in B minor—Josef Miroslav Weber.
 Beethoven, op. 74.
 Beethoven, op. 95.
 Beethoven, op. 18.
 Grieg, op. 27.
 Tschalkowskl, op. 11.
 Piano, op. 44—Schumann.

THE CHARACTER OF BRAHMS.

At the funeral of Brahms many beautiful words were spoken, but none more beautiful than the following praise by Dr. Zimmermann:

"A high priest in the sanctuary of the truly beautiful has entered the holiest of the holies; a mighty ruler in the realm of music has put down his sceptre; a soul full of wondrous melodies has breathed his last breath; and a noble hearted man has finished his earthly course! There have been great artists who were small men in character; but Brahms was great and noble both as a man and as an artist. All was harmony in that life. He never strove by flippant tunes to win rapidly fading wreaths of popular favor. He who will gather palms must be content to wait; the lofty and truly beautiful is sure of victory in the end. When a few weeks ago his noble countenance appeared for the last time on the scene of his many triumphs, and when the enthusiasm of a grateful multitude again and again cheered the master already marked for death, he may have felt the joy of one entering a laurel grove of lasting rest and peace. Not that he had ever been greedily anxious for fame and applause; but he felt a man's noblest pride—to be understood by the intelligent. We may esteem him happy in this farewell. Besides his art, three things filled his noble heart with strong affection; first, his German Luther Bible, from which he drew, as from a perennial fountain and as a true Protestant, life and art. Secondly, he was a lover of children, and of their childish minds; to please children, rich or poor, was to him the purest of delights. Thirdly, his heart beat for the poor: wherever he could assist silent

sufferers—the earnest but unsuccessful student, the dying, the helpless—he proved himself a ready benefactor.”

FRAU COSIMA WAGNER AS A BRAHMS STUDENT.

In the London “Musical Opinion” many interesting things concerning Brahms are being published, and among others a copy of a letter which Mme. Wagner wrote to Hans Richter directly after the death of Brahms:

“Beyreuth, April 7th, 1897.

“My dear and highly esteemed friend—The gentlemen of the Society of Musicians have done to my children and to myself the honor of informing us of the death of Johannes Brahms. I could think of nobody better and more suited than the faithful friend of our house to be the mediator as regards the expression of our thanks for this marked attention. And hence I leave this to your care. My long absence from concert life kept me in perfect ignorance of the compositions of the deceased. With the single exception of one chamber music piece, none of his now generally celebrated works have, owing to my particular mode of living, come to my hearing. Personally, also, I had only a passing meeting with him, in the director's box at Vienna, where he had the kindness (*Freundlichkeit*) to ask to be introduced to me. But it has not escaped my knowledge how noble his ideas and attitude have been in respect of our art, and that his intellect was too powerful to misapprehend what was far removed from his views, and that his character was too lofty to allow any hostility to crop up. And this is indeed sufficient to excite a feeling of genuine sympathy. Pray give due expression to the same.

COSIMA WAGNER.”

From the foregoing it will be seen that this distinguished representative of one phase of the music of the future has failed to make the acquaintance of any of the works of Brahms except the first trio which he brought to Liszt at Weimar in 1853.

SYMPHONY CONCERTS AT LOS ANGELES.

As showing the state of musical taste the following memoranda are given of the prominent numbers in the symphony concerts of the recent series given in Los Angeles. In the first concert Mendelssohn's Overture, “Hebrides,” Pierne's Serenade and the Beethoven First Symphony in C major. At the second concert Moszkowski's March d' Entree, from “Boabdil,” Mozart's Overture from “Titus,” four numbers of ballet music from Gounod's “Faust” and Schubert's Unfinished Symphony in B minor.

At the third concert Wagner's Grand March from “Tannhauser,” Mendelssohn's Overture, “Ruy Blas,” Delibe's Ballet music from

"Nalla," Grieg's "Peer Gynt" Suite, opus 46, and Brahms' Hungarian Fantasia.

At the fourth concert Cherubini's Overture, "Anacreon," Rubinstein's First Concerto in E Minor (Mr. Thos. W. Wilde), Haydn's Sixth Symphony in G (Surprise).

At the fifth concert Nicolai's Overture to "The Merry Wives of Windsor," two characteristic dances by Rubinstein, Beethoven's Fifth Symphony in C Minor, and Weber's "Jubel" Overture.

MARTUCCI IN NAPLES.

Through the kindness of Count Rozwadowski, the distinguished Italian consul at Chicago, clippings from Italian newspapers have been received giving an account of the splendid success of the composer Martucci at the production of his symphony in D at the San Carlo Theater in Naples. This work had already been played with success at Verona, Milan, Berlin, Leipzig and Brussels, and in this connection it may be mentioned that the attention of Mr. Thomas was called to this work upwards of two years ago and its performance was promised, in spite of which it has not been heard in Chicago.

The "Naples Courier" is enthusiastic concerning this musical work and says: "After the first movement Martucci received an ovation," and that the enthusiasm increased throughout. Very high praise is also given him for his conducting of the remainder of the programme."

Some time ago Martucci played a series of recitals in Milan, the works being concertos by Bach, Beethoven, Schumann and Chopin; in addition to this the programme also contained the Sonata by Beethoven, opus 109, which the critics mention as having been played "with crystalline clearness." Curious to say, among the Schumann pieces was the Concert Allegro, opus 80, which is very seldom performed.

In summing up the whole it declares that in all Italy at the present time there is no one of such eminence as this artist, his abilities giving him equal prominence as director of orchestra, as pianist, or as composer. In this connection the programme of the first concert in Naples is worth reading:

Overture di Ifigenia	Gluck
Sinfonia in re minore.....	Martucci
Aria and Gavotte dalla Suite in re.....	Bach
Preludio di Parsifal	Wagner
Overture (No. 3), di Leonora.....	Beethoven

ALBION MUSICAL FESTIVAL.

A musical festival was given at Albion, Mich., May 23 to 25, under the auspices of Mr. Chas. H. Adams, the object being to awaken more interest in the higher kinds of music.

The programme took the following range: On Monday evening, May 23, a concert by Detroit Philharmonic Club, an excellent body of players of chamber music. Monday evening a vocal recital by Ffrangcon Davies, with Mme. Hess-Burr as accompanist. On Tuesday afternoon a piano recital by Xaver Scharwenka. On Tuesday evening a vocal recital by Mrs. Katherine Fisk, with Mme. Hess-Burr as accompanist, and on Wednesday Handel's "Messiah," by the Choral Union of Albion, with the following soloists: Carl E. Duft, baritone; Frederick Carberry, tenor; Genevieve Clark Wilson, soprano, and Mary Louise Cary, contralto; W. K. Breckenridge, organist.

As the seating accommodation available was limited a curious scheme was organized for securing precedence. On a certain evening all those desiring to purchase tickets were allowed to draw numbers by lot, these numbers entitled the holders to the designated position in file at the box office on the following day, thus combining the excitement of a lottery with that of securing seats in advance.

MINOR MENTION.

A very interesting series of programmes were given at the commencement exercises of the Broad Street Conservatory of Music in Philadelphia under the direction of Mr. Gilbert R. Combs.

The graduating performances were the usual ones of conservative tradition such as the Molto Allegro con fuoco, Mendelssohn's concerto, op. 25. The graduating recitals, however, of which nine have been given, the piano playing takes a much more important range.

* * *

A great deal of music seems to have been given at Newport, R. I., during the present season. The Philharmonic Society gave Handel's "Messiah" on January 20th and Haydn's "Creation" May 19th. The chorus numbered about fifty, under the direction of Mr. Alfred G. Langley, with accompanists Miss Fannie Cliff Berbo, Mrs. Chas. E. Lawton, Miss Charlotte Broome, Miss Marian G. Dowling and Mrs. T. W. Freeborn. In April two chamber concerts were given by subscription, with very pleasing programmes. During the entire season various programmes have been given by the pupils of Mrs. Freeborn, at which an uncommonly good range of selections have been presented.

* * *

At an interesting recital given by Mr. E. E. Kroeger at St. Louis he mentions at the end of the programme that during the last five years he has played in St. Louis two hundred and sixty different compositions from memory, which represented all schools and covered generally the best of musical literature; for example, he mentions fifteen pieces by Beethoven, fifty pieces by Chopin, eleven original works, fifteen transcriptions by Liszt and so on. And yet they call St. Louis a sleepy town.

* * *

At Cedar Rapids there is a society called the "Ladies Choral," which gives from time to time some very pleasing concerts.

* * *

Mr. W. Irving Andruss has been giving some very pleasant piano recitals at Doane College, in Nebraska.

* * *

A very interesting vocal recital must have been that given by the pupils of Mr. William Nelson Burritt, Mr. J. Bert Rogers and Mrs.

Chas. H. Trego. The former, apparently a tenor, sang a Romance from "Aida," a group of English songs, and three beautiful songs by Schubert, the "Sorrows of Death," by Mendelssohn. Mrs. Trego gave some very pretty selections from Victor Harris, Massenet and Chaminado.

* * *

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* * *

The standard of musical performance is evidently advancing in the South, as is indicated by the graduating recital of Miss Coralie Scroggs, in the Wesleyan College of Fort Valley, Ga. Her programme consisted of the Weber Concerto in E flat, three smaller pieces, "Du Bist die Ruh," Schubert-Liszt," Elfenigen, Kroeger, Faust Waltz, Gounod-Jaell, and the Polonaise, opus 53, by Chopin. Miss Scroggs was a pupil of Mrs. Shinholser.

* * *

The graduating recitals given this season by the pupils of the University of Nebraska, under the direction of Mr. Willard Kimball, showed an excellent range of experience, and gave evidence that a high standard of music is being maintained.

* * *

Curiously enough, Mr. Guilmant did not highly please the Italian critics. In the case of his recent recital at Turin the most notable one of that place criticises the poverty of registration and says further that in his improvisation of the theme proposed by Galloti, director of the Metropolitana of Milan, he was not altogether happy. That he gave a short prelude and a very short fugato with much ability, but that in thoroughly working it out he failed to introduce the musical artifices which would have been expected of improvisation.

* * *

At the Presbyterian College for women in some town (name is not given), where Mr. August Geiger is director, a very nice graduating programme was given by Miss Agnes Corrinne Gray. The most difficult pieces on this programme were Nicode's Variations and Fugue, Chopin's Etude, op. 10, No. 5, Ballade in G Minor and Rubinstein's Etude on false notes.

* * *

Those in need of illustrated musical lectures will do well to write to Mrs. Geo. A. Coe, of Evanston, Ill., for programmes and plans of the lectures which she proposes to give during the coming musical season. As Mrs. Coe is a very charming player and a most intelligent musician, her lectures are heard with interest.

At one of the recent concerts by the orchestra of St. Francis College of Quincy, Ill., the following were played: The *Rienzi* overture by Wagner, Slavonic Dance by Dvorak and Walter's Dream song, from the "Meistersinger."

* * *

An imposing programme has been received of a morning concert given at Erard Hall, in London, at which a number of interesting things took place. Two new pianoforte pieces by Mr. Farley Newman, *Midsummer Idylls*, "In the Garden of Sleep," "To the Skylark," and the "Dance of the Marionettes," were performed. In the middle of the programme a presentation was made to Mr. Newman of a pocketbook containing one hundred and fifty guineas. After this exercise there was a short intermission of five minutes, but the nature of the refreshment is not officially mentioned.

Mr. Farley Newman is the capable musical journalist whose article on Wagner and Nietzsche drama was lately published in this magazine.

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At a concert given in Pittsburg June 9th the third and fourth movements of Mr. Adolph A. Foerster's first quartette was played.

* * *

The closing exercises of the Faelton Piano School in Boston took place Monday and Tuesday, June 20th and 21st. There were six programmes presented at 2:30 and 4:30 o'clock in the afternoon and 8 o'clock in the evening. Fifty-six pupils played from one to three or four selections each, and in addition to this there were class exhibitions by children of the "fundamental training" classes.

* * *

Mr. Clarence Eddy has been playing organ concerts with great success in many of the German and Italian cities. At Turin organ concerts by Guilmant and Eddy followed each other on successive days. The celebrated musical critic of "La Stampa," one of the best known of Turin, gives high praise to the astonishing execution of the Thiele Variations and to the musical expression of the Bach "Toccatà" in D minor, the Fifth Sonata, Guilmant, and others. The second concert was announced to take place at 15:30 o'clock.

* * *

The Catholic Women's National League of Chicago, on the evening of May 14th, gave a reception to Chicago composers at which the following were represented: William H. Sherwood, Robert Goldbeck, Jessie L. Gaynor, Emil Leibling, Earl R. Drake, August Hyllested, Arthur Foote, Edgar H. Sherwood, Wm. H. Dayas, Grace Olcott, Adolph Rosenbecker, Nellie Bangs Skelton, Vanderpoel-Skelton and W. C. E. Seeboeck.

A series of very interesting pupils' recitals have been given in the studio of Mr. W. L. Blumenschein, of Dayton, Ohio. The selections took an unusually wide range. Among the titles which one very seldom sees upon a programme was "The Lark," by Glinka-Balakireff.

* * *

The Dayton Philharmonic Society gave a performance of Haydn's "Creation" on Thursday, June 9th, under the direction of Mr. W. L. Blumenschein.

* * *

A musical festival has been given at Cameron, Mo., under the direction of Mr. B. F. Peters, with the co-operation of Mr. J. E. McMeans, pianist, and the Cameron Choral Club. The chorus numbered about fifty voices, the sopranos very much predominating. The first concert was a miscellaneous one and the second consisted of the oratorio of the "Creation."

* * *

In Leipzig, on May 12, occurred the death of Professor Bernhard Vogel, editor of the "Neue Zeitschrift für Musik," musical critic for the "Neueste Nachrichten." Of all the critics in Leipzig his opinions have been most valuable up to within a year or two of his death, in which later period there had been much complaint against his work on the "Nachrichten," and this was probably due to the wrecked condition of his health. He was generally beloved by those who knew him, and now there are none who will not wish him well. He was the author of many works on musical topics.

* * *

The Schubert Club, of Beloit, Wis., a ladies' singing society of about thirty members, directed by Rev. W. W. Sleeper, of Beloit, gave a programme made up entirely of Mrs. H. H. A. Beach's compositions. The programme included several part songs, songs, piano solos and violin solos, and concluded with the short cantata, "The Rose of Avondale." Miss Eleanor Bliss, of Madison, the only visiting participant, gave great delight by her singing of the "Chanson d' Amom," "Ecstasy" and the three "Shakespeare Songs." The entire programme was very creditably done and proved to be of great interest.



MUSIC IN THE COUNTRY SCHOOLS.

BY CHARLES LAGERQUIST.

What has been done—
What should be done.

I must change the letter, but not the significance, of my subject to-day and tell you what I have done and what should be done, in my opinion. With this suggestion, by way of preface, I trust what I have to say will carry a more practical meaning.

From the age of eight I have been interested in and studied music, but my first experience in the school-room was last September, when the opportunity came to me, through County Superintendent Anderson, to apply what was possible of my experience of years as choir-leader and singing teacher to this special work. Mr. Anderson thoroughly appreciates the importance of public school music, although possessing little knowledge of the art himself. To his enthusiasm is due its introduction into Grundy County, which was among the first to adopt music in the country and graded schools generally. He, therefore, views its progress with pride and glories in its general results.

Mr. Anderson appointed me supervisor of music for the county outside of Morris, recommending me to every school board desiring music, my business relations being with the respective boards. My contracts are uniform, permitting regularity in the frequency of visits and an even distribution of time. I visit all schools twice a month, spending forty-five minutes each time in the country school and an average of a half hour per room in the graded schools. Although employed to supervise, I am obliged to carry on most of the teaching myself, enjoying faithful adherence to my lessons by some teachers, feeling grateful for the sympathy of others, while congratulating myself if certain of them do not antagonize my work and the wishes of the board by either neglecting it during my absence or infusing individual ideas to the exclusion of systematic procedure.

A strictly uniform method will be impossible for some time, varied conditions obliging me to adapt my work to the needs of each school-room, prepared for any contingency. No two rooms

can be said to be doing identical work. Each has to be handled pretty much as an individual private pupil. This will be appreciated when it is known that a large number of teachers are deficient in music, some doubtful of the wisdom of its teaching, others willing but possessing no natural qualifications; while some rooms have no supplies whatever, all the work being done on the blackboard. On my rounds of over 100 miles weekly I carry with me charts and other materials calculated to help my giving of the lesson, but the teacher needs something she can tie to during my absence when doubts may arise in her mind as to correct procedure. In such cases I have the teacher copy down certain exercises and fundamental principles applying thereto, being judiciously sparing, however, lest she may abandon the entire lesson in despair.

I must take things as I find them. And I have not only willing and unwilling, capable and incapable, teachers, interested and disinterested school-boards, a lack of supplies, a variety of text-books, owing to divergent ideas during the past two years, to consider, but also irregular attendance on the part of scholars and a decided scarcity of pupils in some of the country schools. It providentially (?) happens that in such schools the teacher is apt to be handicapped in her qualifications either by nature's decree or otherwise, and if she be gifted, despairs of results from a mere handful who were not intended for great musicians in the first place. I wish to say here, however, that I have no patience with the idea that music in school is an experiment and because a formidable percentage exists that was "cut out" or predestined to know nothing about music, even its simplest elements.

I am proud of a certain primary room I visit. The teacher is of the chosen few, the pupils extraordinarily bright, and the sentiment in the community strongly in favor of music. I have not been slow to recognize the opportunities for grand achievement here. Strict attention is given by the teacher to my suggestions, and whether good or bad they be, we work together in perfect concord. She has disciplined her pupils and directed their minds along the proper channel. On my second visit to her room she was worried because one little boy had not a proper sense of pitch. A few suggestions overcame this difficulty, and ever since strict attention has been paid to position, the simple hints as to tones, breathing, etc., and a simple analysis of each exercise with its peculiar difficulty has been given with an air of implicit confidence in their ability to do what is required of them. They have mastered the entire introductory chart and begun studying a first reader, which I predict they will be half through by the end of the school year. It seems exaggeration, but I say it truthfully, that they are better sight readers than any room of any grade I know anything about. The higher rooms everywhere feel handicapped and cannot be made by any means of artifice to take such interest in the very necessary ele-

mentary work as do the younger pupils. In order to work with them they must be given a slipshod method, such as much rote singing and exercises in advance of their ability, for they feel above doing anything below their regular school grade, and they are chagrined, too, at the splendid progress of the little folks. These little enthusiasts give such excellent attention that I have considered nothing too good for them compatible with their tender years and a healthy condition of mind. In the particular room mentioned I never think of teaching them a song through the channel of hearing. I write the tune on the board and it is sung accurately at once, very often the first time.

I visit a country school having eight or ten pupils. Two or three are quite apt. The remainder attend irregularly and are unfit for anything but the simplest work, which they get little of, owing to the twenty-minute limit which is usually placed upon music for each day. This school has books, and the teacher is so liberal with her after-school ours, her blackboard—which is a great concession—and her enthusiasm, that I am able to give her an unusual amount of supplementary work, such as helpful auxiliary exercises, songs illustrating new difficulties in the regular lesson, etc. It is a pity she hasn't a roomful of bright pupils, regular in attendance. Wonders might be done there.

The country school is an uncertain quantity, judged from my standpoint. Terms are irregular, being governed largely by the weather conditions and needs of the rural community. Fall terms are successful, while in the winter music gets a severe setback, sometimes because the bright little girls of the fall term cannot walk to school over the bad roads and in the stormy blast, and because the farmer's boy, having met the pressing needs for his services on the farm, finds time to go to school in midwinter.

One of my graded schools has seven rooms, which must be visited in two hours and a half. There is only one successful teacher of music in the school. She happens to be in the room next to that of the principal; the pupils are excellent singers and are being well and systematically educated. This teacher conducts the music session of the high-school room also, the principal feeling incompetent to do this special work. In this school I must work rapidly and enthusiastically. Six or seven hundred pupils are passed in rapid review and in the twenty minutes in each room there must be found opportunity to touch upon all points in the lesson. All the teachers are willing, and the amount they retain of each lesson is governed by their quick insight and natural endowments rather than special preparation for the work. The work is all done on blackboard, the teachers having books from which they are directed to copy "as many of certain exercises and ideas as they can until the next visit," the matter being left with their consciences, of necessity. A neighboring school has six rooms and supplies. The teachers are willing

and most of them can be trusted to carry out the lesson outlined. This school and the one last named have a large foreign element, perhaps principally Italian. They take to music quite readily. The lower rooms in the last-mentioned school use a drill chart, the grammar room books, the high-school room are wrestling with two and three-part music, having little interest in rudiments. It is largely a labor of patience with these, the real earnest work being done in the lower rooms, which will be depended upon to place music in the higher rooms, where it belongs when they reach them. Two other township schools have pretty much the same success with music, although the foreign element is not so strong, which gives more stability to these institutions, the parents of the children being Americans, and, for the most part, American born. One of them has supplies and lately the principal has become interested in three-part work, having decisively eschewed one-part singing. The other high-school room does nothing with singing between my visits. The lower rooms have finally, by means of an entertainment, purchased a chart and are getting well started, the work previously having been done on the blackboard. The school-board felt unable to purchase supplies, so that everything that has been done in this school has been done by the aid of the teachers and pupils, the latter also buying leaflets, many being too poor to get books.

I enter every room determined to leave something to show for my visit, no matter how adverse the conditions. As a result the boards and parents pronounce the work a success and a large number of schools will adopt it next year. I have not meant to be pessimistic in handling this subject, discussing it rather from a critical standpoint than otherwise. The work has many elements of encouragement in it and I am firm in believing music has come to stay in the country school and has a right to stay. A few years hence the question of grading will have been settled; the ones in higher grades, handicapped as to music, will have passed out of our jurisdiction and those who have been systematically prepared in music in the lower rooms will take their places.

What should be done? Boards must realize the importance of supplies and co-operate ungrudgingly with the one having music in charge. Teachers must be qualified, either by private study, periodical attendance upon musical institutes, or both, or by special training. It will one day be compulsory, whereas it is to-day optional with the school boards. They are, however, now asking for recommendations as to the musical ability of applicants for positions, and the spirit has grown to such extent that one teacher has resigned for the purpose of taking a four-months' course in music, upon being assured that she might have her position again upon her return.

For those who cannot take special training, I shall urge the necessity of some such enterprise as a monthly musical institute

and shall endeavor to get all the teachers possible at work this summer preparing for next year's work. As the work now stands zealous teachers are keeping in advance of their pupils. In other words, they either see the handwriting on the wall or else have an innate love for the divine art. Take whichever explanation of their interest you will, those who allow their pupils to get ahead of them are either pitifully outdistanced in musical matters or else are indifferent.

Music will be made compulsory. It will then be respected by school-boards that to-day refuse their schools its advantages and cheering influences, and also by those teachers who make no effort to fall in line, but not infrequently attempt, and succeed, at hoodwinking their boards. Two teachers ousted music by promising to teach it independently if the board would add to their salary the outlay for the regular music work in the county. Our county superintendent has become righteously indignant and perhaps this will be a thing of the past very shortly. In Grundy County music has come to stay. Boards may be prejudiced, but the majority of people are baised in favor of it wherever it has been taught. I assure you those who judge unprofessionally steadfastly believe the past year has yielded a grand musical success.

Morris, Ill., April 28, 1898.

(Prepared for the Northern Illinois Teachers' meeting at Rockford, April 29-30, 1898.)

ROTE SINGING IN KINDERGARTEN AND PRIMARY.

BY JULIA E. CRANE.

In real kindergarten work, where the ages of the children range from three to five years, the aim of the songs seems primarily neither to teach music nor to give the ability to sing. The songs are a part of the games or work, and are intended to inculcate certain principles, teach various facts, or serve as a pleasing accompaniment for play.

I know there are kindergartens where systematic work in note reading is begun, but I do not favor it. The teaching of the scale, even under the guise of "do birds" and "do bells," and with the aid of colored balls, and colored notes, seems to me a waste of time. A child who hears simple songs and joins in singing them is learning the scale as truly, and I believe more naturally, than as though he sang do, re, mi, fa, sol.

I notice in most kindergartens the teachers sing all the time, and that it is several months before the children are able to sing any one of their songs without assistance. I am inclined to think that this, too, is as it should be; and that the songs should be gradually learned, as children learn to talk, not by careful presentation line by line, as I shall advocate for primary rote singing.

There are, however, faults in the kindergarten singing which seem to me grave in their consequences; and perhaps the most noticeable amongst them is the low pitch which is so often used. A pitch which encourages the use of the "chest" tones, and leads to their being forced up into the middle of the voice, brings a quality of tone which is not only most disagreeable to hear but absolutely harmful to the voice, to the throat, and through the inflammation of the throat a whole train of physical ailments may come.

Teachers sometimes answer the objection to low pitch by saying that when the children are allowed to choose their own pitch they invariably choose a low one. Even if this be true, I should not consider it an argument for low singing. For the fact that a child chose a certain pitch under the embarrassment of starting a song, or stress of thoughtfulness required to recall the tune and words, would be no proof of the value of that pitch in preserving and developing the voice.

On the other hand, a better test of the pitch most natural to a child's voice is the pitch in which he laughs or expresses other joyful emotions, which I think everyone will agree is usually a high pitch. The singing of a child should be as perfect an expression of joy as it is possible to make.

While there are young voices that are very low in pitch, they are rare, and the singing of a school or class must be fitted to the needs of the majority. A song which ranges from the e above middle c to the octave above, is usually right for all the young voices. The f and g above this e may be introduced in some songs, but the tones below the first e should be avoided for awhile. There is far more danger in their use than in the use of the high tones. A song which is most sure to be sung with a sweet and even quality of voice is one which begins on c above middle c, or d or e above it, and first goes down in its melody, rather than a song which begins low and runs up.

While I am entirely in accord with those kindergarteners who feel that there is not time in their work which can be profitably spent in definite effort to teach music or singing, I think they will agree with me that if children of this age are allowed to sing at all, they will be acquiring habits, and that every possible precaution should be taken that these habits be good, not bad ones.

What are the habits which a child acquires unconsciously while singing? Habits of breathing, of voice use, of pronunciation, the habit of singing in tune or out of tune, of singing in monotonous or artistic rhythm, the habit of singing with expression, or with stolid indifference; muscular contraction of face and throat, and even of the trunk and limbs are among the possible results of the first song singing.

How good habits are formed and bad ones avoided is then a most serious question for any teacher of the young to consider.

The following suggestions apply mainly to primary singing, the points which are of value in the kindergarten, will, I think, be easily distinguished:

First. Habits of Breathing.—There should be no more difficulty in securing good breathing habits in singing than in talking, and the cause of the failure lies partly in the bad habits of the teacher, which are imitated by the pupils, and partly in the lack of consideration, on the part of the teacher, or the fact that children do not naturally sustain the breath through long phrases, and if hurried along without sufficient time to take a quiet, deep breath, the only alternative is a noisy gasp, which soon becomes the natural accompaniment of singing. If any one doubts this statement let him sing a song without taking breath as frequently as he requires it, and add to this the feeling of haste, when a breath is taken, because the one who is leading is regardless of his needs, and the condition of the little singers will be more clearly appreciated. Then our first rule which applies to both kindergarten and primary may be stated:

Make the phrases short with ample breathing space between them.

Lest the children acquire bad habits by imitating the teacher, let the teacher listen to her own singing and discover whether she can hear herself take breath; if she can she is breathing badly and should set about correcting it. How to do this would require a whole paper and then perhaps it would lack in clearness for the need of a practical illustration, but a few directions can be followed with safety.

First. Never take any more breath in beginning a child's song than you need for talking.

Second. Sing in a conversational style, stopping often, for the children's sake.

Third. Let the breath fill the lungs at the beginning of each new phrase, just as it did when you began the song, just as it rushes to its place when you speak.

Fourth. It is far better to take breath too often than not often enough.

Fifth. If the composer of the song has been regardless of the fact that breath must be taken, study the song as you would a recitation, and make the pauses where they are needed to bring out the full meaning of the words, then cut short the tone before the pause.

Sixth. A teacher is perfectly justified in changing the rhythm of most songs, if by so doing she makes clearer the meaning.

How shall we secure correct voice use?

Here again the necessity for an artistic pattern becomes evident. I am convinced that if it were possible to place in all our schools teachers with perfectly trained voices that faulty voice use amongst

the children would soon disappear. I know that a school teacher can not always counteract the influence of the home and the Sunday school in this particular, but certainly great good would result from six hours of contact with a sweet-voiced teacher.

But what rules may be observed that will help in preserving the voices of the young?

First. Train the voices from the high tones down.

Second. Select songs that are musical, and inspiring, the words of which are interesting to the children.

Third. Never allow thoughtless singing, see that every child thoroughly appreciates the meaning of the song as he sings it.

Fourth. Don't insist upon a child's singing when he is unhappy. Awaken a happy spirit before undertaking a song.

Fifth. Avoid all affectation and false show, but make every song as perfect an expression of the emotion it arouses as is possible.

Sixth. If the teacher can not give an artistic pattern, the opportunity for hearing good singing should be afforded the school as frequently as possible. The quality of tone used depends upon one's ideal, the ideal can not be high if one has never heard excellent singing.

How shall we secure good pronunciation?

The answer must come every time. No amount of training ever makes one's language as perfect as that of the man who has heard cultured speech from his earliest years. What terrible responsibilities devolve upon parents and teachers!

While I believe that every teacher should understand all useful rules for pronunciation, I feel that it is far better taught by example than by precept. While a teacher needs to study carefully the position of the organs of speech for each vowel and consonant, while she needs to know how to sustain a vowel sound through various pitches and how to attack the consonants correctly, I am not at all in favor of lumbering children's minds with rules regarding these points, neither should I give them mechanical exercises for pronunciation. The teacher must know that she be prepared to detect the cause of the error, but the wise teacher will correct the fault by proper exercise of the muscles in imitation of refined speech and song, not by directions or rules.

Singing in tune is quite as easy as its opposite, but requires the utmost care on the part of the teacher. If a class is allowed to sing out of tune, it takes but a short time to fix the habit. It is not possible at first to keep some classes up to the pitch, but the teacher should always know what tendency her class has, and be on the alert to remedy the defect. Do not discourage the children by calling their attention to their deficiency too often. Correct the pitch by beginning anew, and commend with enthusiasm when improvement is noticed. Singing cheerfully, brightly, rapidly is a help

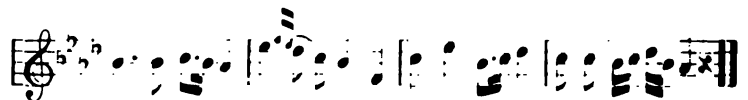
toward correct pitch. A happy smile from the teacher, a pretty conceit suggested by the song to cause a laugh amongst the pupils, will often do more to prevent flattening than any other device.

The same plans which assist in securing a good quality of tone and expressive singing help in keeping pupils up to the pitch.

PHRASING AND EXPRESSION.

These, it seems to me, are the most important of all the points to be observed by a teacher of rote singing, because the monotonous rhythm and meaningless phrasing must certainly dull the musical sense of both listeners and singers. I do not believe that it requires artistic training to sing a song so that it means something. Suppose a teacher never taught a song in which she was not interested herself. Suppose she studied that song so carefully, before teaching it, that she knew the meaning of both words and music so clearly that she could express it in the quality of her voice, the manner of her phrasing, and the play of facial muscles. After such a preparation let her sing the song to her pupils, first as a complete song, to awaken their interest in it, then line by line, but giving the same meaning to a single line, the same tempo, the same treatment exactly that it would require when sung in connection with the other lines.

To illustrate, take Schubert's Cradle Song:



The teacher may sing only the first word—slumber—then allow the children to sing it alone, after her. Perhaps this can not be done at first, then the teacher should repeat the word, not perfunctorily and stiffly, but with more quiet feeling, and real interest expressed in face and bearing. Perhaps she makes a gesture with the hands and arms as though gently rocking the baby. A little accent on the first syllable, the second sung clearly, and exactly upon the pitch, but with a lighter touch to give the sway of the rhythm from the very beginning, then the next word, although the same, varies the meaning and intensifies it. The vowel u as it is carried from bb to c, must have not the slightest change in its pronunciation and must be perfectly clear, upon the pitch c, although that is the lightest tone in the measure. In the third measure again the vowel é,

as it is carried from bb to ab, and ê from g to ab in the word sweetest should have no anticipation of the consonants which follow them, but ring out as clearly on the second tone as the first of each slur, although much lighter. These and many mechanical difficulties should be mastered before singing the song to the children; then sing with the whole soul attuned to the beauty of words and music. Seek to stir the emotions of the children, not by any superficial means, but by the fire of your own awakened soul. This can not be done with a song above the children's appreciation, and no good teacher will seek to gain it through meaningless twaddle that appeals to the love of humor alone. Good taste and good judgment are as necessary in selecting a rote song as in any other work of life. A teacher must think and feel every thought expressed in the song, forget himself entirely, so that every muscle in his body responds to his emotion; then facial expression, gesture, quality of tone and phrasing must all be in good taste. That hand-organ sound which is so often ground out of a class of children is the result of a thoughtless, careless habit of singing, which sings both tune and words automatically with the thoughts flying about everywhere but on the song.

In selecting rote songs teachers often make the mistake of thinking that complicated rhythm, modulations and passages containing grace notes or other rapid combinations of tones are too difficult for the children. The only limit I have ever found in a primary school after a year or two of good training is the limit set by the ability of the teacher. The muscles of the children's throats are so flexible that rapid execution is easily imitated. While I should avoid words which require maturity of thought to understand them, and music expressing the deeper emotions not experienced in childhood, I should introduce all possible variety of execution in children's songs. A run, a turn, an appogiatura, a rapid succession of triplets, the finest pianissimo, are all easily accomplished by children in the third, fourth and fifth years in school; while modulations, and changes of rhythm need only to be heard to be readily repeated. We should be laughed at if we advocated waiting until a child was grown before asking him to play scales and other exercises for flexibility of fingers; why should flexibility of throat be gained in a different way, or later in life?

SUMMARY.

1. Choose songs of a high grade.
 - a. Select interesting poetry.
 - b. Avoid sombre music.
 - c. Increase musical difficulties as pupils improve.
2. Preserve natural habits of breathing.
 - a. Make phrases short at first.
 - b. Never hurry over a breathing place.
 - c. Cut the tone before the breath if music has not sufficient rests.

3. Cultivate a good quality of tone.
 - a. Train from high pitch down.
 - b. Sing neither too loudly nor too softly.
 - c. Arouse happy feelings.
4. Cultivate the ear.
 - a. Keep the instrument used in perfect tune.
 - b. Give as perfect a pattern as possible.
 - c. Correct every false intonation at once.
 - d. Higher pitch, brighter feelings, more rapid singing often obviate flattering.
5. Teach pronunciation by example.
6. Cultivate the taste.
 - a. Let children hear only good music.
 - b. Aim at an artistic rendering of each song they sing.
7. Give children an extended repertoire of standard songs.
8. Don't be afraid of difficulties of execution.
9. Make the ear and voice familiar with all rhythms and modulations.

NASHUA, NEW HAMPSHIRE, HIGH SCHOOL IN CONCERT.

A very agreeable break in the ordinary line of school concerts was that at Nashua, N. H., on the 5th of May, when the cantata of "Lazarus," by P. A. Schnecker, was given. The chorus consisted of pupils of the high school, under the leading of the musical director, Mr. E. G. Hood. The solo artists were also members of the school.

Mr. Schnecker, the composer of the cantata, is a New York musician, who, although he received part of his education in Germany, did the finishing work in New York, mostly with the distinguished organist of Grace Church, Mr. Samuel P. Warren. Mr. Schnecker has been organist of the West Presbyterian Church of New York for twenty-six years. The concert at Nashua is said to have been a very satisfactory performance and to have demonstrated successfully the ability of the young director, Prof. Hood.



REVIEWS AND NOTICES

THE ART OF SINGING. By William Shakespeare. Based on the principles of the old Italian masters and dealing with breath control, production of the voice and registers, together with exercises. Boston: Oliver Ditson Company.

The reader who buys this book of Mr. Shakespeare under the impression that it shows the whole art of singing will at first experience a sense of disappointment on account of the present volume, which contains sixty-eight pages, having only eleven pages of practical examples. A more careful examination of the title page will show that this is Volume One of his work on the art of singing, and while it is impossible to learn to sing from any book or to correct bad habits in singing by what any book says, any carefully written work by a really competent master ought to give more or less valuable suggestions. Mr. Shakespeare, as one of the most famous exponents of the art of singing of the present time, owes his success to his excellent qualities as a teacher, and in part to his very agreeable personality.

In the present work he treats of controlling the breath in a remarkably interesting way. The book is full of suggestions and cautions which any student will be better for having read. By way of illustrating better the nature of the Shakespearean cuisine, the following directions and practical suggestions may be cited:

"Noiseless and imperceptible breathing was the goal which the singers of the past prided themselves on reaching. The celebrated basso, Lablache, is said to have watched for four minutes the equally celebrated tenor, Rubini, without being able to discover any signs of breath taking.

"There is then a limit to our breath length, beyond which we cannot pass without betraying the loss of command. The singer, however, possesses a sign or sensation inside the body, viz., a sense of sudden collapse downwards of the ribs and a sudden slip upwards of the diaphragm, which tells him, before it can be perceived by the audience, that he has lost command over his breath and is near the end of his power. It is, therefore, imperative that the longest phrases be performed without overstepping this limit.

"Balance the body on one foot and touch the ground behind with

the other; when tired change the feet. Now bend forward so that the body is beyond the front foot, in order, by loosening the shoulders, to avoid any reliance on the use of the chest raising muscles, which are fixed near the points of the shoulders. Be careful to balance the body and not to stand rigidly, and to avoid any tendency to overbalance and fall. Now extend both arms forward and outward, keeping the elbows in, the palms of the hands upward, and the thumbs in a line with the fingers, as though in the act of imploring. This position slightly twists the muscles under the shoulder-blades, and shows us, while drawing the breath, whether we are using the important back rib-raising muscles. We now raise the chest but very slightly, and the points of the shoulders not at all; nor can we breathe too deeply, for we have already raised the ribs with the back muscles, and with these the diaphragm. It is generally recognized that the artist can sing better when acting on the stage, or when holding the book well forward on the concert platform. So much for the position.

"An old Italian axiom: The art of singing is the school of respiration, for unless we can regulate the breath by the breath muscles we are compelled to do so by holding rigidly the tongue and throat, to the detriment of the tone, the tune, the pronunciation, and the expression of the voice.

"Now there are certain unmistakable outward signs which enable us to detect when we are singing wrongly. They are as follows:

"We experience a constriction of the throat space, so that the tone is impaired; the tongue is embarrassed in its action, so that the vowel sounds and consonants cannot be clearly pronounced; when we are squeezing the throat the soft palate and the nasal cavities are often implicated; further, the lips and the cheeks become rigid and the eyes staring. The lips can neither pronounce with ease nor expression, and the floor of the mouth becomes rigid, knotted as it were, and fixes the jaw. An infallible sign of faulty singing is the rigidity of the jaw, which becomes fixed in different characteristic ways, and is compelled to move with every wrong note we sing, and with every rigid movement of the tongue. All this happens because instead of controlling the breath rightly we stop it at the throat, at the expense of the tongue, pronunciation and expression.

"Singing is bad when accompanied by closed teeth, when the mouth is opened widely yet rigidly, when the jaw is set back, and the mouth and face assume the appearance of rage, or when the chin is protruded, or the mouth drawn to one side. Complete freedom of the jaw can be recognized by the unconscious ease with which the tongue assumes all the positions necessary for the vowel sounds, and can perform the different movements for the consonants l, d, n, r, the hard g, k and th, without the slightest accompanying movement of the jaw. In rigid singing the jaw moves at

every change of note, and pupils have been observed attempting to trill with the jaw as well as the vocal organs.

"Lamperti says: He who moves the mouth will never become a singer, and the indulgence in this habit, even by one possessing splendid natural gifts, will prevent him from rising above mediocrity. This must mean while vocalizing and pronouncing the tongue consonants. On the repose of the jaw also rests the foundation of natural expression in singing, and its fixity simply indicates that the muscles attached to it are acting rigidly instead of unconsciously."

GROUPING ARTICULATING AND PHRASING IN MUSICAL INTERPRETATION. A systematic exposition for players, teachers and advanced students. By Adolph Carpe. Bosworth & Co., Leipzig, London and Paris. B. F. Wood Music Co., Boston, sole agents for the United States of America.

This comprehensive book of Mr. Carpe consists of one hundred and eight very substantial pages, on the principles of musical phrasing. Any careful student reading this work and comparing it with examples will derive benefit. It is, however, not a scientific treatise on phrasing, nor is it possible to make one.

Mr. Carpe's phraseology is somewhat generalized and philosophical, but his musical judgment is generally sound. For example, take the paragraph speaking of the slurring of two tones, page 31:

"It is likewise to a great extent misleading and withal superfluous to employ a staccato mark on the second of two notes which are brought into connection and dependence by a legato, since the contrasting disconnection of the second from the following is a matter of course in order to make the legato of the first tone fully effective, only the real artist will not in every instance emphasize this separation as a detachment which shortens the sound, but as a gentle infringement which is frequently a matter of touch.

"The revised editions of pianoforte music differ from the original editions or those for orchestra or orchestral instruments in this particular, that in them all the notes followed by rests are generally marked staccato, while in the original editions and orchestra scores this ingenious (?) incumbrance is not to be found. Among their many merits our masters count that of scrupulous exactness in notation and students should be amply impressed with the full importance of the author's notation of elementary time values. The only excuse which may be given for this spurious employment of staccatos is that there is undoubtedly often an inclination to hold notes longer than their written value, thereby shortening the following rests; but these staccatos inserted by teachers, editors, revisers, do not really improve matters. Lebert's editions are particularly bristling with staccatos. How many good students have acquired a tendency to shorten notes, habituating themselves to a detachment often so emphatic and vigorous that the tone seems really chopped

off. In this respect orchestra players are not misled by a faulty notation into curtailing time values."

Mr. Carpe is not an admirer of the editions of Riemann; for instance, see page 35, where he says, "But what can be said of the artful trickery, which in Riemann's latest effort deprives Bach's 'Well Tempered Clavecin' of that which gives it monumental strength—its metrical foundation? Is that artistic knowledge and judgment?"

Mr. Carpe defines phrasing and explains its principles as follows:

"The objects and aims of phrasing are: to show the composer's intellectual disposition which divides the action into smallest groups or largest portions as distinct and separate items; to render each intellectual division in all its artistic qualities according to the sense and meaning, and to convey to the hearer the degrees of affinity or dependence which exist between the various portions of the syntactic exposition. Rhythmical motion is thought in musical art. Any variation of thought causes inflection in motion; the even tenor of thought is expressed by uninflected motion.

"This inflection in motion is similar to the modulation of the voice in speaking, and the lighter the change of thought, the lighter the modification in action; the greater the change, the more telling must be the inflection. This modification in motion can be produced either by dynamic or agogic means or both.

"In the disposition of thought one idea loses force while the other starts into life; the vanishing thought departs with lessening strength—diminuendo, the new image comes in with increasing force—crescendo. This modification in motion may be so gentle as to almost escape detection, yet it modifies the phrase under the hand of the artist as clearly as the gentlest slide in the speaker's voice; it may effect the end notes of phrases only or larger parts of them, according to the lesser or greater importance of the change of thought."

The long and short of the whole subject of phrasing and interpretation reduces itself to this: Phrasing is the clear expression of the individual ideas of which the period is composed, whether melody or harmony. Interpretation is the proper adjustment of these ideas with reference to their relative importance, therefore, phrasing, while capable of a certain amount of explanation is dependent on musical sense and intuition. In order to have a good understanding of phrasing and interpretation the prime quality needed is to develop the musical intelligence of the student. A certain part of this work of developing the musical intelligence is performed by books like this of Mr. Carpe, which contains the substance of very important reflections and is the accumulation of many years. But the highest part of the work after all has to be done by becoming actually acquainted with a wide range of music in the sense of having thoroughly taken it into the mind. Phrasing therefore is

not to be learned by the studying of any book like this; it can be learned only by the intelligent practice of music itself and by hearing artists. But when one desires a friend by the wayside, Mr. Carpe's book can be confidently recommended. The book is well printed and makes a very nice appearance.

THE HOMOPHONIC FORMS OF MUSICAL COMPOSITION. An exhaustive treatise on the structures and development of musical forms from the simplest phrase to the song form with "Trio." For the use of general and special students of musical structure. By Percy Goetschius, Mus. Doc. (Royal Wurtemberg Professor). New York: G. Schirmer.

In this well-printed volume of 236 pages Mr. Goetschius makes a very important addition to the literature of musical form.

Form in music means the order in which the material is arranged. It is a question of symmetry, proportion and unity. The prime difficulty in writing clearly upon this subject resides in the very nature of music itself. A single tone conveys no meaning whatever, unless it be highly colored or emotional, in which case it might be a cry of satisfaction, or a shriek of pain. It is only when sounds become associated that they become capable of expressing feeling.

A great deal of the work of musical composition is in one sense purely mechanical. If an important prelude or any work of Bach be examined the entire composition will be found to consist mainly of a very small number of designs which have been reproduced in different harmonies in such a way as to convey the impression of development.

A certain number of these reproductions form themselves without special thought on the part of the composer, very much in the same way that the frost-crystals form patterns on the frosted glass. In music, however, the arabesque formations have in them an element which has not yet been discovered in the patterns made by the frost crystals, namely, the element of arranging such and such figures with reference to their different human meanings. The quality of human expression is entirely wanting in the patterns of the frost crystals.

A composer like Bach takes in hand any little figure that interests him and is able to spin a page of more or less interesting matter; but when he has a musical figure which in itself is strong and he proceeds to develop it, he arrives at something very much more serious. The important fact is that if half a dozen of his organ preludes be compared with each other they will all be found masterly and clever examples of form, but if they be compared with that great prelude in B minor in which the sequence building and construction are fully as apparent as in any of his later works, the results are vastly greater. There is an impressiveness and scope of imagina-

A SKETCH.

BY LELLA PARR.

On the afternoon of the 29th of January I was standing near the bulletin board close by the Auditorium, with my hands stabbed deeply into my pockets. It was an attitude suggesting that I was to be interested in everything, and interested in nothing.

A newsboy with a bad face and bad clothes attracted me first, but I turned from him to look at a nabob, who had a bad face also, but good clothes; it was just that much pleasanter.

There was an icy spot about ten feet in front of me, which had been made by a bucket of water having been dashed over the snow. A fine lady fell on it, and I caught myself listening to her torrid anathemas as she hurried by me, with the remnants of snow and dirt still clinging to her skirts.

So I stood there, idly gazing with this weather-cock mood within me, for my mind would veer this way and that, whirling a little in one direction and somewhat in another, as the shifting scenes brushed against it.

A thin clammy snow began to fly in my face, and it reminded me that I had been standing there for many minutes. I became aware also that the wind, which was a bleak one, was slowly working my temperature down to its own. So turning away, I found myself facing the bulletin board, and I read the announcement on it, simply because it happened to be there, not because I especially cared to know what it was. It led me, however, to look at my watch, and finding it only eight minutes after half-past 2, I procured a ticket and was in my seat at the Auditorium by a good quarter till 3 o'clock. Some might have said I was late, but I always consider myself early—always consider myself lucky—if my arrival is subsequent to the cacophonous period which precedes the descent of the baton.

It was the Schubert Symphony in C they were playing, and after shaking and readjusting my mentality, I settled myself down to listen in good earnest. I usually concentrate upon the melody, and follow it in its rounds through the orchestra, as I am always able to gain a better flavor of the harmony by so doing, and in this Symphony this plan would not have been difficult to follow had there been nothing else to change the channel of my unaccountably wayward attention. But it was diverted before five minutes by a woman in front, slightly to the left, of me, who would sway with the steady and un-failing recurrence of a metronome whenever a square-cut phrase made itself felt. At first her movements only caused me to turn my head toward her for a moment or so, but finally I grew to watch her, gave up listening altogether.

Sometimes she would sit bold upright for awhile, usually during those phrases where an attempt to sway with each pulse would have resulted in merely bobbing; then when accent was again sufficiently distributed, she would nod with her hands, head and feet, sometimes with the rhythm, sometimes counter to it, stopping only when the time changed, and then coming to a period with a jerk, as if she had been scotched.

My interest in her grew; she was a problem. Devotion to art was evidently before me. It evidenced itself in every line and curve of her face. In her breathing, which was every now and then punctured by a sigh, or a groan, which is the superlative degree of a sigh.

Usually the depths of one's nature is in exact proportion to the amount of physical control displayed. According to this theory this control argues the domination of the real Ego and makes every motion an exact reproduction of the soul. If this were so in her case then her benefits to art could not be trusted, for her progress would be constantly hindered by her going out into the by-way of enthusiasm or the by-way of depression, wasting her energies in this "pair of opposites," instead of working along the high road, with a steady self-centered advancement.

My cogitations, which were slowly and surely leading me

up the fearful ascent of psychics, were cut short by a humorous happening directly in front of me. In the midst of a passage where the wood-winds were barely breathing, and the house was still enough until, hyperbolically speaking, you could have heard the reverberation of an idea, a nervous little woman suddenly buried her face in her handkerchief, and as suddenly raised it up again, and "k-k-ker-chue," the chue coming out in a crescent swell that was chopped off by a dismal "Oh!" This set three silly girls in her vicinity a-giggling, at such a rate that for about a minute they were the nucleolus, so to speak, of a murmuring, swelling, dying titter.

After this diversion I did not look immediately in the direction of "manifested approval," for, to tell the truth, I had grown somewhat weary of so many gyrations, and lazily wondered if the "gyrating" one was not similarly affected. But as I looked around me almost carelessly my half-cynical and changeable mood seemed to drop from me in an instant; my thoughts were concentrated, and the origin and the object of this concentration was by my side. It was a woman so beautiful to look upon that could I have done so constantly I should have been oblivious of all else. She was about half-past maturity, in the "dawn of that sweet second summer," with eyes that were calm and cloudless as an Italian sky—and as mysteriously deep. Never before had I seen such perfection of features unless branded by self-consciousness; but hers were free from even a trace. As I scanned her face from time to time (she did not seem to be conscious of scrutiny) it preserved an almost unchanging repose; but during Mr. Sterne's free-hand drawing, just as he was embroidering a fancy with rich and pulsing designs, I saw her eyes undergo a striking change; the pupils seemed to dilate and grow darker, the orifice through which they shone contracted in width and increased in length, until only a long strip of shining blackness was visible. The whole process was only of passing duration and was accomplished by means of the upper eyelids alone. They had straightened their curves and by this maneuver the length of the eyes had seemed to reach even beyond the crow-foot mark. Then just after the sylphs had

obeyed the set summons of the devil and were **carousing** among the strings with a gossamer airiness that **augered the** perfect damnation of Faust, there was again that **curious** dropping of the upper eyelids. During intermission **she kept** her seat (my other friend went with the crowd), and then **and** during each period of rest she scribbled assiduously. Scribbled I say, for her lines were sometimes parallel and **sometimes** at angles (both obtuse and obscure), and once I **saw her** turn the paper upside down and write, as if the thoughts **might** be apart from whatever else she was writing.

I was seized with a desire to possess that paper. By **covertly** watching I had seen just enough to tell that she was **writing** about music, and I judged it might be her impression of the concert. Then a vague idea had originated in me that served to whet my shady inclinations to a keener edge, the idea that on it might be an indication which would lead to **taking the cover off** of her identity.

The last reason was really my main one for wishing to **gain** possession of the little sheet, but it seemed to me, too, that if she were really writing down her thoughts of the concert, that such notes would be a key to her true character, which I had already judged to be a beautiful one, and also a **solution** to the question which had wandered into my brain **early** during the performance, and which was stopped so **shortly** by the interfering sneeze and its consequences.

Every now and then I had been glancing toward my **first** friend and had observed with quite a little satisfaction that she had reached her limit in one direction and was **slowly** pendulating toward the other. This satisfaction arose **simply** because her case was developing according to my **previously** conceived notions, and when one ideates correctly, or **thinks** they have, they should be forgiven the repose of mind **which** is sure to follow.

A weariness was stealing over her, which she **could not** conceal, notwithstanding she made spasmodic **efforts to do** so, and my convictions now in regard to her were **almost cer-**
tainties; for if this admiration had been more than a **merely** physical one, if it had reached a mental strata, it **would not**

have expended itself, but would have gathered force instead of losing it.

But, like Gideon, I longed for a sign as to the verity of my theory, and fortune, usually my fiery adversary, seemed to favor me this time, for just as the last crash of the orchestra was passing away—words for which I seemed to have been waiting came to me. They came from my gyrating neighbor, who, with weary conviction and much impressiveness, said to her companion:

“Wasn’t that just awfully lovely!”

It might have been irrelevant, but just then a quotation from Emerson flashed through my mind, “They who have definite thoughts always have definite words wherewith to express them,” and I turned from her to follow my fair “ladye” with the curiously gesturing eyes.

She was standing by her seat quiet, self-possessed and alone. Quietly she waited until the massed throng had gone by. I noticed that she was holding her program in her hand, and peeping from between its leaves was the sheet which I had wished so much to read. Keeping near her as possible, without seeming to do so, I saw her thread her way through the crowd, and came very near losing sight of her at the foot of the lower stairway, but caught a glimpse again at the street entrance, as she struggled against the wind.

I saw her pull her cloak closer around her, and with her hand that held the program gather her skirts and so disappear. But I saw at the same time something flutter to the floor, and caught by the breeze it flapped its leaves, and turning clean inside out, it gave to the wind a single sheet of paper, which I grabbed for and grabbed again, nearly colliding with a blue-coat in my frantic efforts to gain it. The policeman handed me the program and at the same time gave me a friendly admonition. Thanking him for both, I pocketed my prize and hurried to my room, half vexed all the while to think that I could not have rescued them, and kept the lady in sight at one and the same time. Look carefully as I might, I could find nothing on either program or paper which would give me the faintest idea of who she might

be unless the name "Esther," written carelessly three or four times on the back of the program, as if she might have been practicing to while away the time during the "tuning up" were an indication. But some of the ideas were so original, so full of meat and drink, that I shall write down all that was on her paper, which was by that time soiled and dirty, but which I have kept just the same.

At the bottom of one side was written:

"Schubert was only the shadow of what he might have been. His heritage was an earldom and he bestowed it freely upon posterity. He could have made it a kingdom."

This I rightly concluded was the first of her series of annotations, for by following this hypothesis, I could trace almost every comment to its origin. The following was evidently brought out by the Dvorak concerto, and more especially by the tones of the 'cello: "Of what does it remind me? Is it color? Is not the sacred septachord of colors to be found vibrating in the realm of sound? Yes. Its tones are dark, they are blood-red. They drip from the cut of the bow with a trembling, vibrating constancy. They dye the listening heart with their passionate hue."

Then it seems that she must have begun thinking of the strides music has made in the art world, in conjunction with her color idea and that the combination had compelled the following, which I suppose might be called a "Song of Music," as it is written in the first person:

"I ride on the shining crest,
Of the foremost waves of art.
I suckle the rainbow's breast,
I drink from the rose's heart."

I was not surprised at this; for what musician is not a poet, and what poet is not a musician? If Wordsworth had known how, his "Dreams of Immortality" would have been given to the world in a Symphony as well as a poem and the sweetest lyrics should have been penned by Mozart.

Then in a half-pensive, half-sorrowful mood, she had asked, "Why does music seem so uninteresting to the many, when it imitates things which go beyond reach of natural vision, or

that which is easily audible? Is it that familiarity alone charms? And are the majority familiar with only the horizons of earth? The earth is beautiful, but there are vaster regions into which we cannot see, but can only feel with the finer tactile sense of the soul. These are regions worthy for the digits of this sense to reach out after. Music is suspended by a thread of air, midway between the world of the seen and the unseen. Why blame it as uninteresting if it dip into one realm as well as another. Our poets have 'seen visions' and 'dreamed dreams,' and poets of sound have had mystic eidolons to float before their enraptured vision, which they have endeavored to clap between bars and staves, just as poets of language have sought to put their Pegasus into metrical harness."

Then music sings again:

"I am the odor of Thought;
A reverie of the wind.
An etherous dream inwrought,
In the heart of the crescent mind."

This was all. No, not all either, for as I turned the paper upside down, these words appeared:

"Impertinence is but inverted eagerness. It is harmless."

I gazed blankly at the statement and wondered what connection it could possibly have with music.

Gradually faint irradiating dawn of understanding began to steal over me, and I fell, or rather waded, into a deep reverie which lasted to the utter neglect of my meal and until late in the night.

And when at last I slept I dreamed that King Ahasuerus and myself were rivals over a fair woman whose eyelids drooped curiously for me, but not for King Ahasuerus.



EDITORIAL BRIG-A-BRAC

In another part of this issue is published in full a translation of a remarkable paper by the celebrated Russian novelist, Tolstoi, concerning the Wagnerian opera. Tolstoi, as is well known, is a man of radical ideas in regard to the conduct of life and the relations of modern society. In spite of the musical ferment in Russia he seems to have held entirely aloof from Wagner's music until last season, when he was persuaded to attend one performance of Wagner's "Siegfried." In the paper will be found his impressions, and a more deliciously wrong-headed article it would be difficult to find in all the volumes which have been written against Wagner by musicians and non-musicians.

The trouble with Tolstoi is that he is too late in the day. All this matter would have been timely and interesting and quite in the swim along about 1876 to '78 or '80, but the times have changed very much within the last twenty years and certain aspects of the Wagnerian question are no longer open. For example, Tolstoi makes the assertion that the Wagnerian music consists entirely of beginnings, of ideas without endings; in other words, that what bid fair to become melodies of eight measures shut off after no more than two or occasionally four, without any proper finish. This peculiarity of the thematic structure of Wagner's music has been many times noticed, but it was not entirely the result of Wagner's inability to write flowing melodies. On the contrary, if one will take the trouble to examine the prayer in "Rienzi," the pilgrim chorus in "Tannhauser," the evening star romance, or Elizabeth's song, or the song in praise of love in "Tannhauser," not to mention hundreds of other splendid examples in these works, it will be found that Wagner not only has

melodies, but an extremely strong and rationally conceived melody, such as no master before him had written.

It will not do to say that the music of Wagner is intelligible only upon the scene and by the aid of a libretto, to which the hearer constantly refers, because experience shows that no orchestral works are heard in popular and in symphony concerts with surer pleasure than excerpts from the Wagner operas; and this popularity is entirely and wholly legitimate, being due to the force and nobility of the ideas, the wholly original and extremely beautiful musical coloring and the very earnest and masterly thematic working out. Indeed, there are those who go as far in the opposite direction as Count Tolstoi goes in his. One or two years ago a very interesting paper was read by Mrs. Theodore Thomas before a ladies' club in this city, concerning the Wagner opera, in which she is said to have taken the ground that, despite the dramatic power of the music and the splendid scenic handling of the operas, the time would probably come very soon when the operas themselves would not be played and would only be known through the instrumental excerpts, which were expected to hold the stage for a long time in all kinds of orchestral concerts. This opinion was strongly suspected, by those who read between the lines, to be that of Mr. Theodore Thomas himself, and, curiously enough, the paper was not allowed to be published, as, in Mr. Thomas' opinion, the time had not come to advance sentiments so likely to awaken discussion.

* * *

It is entirely too late in the day to deny to the music of Wagner emotional power. With the exception, perhaps, of the music of Tschaiikowsky, there is hardly any other in existence which approaches that of Wagner in this direction, nor is Wagner limited in the range of emotion. On the contrary, from the sweet ideality of Elsa, the malignity of Ortrud, the pensive romanticism of Wolfram, through all stages of passion and warlike ardor and the complications of a blindly working fate, it is rare indeed that Wagner fails to strike the right note and to awaken, even in the minds of careless and indifferent hearers, the color of feeling which the scene de-

mands. Upon a priori grounds it would be deemed impossible that an orchestral score so highly artificial as that of the "Götterdämmerung," so full of arbitrarily chosen themes worked together with astonishing profusion and mastery, should ever appeal to any audience not composed entirely of experts. Nevertheless, the status of opera in Germany at the present time shows that this colossal work makes a most powerful appeal to all classes of hearers and represents one phase of modern music more thoroughly than any other composition whatever.

It should also be remembered that in the last fifty years there have been on the whole three tremendous masters of musical discourse. The greatest of these, from the dramatic side, is Wagner; the greatest from the symphonic side is Brahms, and the Russian master, Tchaikowsky, might almost be said to have combined the capabilities of both, since his music is more impassioned than that of either and worked out with a mastery second only to that of Brahms.

Nor is Wagner confined to serious moments. Look at the "Meistersinger," one of the most amusing operas ever written; full of beautiful and highly wrought music, with a comedy as delicate as the most ethereal of Shakespeare's imaginations, and at the same time with a humor occasionally as broad as that of farce, and with an historical background extremely well conceived and realized.

* * *

For all this, the work of Tolstoi is very amusing and charming. It is so delightful to hear this wrong-headed righter of the evils of the world in his description of what he found out about Wagner after hearing one act, and finally after staying through two acts, and its being put forward as an explanation of the curious international Wagnerian hypnotism as against the experience of nearly all classes of musicians, and particularly of all the more advanced musicians to whom the Wagner question came up in its freshness fifty years ago. The status of Wagner has been practically settled, and now that of Tolstoi is delightfully shown.

All the same, one would like to ask Mr. Tolstoi what he would think of a reader who, after standing aloof from one

of the very greatest names in literature of the last half-century, should finally resolve to devote an hour or two to finding out whether the reputation of the author in question were entirely deserved or wholly illusory. And if it should further happen, as in his own case, that the new-comer was entirely without literary training (as Tolstoi is in music) and that he should find the new writer so objectionable as to be unable to endure a hundred pages of his work, except at great personal sacrifice and revolt of soul, one would like to ask about how much importance Mr. Tolstoi would accredit his opinions as against the opinions of a majority of the greatest literary experts in all the world? And as against the largest individual popularity which the art-productions of any creative artist have gained within recent times?

* * *

Incidentally it is a pleasure to credit Mr. Tolstoi with having observed that even in "Siegfried" there are more than mere beginnings of melody. Even he noticed that the famous "Sword Song," at the close of the first act, is very far from being a chant on the part of the singer; it is a fully organized musical piece and each part brings in musical complications of a very novel, but thoroughly interesting, character, and the best proof of its sufficiency is the world-wide popularity it has enjoyed for twenty years.

* * *

In like manner the charge of hypnotism falls to the ground when it is remembered that the Wagnerian operas have been given in all the large opera houses of Europe in the usual manner, with plenty of lights, with a large orchestra occupying the space before the stage, in full view of the hearers, and the conductor vigorously marshaling his resources full in view. It is true that these outward manifestations of the inward work of the drama have an obstructing effect upon the imagination, nevertheless they do not destroy the illusion, they simply modify it.

The plain truth remains that the works of Wagner hold the stage to the almost total exclusion of works formerly considered masterpieces, because they are stronger,

richer and better worth hearing than the works which they have displaced.

Nor is the Tolstoi criticism more valid when he descends to musical particulars. He acknowledges that Wagner introduces many new and charming modulations, but declares that this is something which is perfectly easy for disorganized music to do. The observation is very true, only it happens in this case that the music of Wagner is not disorganized, and that Wagner accomplished a coherent expression in spite of, or by means of, musical means so unusual and unforeseen; and it is the coherence of expression and the way the work holds together and the interdependence of its various parts with one another which is the chief source of the fascination these operas exercise. It is this which has enabled them to supercede the artificial and purely theatrical operas of Meyerbeer, or the light and fascinating, but well-nigh heartless, melodies of Rossini and Donizetti.

Wagner deals with elemental emotions and with musical conceptions that are somewhat childish. The operas of the Ring are a gigantic fairy story, full of murder and all sorts of blood-curdling incidents absurdly interwoven with the spectacular, one incident scarcely less improbable than another. Yet when one grants the author his fancy you have an interesting and fascinating work of art, the vigor of which can be judged by the popularity it has enjoyed for twenty years or so.

* * *

Whether the operatic composer of the future will follow the lines of Wagner is another question and a very different one. In any case the drama if sung must depend mostly upon human interest successfully displayed in the picturesque and romantic, and it is rather doubtful whether the opera of the future will contrive any more satisfactory stage pictures than those of "Lohengrin" and the "Meistersinger," though there is no reason why others equally beautiful might not be devised.

If the composer of the future finds himself able to be expressive and dramatic without Wagner's prolixity and preachiness, it will be very much better for the hearers. It might

even happen that at some future day a theatrical managing editor will take the four operas of the "Ring" and condense the whole into a single work, to be played in three and a half hours, having in it only the best movements of the entire four operas; but this will be some time later than the present issue of MUSIC, and when done, no matter how well, it will unavoidably omit many, many pages which have an interest of their own to the musician, the dramatist and the poet.

* * *

Many State associations have lately held their annual meetings, all of which have taken the same general character—a few papers, a large number of musical programs by members of the associations, a few by visiting artists, and some kind of innocent festivity.

The Illinois Music Teachers' Association held its annual meeting in Chicago, at Handel Hall, with a long and busy program, in which musical discussion took a very limited range on account of the time being given up to musical performances. In the latter respect the meeting was both strong and weak. The strength of it consisted in the performances of several of the best artists of this city, especially Mr. Sherwood, Mr. Liebling and Mr. Godowsky. The latter played a very beautiful and strong recital on one of the hottest nights of the year. On the same day there had been four other recitals in the same hall, presumably before the same audience; the first of these was in the morning and was by Mr. Zielinski, of Buffalo, who played a program of Russian compositions. Mr. Zielinski is a pianist of more than average excellence, and on that account was heard with pleasure. The remaining concerts of the day were mostly occupied with performances of pupils of Mr. Sherwood and Mr. Liebling, with perhaps a few others. Several of these performers were very talented; their playing was interesting, but not commanding.

The multiplicity of concerts on the day had the effect of diminishing the attendance at the evening recital, which, while it was large, was less than the artistic rank of the performance deserved. The recital of Mr. Godowsky, however, was dis-

tinctly the event of the meeting. This was recognized in as unmistakable manner as possible by those who were present.

Mr. Sherwood did not play a complete recital, but only parts of programs, and in these he displayed his usual brilliance and solid musical qualities.

One of the most remarkable papers given during the meeting was a short address by Mr. Calvin B. Cady upon "Music in the Public Schools." This address was not written and at the moment of writing I had not been able to obtain a stenographic copy of it from the secretary of the association. Mr. Cady made a number of very radical statements, which need to be taken with a certain grain of salt. Among other things he said that "Whenever a music teacher begins to be interested in music as such, at that time his teaching capacity ends." This is one of those wild statements which are capable of doing harm because they seem so profound and subtle and look so honest, but really have nothing in them. Mr. Cady went on to explain what he meant, which was that what a music teacher ought to be interested in was music as a part of "the great thought of the world," or something of this kind. In other words, that music and literature and all other forms of art are efforts at expressing something which is one and indivisible. When pressed to a conclusion Mr. Cady would probably say that this something which music endeavors to utter is the great central world-thought which made the creation. This may all be. It is one peculiarity of hypotheses of this sort that nobody can disprove them. But when anybody tells me that when Beethoven wrote his first sonata he had in mind the creation of the world, the flood, the story of Jonah and the whale, a few of the maxims of Zoroaster, parts of Isaiah, the forty-ninth verse of the sixty-seventh psalm, etc., I receive the information with thankfulness, because it is something that I have not previously known. I do not sit down to disprove it, because I cannot; all I can say against it would amount to no more than the comment of an extremely commonplace little Iowa boy, who, after listening to a remarkable scientific statement by a school-teacher, remarked in a drawling sing-song: "That sounds just like a lie."

Moreover, if I take the first sonata of Beethoven and notice the manner in which it is developed musically and worked out from specific musical germs, I cannot help thinking that whatever wrestling with the "world-thought" Beethoven might have had, he was not so absorbed but what he could keep his eye on the thorough bass.

There is no radical and insuperable obstacle to the hypothesis that music has been created in an effort to express the beautiful, and that the expression of the beautiful in music aims first of all at beautiful relations of tones; it is also true that beautiful relations of tones are capable of awakening associations or ideas in the minds of the hearers creating reveries of the beautiful.

Moreover there is in every master work of music a certain will-power and individuality belonging to the personality of the composer. This quality is one of the elements of attractiveness in his work and it forms a sort of confidential bond between the works of a composer and minds of like spirit, and it may have in it all of those abstruse and far-fetched somethings which Mr. Cady, in his rapt moments on Pisgah, sees there.

My own opinion is, however, that the easiest way to come in contact with the great world soul through music is first to understand and be interested in music itself, and I think that if music has any of these world-soul movements in it, the sincere lover and hearer of music will get the benefit of them, and will do so with equal reliability by simply hearing the music without straining his intellect to grasp this phantom world-soul.

Moreover, Mr. Cady's statement that a music teacher interested in music thereupon loses his teaching capacity is exactly of the same nature as that the teaching capacity of a teacher of literature ends when he becomes interested in literature as such, or that the teaching capacity of a teacher of drawing ends when she becomes interested in art. In other words, the statement in question more than "sounds just like a lie."

* * *

The meeting of the National Musical Association in New

York appears to have been very successful. A nominal membership of twelve hundred was reported. The attendance was very good throughout the meetings.

Several interesting discussions were held and quite a good deal of music was given. The reasons for some of the papers are not easily found out. For instance, Mr. W. J. Henderson, of the New York "Times," gave a lecture on the orchestra, which was illustrated by the orchestra present and its instruments; short passages were played showing the manner in which different authors used the different instruments for coloring purposes.

A discussion of this kind from a writer so capable as Mr. Henderson is certain to have been interesting and instructive. It properly belongs, however, in a university course and should have been given the students under Mr. McDowell's charge and not before a delegated meeting of representative musicians, of whom the greater number were orchestral composers.

One of the interesting discussions must have been that between Mr. Richard Zeckner and Miss Amy Fay on the relative advantages of private instruction and conservatory training. This is an old file which is bitten over again by all new-comers. It is perfectly easy to prove either side of the question. If we take the case of the Paris conservatory, where nobody is admitted except those giving evidence of very promising talent and where members are made to study not only their chosen instrument, but also one or two others, it is evident upon the face that it will probably succeed in turning out composers of strong and original works of merit and the student will be a much more symmetrically developed musician than one who has simply taken lessons of one master and a course of composition with another, and then works out a great oratorio or opera without any preliminary training. It is also evident that the average well-trained musician is a more intelligent performer by becoming acquainted with more instruments than one, as he usually has to be if he has trained at a first-class conservatory.

But when we take the case of the American conservatories, where there are no conditions of entrance except that the

tuition be promptly paid, and where there is very rarely any first-class artist in the entire faculty, it is evident that the well-trained development of the higher qualities of musicianship will only happen by accident, or as a rare exception.

But it is true, on the other hand, that the best pianists and artists of every kind have been made by continued study under some one strong teacher and not by a conservatory course. In short, the schools tend to a well rounded average, but it almost never rises to the completely first-class.

W. S. B. M.

WHICH SYSTEM OF HARMONY?

BY H. J. WRIGHTSON.

Of systems of harmony there are many, and as to **text-books** on the subject their name is legion. Yet of the **systems** themselves all cannot be of equal practical value, and it is the purpose of this article to make some critical **comparisons** of different theoretical methods, in the endeavor to show their advantage or disadvantage for practical use.

First of all it must be clearly apprehended that a **system** of harmony is not a statement of absolute scientific **fact**, but is rather an artificial method of classifying the **effects** known as music. True, there are some natural principles **underlying** music, but it cannot be denied that modern **harmony** has to deal with the aesthetic and not with the **acoustical** side of the subject. Hence any one system cannot be said to be "right" and others "wrong." It is merely a question of expediency; the science of harmony is a weapon with which to face the intricacies of musical effect and explain them, and that system which does the work the best is the **best** system; that is all.

It would be unprofitable to go into the subject of the many less valuable and also less used harmony methods that exist, but we will consider two of the foremost which have an important essential difference. One of these—each is **advocated** by many writers, of course—deals with "**altered** chords," the other allows of all chords, though **chromatic**, being essential (apart from passing notes, etc., and **suspensions**.)^{*} The former has chords of the seventh (diatonic, i.e., all notes belonging to the scale), on each degree of the **scale**; the other has three generators in a key, from which **all dis-** cords are derivable, whether diatonic or chromatic. **Let us** consider the latter system more in detail. The **generators** are the dominant, supertonic and tonic, and the **harmonies**

^{*}This school had its origin in Day's "Treatise on **Harmony**," 1845, London.

on each of these are identical. These harmonies consist of (besides the generator), in their complete form, major third, perfect or normal fifth, minor seventh, ninth (major or minor), eleventh and thirteenth (major or minor). It is immaterial whether all these notes are present simultaneously or not, and it may be mentioned here that they seldom or never will be, but this gives each possible combination a name and relation in the key in which it occurs, and renders its classification simple.

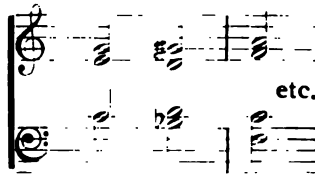
For instance, if in a passage of music in the key of C this chord occurs (a) we recognize immediately that it is a minor seventh chord, the same as what, if found on the dominant, is called a dominant seventh; but here, being found on the supertonic, it is called the supertonic seventh. In the same



way, if this chord were carried up to its topmost note, the thirteenth (b), it would be called the supertonic thirteenth, or if the upper part were found alone (c) it would still be recognized as the supertonic thirteenth without the generator, third and fifth. Some object to this nomenclature on account of this last indicated chord not appearing as a thirteenth; but this objection ignores the fact that the convenience of the system is its justification. We then have three families in a key to which every discord can belong (excepting the augmented sixth chords, of which later), and we name them after their generators, just as a man is named Smith, Brown or Jones after his father, whether that parent happen to be in the immediate vicinity or not.

Now the other system, in analyzing the last-quoted chord, would call it a seventh on the tonic—a diatonic seventh, not an essential one as described above, with major third, perfect fifth and minor seventh—with “altered” notes, that is, the third and seventh each flattened. This is a simple method of inducing chaos, for any chord can have its notes “altered” this way and that, until it becomes a mere factitious conglomeration of sounds “without form and void”; in other

words tonality is thrown to the winds and a passage of music, instead of being a natural succession of chords, becomes a succession of disconnected tones—a kind of mad counterpoint, without harmonic basis. Here is an example from the text-book of one of the greatest theorists and composers of the present time:



Let us blame the system for this if we blame anything. What sense of naturalness is there in such a progression? Yet the notes of the dominant triad are only "altered." Then why not admit that it is entirely a different chord and with different relations if it is "altered"? As it stands now it is an augmented sixth chord of the variety known as the "Italian," and as such has fixed relations in certain keys, but not in the key of C; hence its awkward effect here.

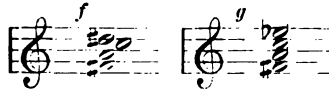
Now let us take a passage from a composed work, not an exercise; that is, a passage which is written from feeling which is right and not from theories which are erring. It goes to show the intrinsic worth of the system which deals only with essential harmonies, even though they go up as far as the thirteenth.

Nicole Tarantelle, Op. 13.

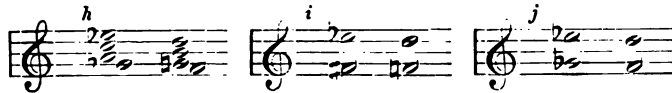
What could give more distinctly the effect of a dominant discord at X, and if a dominant discord, therefore a thirteenth?

One other point in favor of this system may be exemplified,

namely, that each collection of sounds in a key has a definite name and derivation, although at one time it may be noted for convenience as at (f), for instance, and at another time as at (g). If a voice rises it is often more convenient and quite permissible to use a sharp, as D-sharp above, when a flat



would be more strictly in accordance with the theory of the chord's relation. That just instanced would be, in the key of C, the supertonic minor ninth, without the generator, and, however it resolves, so long as it does not lead out of the key, it remains the same chord. As a proof that F-sharp is something essential to the chord and that it is not a mere matter of an "altered" note, who ever saw it noted G-flat, even if that part descended to the next note, as at (h)? Or, if we



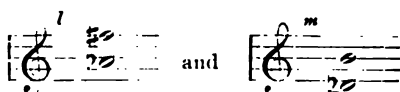
avoid complicating matters with the false relation and consecutive fifths, it is usually written as at (i), and not as at (j). That the notation does not materially affect the identity of the chord (although, as we have just seen, the identity of the chord often affects to a great extent the notation) is still further instanced by the following passage (k):



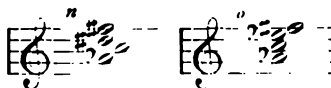
This definite classification of each group of sounds in a key, no matter how noted, renders the system much more concise than if the possibility were admitted of altering any note of any chord ad lib. At the same time it does not restrict in any way the infinities of composition. It is, as it were, a small key which will yet fit all locks.

Just a few words in conclusion upon the augmented sixth chords. When the third of one generator is heard in com-

bination with the minor ninth of one a fifth below it, we have the interval of an augmented sixth. For example, the third of the supertonic and the minor ninth of the dominant give these essential notes of the augmented sixth chord, as also do the third of the dominant and the minor ninth of the tonic (l) and (m). These are the only examples of the aug-

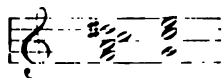


mented sixth possible in the key of C, and the other notes to complete the chords are a third from the bass note (forming what is known as the "Italian sixth"), or a fourth and a third (forming the "French sixth") or a perfect fifth and a third (the "German"). The last-named has been noted, as at (n) instead of as at (o), when the second voice was about to rise and even named the "American sixth" as a new chord



by some writers, but, as we have shown before, the notation is not the essential of a chord, and does not affect its identity; the notation with E-flat is more consistent with the chord's derivation from the generators of the key, whereas D-sharp belongs to none of them.

There are other chords sometimes classed as augmented sixths, but this is only due to their arbitrary notation; e. g., when D-sharp is used for E-flat, the sound represented being the dominant minor thirteenth, rising a semitone in resolution.



That there is a certain amount of ingenuity about the "altered chord system," as it may be called, we will not attempt to deny, but the one which we have endeavored to expound in this article has the immense advantage of grasping the effect—the very essence of music—by means of its three fundamental discords in a key. For it is by these that modu-

lations are made, and tonality with infinite subtlety wavers and changes; all of which the ear perceives, whether the mind be able to grasp it in definite conception or not.

Despite all the books that have been written, and, perchance, well written, this must ever be the test for a system of harmony: does it fairly represent the indefinite perceptions of the mind? Whether it be in simple Handelian harmonies or in the surges of a "Tristan and Isolde" the ear perceives one thing—effect—and our system must be no arbitrary contrivance, be it ever so ingenious, but must correspond to that effect and express it. The one that does this truly will alone satisfy the demand embodied by the question with which we began.*

*"Day's 'Treatise' on its appearance was denounced by the chief musicians in London and a single believer for some time alone maintained and taught its enlightened views. These have now the acquiescence of many more musicians than originally opposed them. They are upheld by several eloquent supporters, and they are widely disseminated throughout England. They have not yet been promulgated beyond this country [i. e. in 1884]; but the advance they have made here in thirty-nine years may be taken as augury of their admission elsewhere when time and circumstances may be opportune for their presentation."—G. A. Macfarren.

THE MUSIC OF THE JEWS.

BY SAM L. JACOBSON.

It is maintained by many that "Jewish music" is a nonentity, that the chants and melodies coming to us by tradition are not "Jewish," but merely are, and have been, used by Jews. This is rather a refinement of terms than a matter for serious consideration. There is certainly a class of music that originated with the early Jews—that is founded on modes of peculiar construction, materially differing from others of either ancient or later periods—and that has always been distinctly associated with the religious services of the Jews. Some of the chants and melodies are of comparatively late composition, but being based on the modes in vogue among the Jews of the far distant past, and being used by none other, they belong none the less to the music of the Jews. Investigation has proven the antiquity and sole use by Jews of the traditional chant, and while the traditional melody can not aspire to the same distinction, it has always been the property of the Jews.

The early priesthood studied and practiced music with consummate skill. Bringing the guiding light of religion to the people, teaching being their sphere of industry, they were ever seeking the best means of inculcating the lessons of Judaism; music naturally proved of greatest assistance, being part of the natural language of mankind. Even to-day pedagogy knows no more potent means of instilling an idea into the youthful mind than by association with music, and it is generally conceded that a text garbed in appropriate music is more readily grasped, assimilated and remembered than is one in the form of a plain statement. Artificial language, or word-language, appeals to the understanding, but music, the universal language of the soul, arouses the emotions, and thence progresses to the activities of the mind. Pursuing this train of reasoning to its logical conclusion, they gave each portion of the synagogal and home services the intonation and accent that most closely echoed the sentiment involved. Subsequently each

verse and each chapter of the Bible, each prayer, each glorification, each benediction, was given an intonation and accent—but always evidencing a class relationship.

These chants gradually became generally familiar, and were transmitted from one individual to another and from one generation to another, until this age possesses them in all the completeness and correctness permissible by, and obtainable through, tradition and painstaking research.

Prof. Dr. Ferdinand Hiller says: "These melodies are to the musician a source of infinite delight. They often appear as the spontaneous outpouring of devout souls, and one is at a loss to understand how such outbursts of melody could have been so faithfully preserved for countless ages without a more substantial and enduring medium than popular tradition. And now, as to their great originality: Our musical thought nowadays is so strictly governed by modern harmony that we could hardly consider a melody without thinking at the same time of its underlying harmonic basis. But here we have before us continual melodies which, on account of their peculiar intervals, can not be forced into our musical system, and which, in spite of this fact, do not lack a distinctive musical mode as a foundation. Many of these melodies are so touching in expression, others so grand in force, that they affect us powerfully, even though most of us may not be able to decipher their text." (Quoted from "Songs of Zion," by the Revs. Alois Kaiser and Wm. Sparger, eminent authorities on the subject—which work consult for extensive information and copious illustrations.)

The traditional chant is very different from the traditional melody. The former is the intonation of the liturgy, a sort of cantillation, the latter a hymn; the one is ancient in every particular, abounding in augmented and diminished intervals, unrelated to modern musical schemes and having an indefinite rhythm, the other simple and according to rather modern modes.

Investigators in this field claim that the traditional melody is of German origin and dates back only to the first half of the last century, and merely forms an epoch in the history of the liturgical music of the synagogue. However, these melodies

are characteristically Jewish in sentiment, speaking the highest aspirations, the deepest sorrows, ecstatic joys, dire lamentations—and in music sublime and beautiful. The Jewish heart finds expression in Jewish music.

A well-defined system of notation, indicating the chant to be employed, is found in the Hebrew bible and in some of the Hebrew prayer books, but it is the subject of some controversy. Nevertheless some eminently satisfactory results have been obtained from the different solutions, and it is to be hoped that a positive and impregnable conclusion will obtain. The music of the Jews is veiled in much uncertainty, and although frequently subjected to scholarly research, but faint rays of the light of absolute knowledge come to us.

MODES.

According to Joseph Singer, chief cantor of the congregation of Vienna, the ritual melodies are based on three modes, originating in a pre-Christian era, namely:

Those chants or melodies which differ from these modes are either mixtures of these modes, or are of modern origin.

The Revs. Kaiser and Sparger, in commenting upon this say: "We find that these two modes (1st and 2nd) are undoubtedly of remote antiquity. Measuring their relation to the church modes, we find that mode No. 1 corresponds to the Aeolian, and mode No. 2 to the Mixo-Lydian modes of the Gregorian system. * * * The probabilities are that the Jews, as well as the Greeks and Arabs, obtained these modes from the same source, namely, from the Egyptians.

"For our mode, No. 3, however, we can find absolutely no record anywhere. This mode, which, like the other two, is based upon strictly scientific principles, does not find its parallel in any of the ancient or modern systems of tonality. And it is this fact which makes it as peculiarly important for the development of the music of the synagogue. It is exclusively Jewish."

"Furthermore, the fact deserves special mention that, while in those of our melodies which are based upon the first two modes, slight deviations from the basis of their tonality may occur, the melodies based upon the third mode are always

and everywhere the same, and that even the closest scrutiny will fail to detect the least deviation from the scale C, D \flat , E, F, G, A \flat , B \flat , C. It is more than probable, therefore, that the largest part of the cantilations and melodies of the temple were based upon this mode, while the other two were used to but a small degree.

MODERN MUSIC.

Nowadays, in the majority of synagogues, music of all kinds is utilized—sacred songs, secular songs and selections from operas to which are adapted sacred words, Te Deum, glorias, etc., from Episcopal and Catholic church music with modified text, etc., but this is not from necessity. The Jewish music of modern composition is the fruit of centuries of musical thought and musical training. Extraneous influences have not affected the true style, but all that has proven worthy of adoption or imitation is employed. The compositions of Lewandowski, Naumbourg, Sulzer, Kaiser, Goldstein, Davis and others, whose names alone are voucher for musical excellence, are built on the modes, and possess the characteristics of the music invented by the early Jews, and take position among musical gems.

It is true that the harmony in much Jewish music is decidedly meager, but perhaps the explanation may be found, not in presuming the composers incapable or the themes unworthy, but in expediency. Synagogal music is usually written within the capacity of the mediocre choir and organist, in order that all congregations may have attractive services. With many rabbis and their flocks it has long been an earnest endeavor to resume congregational singing, and this has been a vigorous cause of the simplicity, melodic and harmonic, of much of the music. Able and painstaking musicians overcome this objection by supplying the deficiency.

The music employed in the different synagogues partakes of the nature of the respective mode of worship: in the strictly orthodox service the prayers are chanted, the hymns are traditional melodies, the men alone participate in the responses, and no musical instrument is permitted to be sounded (other than the shofar on the New Year's Day and once at the close

of the Day of Atonement), while in the reform service the reading of the prayers is characterized by all the refinements and subtleties of the elocutionary art at the command of the reader, the hymns are of ancient and modern composition and adaptations of all varieties, and the music is rendered by choirs of mixed voices, accompanied by organ and sometimes other instruments. One southern rabbi, an accomplished musician and composer, and himself an eminent cantor, invariably secures the best services obtainable, and has at times employed a chorus and a large orchestra in connection with his regular choir.

Mention is made in the Bible of the harp, lute, trumpet, cymbals, bells, etc. The position in the service occupied by these instruments cannot be positively stated, for all the traditional chants and melodies have been transmitted in the melody form alone, the harmony now used in connection with them being of recent accomplishment. Some scheme of harmonization and instrumentation, however crude, probably existed, for the souls that could gush forth in such exquisite melodies must have been gifted with the power to amplify them.

Jewish music, too, has seen decadence and regeneration. Popular airs and folk-song were used (and are occasionally in this age) a la Salvation Army, but better judgment eventually banished them to whence they came. Some cantors possessing superior vocal powers were not above prostituting their sacred offices to a means of self-aggrandizement, and personal jealousies on this account were not unknown. The result is readily imaginable. At the end of the last century, when instrumental music was not permitted in the synagogue, some cantors had assistants who imitated the voices of orchestral instruments in accompanying the solos of the cantor. But conscientious endeavor on the part of the true musicians of the temple arrested the downward tendency and corrected the perversion.

The music of the Jews is a garden rich in choicest flowers. Much of it has been explored and cultivated, but parts of it are yet undeveloped. The soil is fertile and the harvest promising.

THINGS HERE AND THERE

LONDON LETTER.

BY HORACE ELLIS.

The much-talked-of production of "Der Ring des Nibelungen" are proving disappointing. Subscribers were led to believe that the performances would be on the Bayreuth plan and superior in every way to any previous representations seen here. The operas were to be given absolutely without cuts, beginning in some cases at an early hour with intervals for rest and refreshment, and new scenery and effects were to be provided. The result was that most of the seats were taken some months since and from a financial point of view the venture has, apparently, been a success.

Only the unsophisticated expected to find the Bayreuth theater transplanted, in spirit, to Covent Garden, but all did expect that the operas would be given as Wagner wrote them, note for note, and therefore there has been much wailing and gnashing of teeth over the unmerciful cuts made in the first performance of "Siegfried" when practically the ordinary version was given. Hard things were said about the management and the brothers de Reszke, who were the chief offenders. The explanation offered is that Eduard de Reszke had studied the part of the "Wanderer" from a cut copy sent him by Anton Seidl last year and that neither he nor his brother knew of the promises made regarding the matter until after Mr. Schulz-Curtius' circular had been issued. Whereupon they stated they preferred the abridged edition of Herr Mottl and Mr. Schulz-Curtis having practically to decide between the shorter version with the de Reszkes and the complete one without, chose the former.

With regard to scenic shortcomings "Götterdämmerung" bore off the palm. It is practically impossible to follow Wagner's stage directions with effect, but there is no excuse, except insufficient rehearsals, for the awkwardness and carelessness displayed at this performance. More than once the curtain rose disclosing workmen still engaged in fixing the scenery and once it was forgotten to lower the curtain. The solemnity of Siegfried's death was marred by the flight of an absurd raven, which flopped and jerked across the stage, sometimes on its back and at other times (for variety) on its head. In

the last act the "Hall of the Gibichungs" began to fall to pieces long before the right time, and altogether the scene was most ineffective. I may also mention that the dragon in "Siegfried" was as unwieldy as usual and distinguished himself, with much originality, by dropping one of his fiery eyes into his mouth. I could particularize further, but let these few examples of bad stage management suffice.

The first "Götterdämmerung" performance was marred by the absence of Jean de Reszke, who was to have been the Siegfried, his place being filled by Herr Deppel, who had never sung the part before and whose physique does not fit him for the rôle. But (to perpetrate something in the nature of an Irish bull) the second performance was worse, for there wasn't any. When the audience arrived at the opera last Friday afternoon, before 4 o'clock, they found the building closed and posters up saying that as Mmes. Nordica and Terzina were both "seriously indisposed," no performance could be given. It is now announced for July 4.

Among the artists Madame Nordica as Brünnhilde in "Siegfried" and "Götterdämmerung" was vocally satisfactory, but left much to be desired as an actress. Jean de Reszke sings the music allotted to Siegfried as it has never been sung before on the London stage. Van Dyck as Loge in "Das Rheingold" and Siegmund in "Die Walküre" did excellent work, although his voice shows signs of wear. Mdme. Eames as Sieglinde in "Die Walküre" was as placid as usual. Miss Brenna as Fricka in "Das Rheingold" and Brünnhilde in "Die Walküre" acted and sang with her customary energy. Herr Van Rooy as Wotan in "Das Rheingold" and "Die Walküre" was a decided success and made the god less a bore than usual, while Eduard de Reszke as Wotan in "Siegfried" was compelled to alter or omit some phases that lay too high for his voice.

Nothing but praise should be allotted to Herr Mottl's work as conductor. He has had great odds to fight against and obstacles to overcome, but he has made his way triumphantly through everything and proved again his great abilities.

The dates of the performances given so far are: "Das Rheingold," June 6, 14 and 27; "Die Walküre," June 8 and 17; "Siegfried," June 9 and 21; "Götterdämmerung," June 11.

Another new Sullivan opera at the Savoy. This time the book is by Arthur W. Pinero and J. Comyns Carr, and is entitled "The Beauty Stone." It deals mainly with the devil and a magic stone which bestows youth and beauty and sorrow on the possessor and always, eventually, returns to his satanic majesty. There are three acts, comprising seven scenes, which need pruning; but even then it will not be a success, I judge. The music is of a more romantic order than that of the well-known Gilbert & Sullivan operettas and does not show the composer at his best.

Certainly this season there has been something wrong in the Richter orchestra for its work has not been up to its customary high level. I expected to hear a remarkable performance of Tschaïkowsky's dainty suite, "Casse Noisette," at the second concert, Saturday afternoon, June 4, at St. James' Hall, but to my surprise it was not equal to that given by the Queen's Hall orchestra under Mr. Wood. Some of the wind-instrument players failed to produce as good a quality of tone as usual. The soloist was M. Busoni and the program was: Overture to Grillparzer's drama, "Des Meeres und der Liebe Wellen," Robert Fuchs; "Wanderer Fantasie," for pianoforte and orchestra, Schubert-Liszt; suite, "Casse Noisette," Tschaïkowsky; "Rhapsodie Espagnol," for pianoforte and orchestra, Liszt; Vorspiel, "Parsifal," Wagner; symphony, No. 5, in E minor, Op. 95, "From the New World," Dvorák.

The third concert, Monday evening, June 13, opened with the popular Tschaïkowsky Symphony, No. 6, in B minor ("Pathétique"), and here again I must say I have heard Richter do better. Svendsen's "Carnival in Paris," which followed, is not an extremely interesting work and is on the usual plan of compositions dealing with carnivals—plenty of hurly-burly, piccolo, etc. The other numbers were the Mozart Symphony, K, No. 385, and the Tannhäuser Overture.

At the fourth and last concert of the season, Monday evening, June 20, the services of the Richter choir were called for and they did well in Brahms's "Shicksalslied" and Beethoven's Ninth Symphony. The orchestra on this occasion was nearer its usual standard. The purely orchestral numbers were Overture, "Le Carnaval Romain," Berlioz; Symphonic Poem, "Les Préludes," Liszt, and "Vorspiel und Liebestod," "Tristan und Isolde," Wagner. The soloists in the choral symphony were Misses Fillunger and Ada Crossley, and Messrs. Edward Lloyd and Andrew Black.

Mdme. Carréno gave her second and last recital at St. James' Hall, the afternoon of June 9, with her usual success. Among the following pieces the Brahms number stood out for its strength: Fantaisie and Fugue in G minor, Bach-Liszt; Sonata in C major, Op. 53, Beethoven; Nocturne, Op. 62, No. 1, Barcarolle, Valse, Op. 42 and Scherzo, Op. 31, Chopin; Variations and Fugue on a Theme by Handel, Brahms; Impromptu, Op. 90, No. 2, Schubert; Etude de Concert, MacDowell; Rhapsodie Hongroise, No. 6, Liszt.

The evening of this same day the above named lady's ex-husband, Eugen d'Albert, monopolized a large portion of the program of the sixth Philharmonic concert, conducting his Symphony in F, Op. 4, and his Dramatic Solo for Soprano, "Der Kleinen Seejungfrau Tod und Verklärung" (sung by the latest Mrs. d'Albert) and playing Beethoven's "Emperor" Concerto and the accompaniments to two of his songs, "The Thrush and the Linnet," and "The Maiden and the Butterfly."

The "Dramatic Solo" is descriptive of the death and transfiguration of Hans Andersen's little mermaid, the words being by James Grun. It is highly colored and reeks of Wagner, and Hermine d'Albert, a pleasant singer, gave a good account of it.

The Symphony is far more interesting and original than the *Scena*, but it appears to me, after a single hearing, to be one of those compositions that read better than they sound. For instance, the principal theme with which the first movement opens immediately, there being no "introduction," is inviting to the mental ear, but when it is given out by the orchestra falls somewhat to produce the anticipated effect. The work is divided thus: I. Allegro moderato—F major. II. Adagio sostenuto—C minor. III. Scherzo, Allegro vivace—C major. IV. Finale. Andante. Allegro assai—F minor and major.

I had rather hear d'Albert play the piano than conduct, and, although I have known him do better as far as finger agility is concerned than on this occasion, my predilection was justified by his exquisite singing of the Adagio of the Beethoven Concerto. It was a lesson to pianists in touch, phrasing and shading.

The numbers conducted by Sir Alexander Mackenzie were Overture, "Genoveva," Schumann, and Interlude, "The Feast," from Act III. of "The Troubadour," Mackenzie.

Saint-Saëns was the star of the seventh Philharmonic concert, Thursday evening, June 23, appearing as organist, conductor and composer. It goes without saying that as organist he gave his Fantasia in D flat admirably, while under his bâton the orchestra played his Symphony in A minor, No. 3, smoothly. (I am sorry that he had the bad taste to repeat the Scherzo after a very little persuasion.) His ballade, "La Fiancée du Timbalier," was sung by Mme. Marchesi, who again demonstrated to us how impressive a singer can be with little voice and much feeling.

Another event of the evening was the appearance of Timothy Adamowski, the Boston violinist, who was kindly, though not enthusiastically, received, for which his choice of solo, Max Bruch's "Scotch" Concerto, was, probably, partly to blame.

Sullivan's "Macbeth" and Weber's "Jubilee" Overtures were the other items on the program. I believe at one time it was customary to always close the Philharmonic season with the last-named work.

Frederick Dawson gave a concert at St. James' Hall, the evening of June 15, when he had the assistance of an orchestra under the direction of Karl Klindworth, whose editions of Chopin, Bach, etc., and pianoforte arrangement of "Der Ring des Nibelungen" are well known. Mr. Dawson played the Beethoven E flat and the Tchaikowsky B flat minor Concertos (but not as well as he usually does), and Herr Klindworth conducted the orchestral accompaniments and "A Faust Overture," Wagner; Poem Symphonique, "Orphée," Liszt, and Overture, "Benvenuto Cellini," Berlioz.

Mr. Bispham gave his only recital in London this season Thursday afternoon, June 16, aided by Miss Leonora Jackson, an American violinist, who has been well received by the critics here. The program would take up too much space so I will only mention three Kipling songs by Harry Rowe Shelley, Clayton Johns and Walter Damrosch.

Much to the delight of amateurs Pachmann was heard in a Chopin recital Saturday afternoon, June 18. He seemed somewhat distraught at first, but soon arose to the occasion and did himself full justice. On the valse being encored he added certain embellishments of his own which were not altogether in the best taste. Program: Sonata, Op. 35; Fantasia, Op. 49, F minor; Cinq Préludes, Op. 28, Nos. 1, 6, 7, 23 and 16; Deux Etudes, Op. 10, No. 12, and Op. 25, No. 3; Nocturne, Op. 62, No. 1; Valse (posthume), E minor; Ballade, Op. 23, G minor; Deux Mazurkas, Op. 67, No. 1, and Op. 63, No. 1; Polonaise, Op. 53, A flat.

The only thing given so far during the season at Covent Garden which can be spoken of as a novelty was Ambroise Thomas' "Hamlet," which, not having been heard here for a long time, can almost come under that head.

I have respect for Thomas as the composer of "Mignon," which is melodious and not too ambitious, but as the composer of "Hamlet" I wish to forget him. The book is the worst perversion of Shakespeare (to be written seriously) that it is possible to imagine, and Thomas naturally must have been greatly hampered by it, but still he did "set" it and the result is so dull and in such bad taste that it does his memory harm. Of course most baritones will praise it and long to appear in the title rôle, for probably no other opera gives a baritone such an opportunity for being on the stage most of the time; and a soprano will consent to be insignificant as Ophelia during the earlier portions in order to sing the "mad scene" at the last.

At the representation given Wednesday evening, June 22, M. Renaud was the Hamlet, Mdme. Calvé the Ophelia, M. Plancon the King and Mdlle. Pacary the Queen, while M. Flou conducted. M. Renaud is to be congratulated for keeping to the pitch as a rule, for he was inclined at times to deviate in the middle of long unaccompanied phrases, but his conception and acting were most stagey; still I do not see how anyone could be anything else when playing this part, for subtle analysis of character such as is called for in Shakespeare's much-debated play is here entirely out of the question. Mdme. Calvé was nothing short of surprising in the management of her voice. Seven or eight years ago I should have deemed it impossible that she could ever sing with such delicacy. The King's prayer was delivered nobly by M. Plancon, and Mdlle. Pacary was satisfactory. The performance lasted nearly four hours and the

ballet in the last act can best be characterized by the word "silly."
London, June 29, 1898.

MUSIC IN SAN FRANCISCO.

The principal item of interest is the approaching season of grand opera at the Tivoli Opera House. Manager Leahy has recruited a special company in the East and the list of operas to be produced looks very interesting. We will have Marie Brandis and Anna Lichter for sopranos, and Mary Linck and Bernice Holmes in contralto roles. Sigs. Zarni and Ernesto Brazal will share tenor honors. Maurice De Vries and William Pruette for baritones, and Wm. Schuster and Sig. Wanrell, basses, complete the personnel.

Among the operas to be produced are: Puccini's "La Boheme" and "Manon Lescaut," Goldmark's "Queen of Sheba," "I Pagliacci," Bioto's "Mefistofele," "La Navarraise," "La Juive," "La Gioconda," "Romeo and Juliet," "Mignon," "Lohengrin," "William Tell," "Huguenots," "Hamlet" and "Carmen."

There is nothing more of much interest unless it be the weekly piano recitals for students by William Plutti. His interpretations are not great, but his technique is perfect.

H. E. M.

CLARENCE EDDY IN PARIS.

Early in June Mr. Clarence Eddy gave a concert at the Trocadero in which he had the assistance of a large number of fine performers. The concert was a most distinguished success, and Mr. Eddy's playing was spoken of in enthusiastic terms. Mention is also made of the fact that on his first appearance Mr. Eddy was hissed by two or three persons in the audience, the moment happening to be that of the most intense Spanish sympathy, before the American victories had begun to somewhat cool the ardor of the Gaul.

As soon as the hissing was heard a spectator arose and remarked severely: "We are here to make music and not politics," whereupon there was enthusiastic applause, after which the concert proceeded with great enthusiasm.

EDWARD BAXTER PERRY ON THE LEIPZIG CONSERVATORY.

In the "Etude" Mr. Edward Baxter Perry discusses the Leipzig Conservatory:

"I remember well when I first started for Europe in 1875 I had a vague impression, derived from my teacher, who had graduated at Leipzig under Moscheles, that musically speaking Leipzig and Germany were virtually synonymous and interchangeable terms, and

that all music pupils, native and foreign, studied in Leipzig as a matter of course. Berlin, I fancied, was a sort of musical suburb of Leipzig, pleasant enough, but of no comparative importance. Fortunately, just before sailing, a well-posted friend, who had studied recently in both places, enlightened me in time and I went to Berlin. Since then I have given the same advice to many students, some of whom acted upon it and others not; but from the latter I have usually received a letter at the close of the first year, confessing the error and announcing intention of going elsewhere.

Historically considered, the musical life of Leipzig and especially the conservatory and the Gewendaus concerts are of great interest. The Leipzig Conservatory is the oldest and the most famous of the German conservatories and has, doubtless, first and last numbered more distinguished names, both of composers and executants, among its pupils than any other. It was founded by Mendelssohn in 1843, and its first faculty of instructors included not only that classic master, but Robert Schumann and the violinist David. Schumann, however, did not remain connected with the conservatory but a few months. His original, romantic and modern spirit did not find itself at home here, and Leipzig was about the last spot in the musical world to acknowledge his merits as a composer and listen to his works.

A few years later Ferdinand Hiller, Plaidy and Moscheles were added to the teaching force, and for the first quarter of a century of its existence the Leipzig Conservatory held and deserved the first place in Europe, having neither peer nor rival among music schools. During these twenty-five years it made the reputation it has been living on ever since. During the latter part of this epoch, however, unfortunately for Leipzig, conservatories were being started in other German cities, more progressive in spirit, and musicians of an original and wide-awake type drifted away from Leipzig and congregated in Berlin and other centers, so that by the early seventies Leipzig had already begun to lose its prestige and Berlin had taken its place as the chief musical center of Germany. Since that time it has lost more and more, Vienna taking its rank as second to Berlin, till it has come to be regarded, by those familiar with recent musical developments in all the German cities, as behind the times and well nigh fossilized.

The cause of this decadence, as explained above, has been in part the growth of musical culture elsewhere, but mainly because of the self-complaint and intolerant spirit prevailing in Leipzig itself, for which the business director of the conservatory, Schleintz, and the musical director both of the conservatory and of the Gewandhaus concerts, Carl Reinecke, have been chiefly responsible. Schleintz was manager of the institution for nearly forty years, and it is safe to say

he never progressed a single step in all that time, so that naturally toward the close of the period he was no longer up to date; while Reinecke, by nature, habit and intention, has always been friendly to the classics and hostile to the modern schools of music. In that tendency he has been followed and outdone by his adherents and disciples, and we will hope has not been responsible for all the enormities committed at Leipzig, in the treatment of rising composers and foreign compositions of merit.

The leading deficiencies in a musical education at Leipzig for the piano student of late years have been: (1) Adherence to the old school Plaidy style of fingering; because, forsooth, Plaidy was once instructor in the institution and, therefore, canonized as a saint. (2) Neglect of wrist development and octave technic, at a time when Kullak and his disciples in Berlin were making immense progress in that direction, and when all modern music makes such great demands upon the octave and chord technic of the player. (3) A prejudice against and misapprehension of the use of the rubato, amounting to a practical ruling out of this most valuable and most difficult factor in piano playing. (4) An intentional and dogmatic ignorance of modern musical works, particularly outside of Germany, so that the student's repertoire has been confined almost exclusively to works known and played in our grandmothers' time, with the exception of pieces by Reinecke and others directly connected with the institution, who have escaped the general ban against the music of the present.

The principal and most renowned feature of musical life in Leipzig has always been the Gewandhaus concerts; a course of symphony concerts founded, like the conservatory here, by Mendelssohn, at a time when the other German cities had no regular annual series of the kind. They took the name Gewandhaus from the fact of the largest room then in Leipzig being appropriated for the purpose, which happened to be the site of a big dry goods and clothing establishment: "Gewand" in German, meaning garment—and the name has stuck to them ever since the erection of the elegant and spacious New Gewandhaus.

The concerts are twenty-two in number, with twenty-two public rehearsals, to which all pupils of the Conservatory are admitted free; and though there is no direct connection between the Gewandhaus concerts and the conservatory, the leading musician at the institution, from the time of Mendelssohn to the time of Reinecke, has always been leader of the Gewandhaus Orchestra, so that the two have been popularly supposed to be under one management.

The Gewandhaus Orchestra and the Gewandhaus concerts soon became celebrated, not only throughout Germany but all over Europe, and Leipzig was the place where orchestral music was more

plentiful and of better quality than anywhere else. The Gewandhaus concerts ranked in the concert world like La Scala, of Milan, in the operatic world, as the goal of ambition for every composer and every performer. Like everything in Leipzig, however, their old prestige has waned of late years, so that their merit and importance have been less than that of the symphony series in most of the leading German cities. Mr. Arthur Nikisch, for several years director of the Symphony Orchestra of Boston, who has recently accepted a life-long engagement as leader of the orchestra here, is rapidly raising its standard again, and it is hoped will eventually restore it to its former excellence.

Before closing the present article, I ought, in justice to my subject, to say that I am under the impression that a new era is dawning for Leipzig, when it may, perhaps, recover its lost position in the van of musical culture. I am of the opinion that Leipzig has finished two epochs, one of glory and one of decadence, and is about entering upon a third. There was, in fact, no chance left for this ultra conservative city but to join the ranks of progress or die a lingering death. For many years it looked as if it preferred death to progress, but there are signs of a revival and of a tendency to absorb the quickening spirit of modern times. As already mentioned, the Gewandhaus concerts are again coming to the front, so as to compete with the Berlin courses, though Nikisch, who goes to Berlin to conduct the series by the Philharmonic Orchestra there, is not considered in that city as nearly the equal of Weingartner, the director of the annual course of symphony concerts by the Royal Orchestra.

SUMMER CLASSES IN CHICAGO.

The summer classes in Chicago have been unusually well attended this season, that of Mr. W. S. B. Mathews particularly so. Many musical programs have been given in all of them. In Mr. Mathews' class piano recitals were played by Misses Martha Cotton, Harriet P. Barnett and Lillian P. Hunt, pupils of Mr. Mathews—all playing strong programs and displaying admirable technical qualifications, along with much sympathy and musical intelligence. Miss Hunt has for several years been engaged as teacher of piano at Columbia, Mo. In addition to these Mr. Godowsky played informally a variety of pieces, among them the Brahms Handel variations, and a number of his own compositions, all of which were profoundly admired. The following two programs are particularly worthy of notice:

Miss Blanche Dingley, July 20:

Fantasia and Fugue, G minor, Bach-Liszt.

2d Kreisleriana, Schumann.

Song Without Words, Tschalkowsky.

Etincelles, Moszkowski.
 Scherzo, E Flat Minor, Brahms.
 Dammerungsbilder, Godowsky.
 Eclogue, Liszt.
 Quintet from "Die Meistersinger," Wagner-Von Bulow.
 Vienna Woods, Strauss-Schütt.

Mr. Emil Liebling, July 27:

Prelude Melodique and Autumn, Chaminade.
 Prelude, Theme and Variations, Op. 25, Bruno Oscar Klein.
 Allegro Appassionata, Op. 70, Saint-Saens.
 Serenade and Spring Song, Emil Liebling.
 Barcarolle Venetienne, Godard.
 Children's Ball, Westerhout.
 Gavotte and Barcarolle, Rubinstein.
 Etude de Concert, Schytte.
 Magic Fire Scene from "Walkuere," Wagner-Veit.
 Ricordanza, Liszt.
 Sonnett de Petrarca, Liszt.
 Ruins of Athens, Liszt.

ORCHESTRA AT IOWA COLLEGE.

Programs have been received from the musical department of Iowa College, at Grinnell, under the direction of Mr. Rossiter G. Cole, showing a very gratifying state of progress in the direction of school orchestras. The orchestra of the present season numbers twenty-six players, of which eight are violins, one viola, one 'cello and two bass. All the instruments are represented except the oboe. Among the strings there are five lady players.

Prof. Cole states that they have several times accompanied concertos for piano and violin very successfully, considering the number of instruments and the immaturity of the players. At the commencement concerts on June 22d, the orchestra played the "Anvil Chorus," from "Il Trovatore" (something of a concession to the popular taste), accompanied the Mendelssohn concerto in G minor for piano, Mrs. R. G. Cole, soloist, and accompanied the "Anniversary Ode," a cantata in six numbers written for the occasion (about twenty-five minutes long). This was received with immense enthusiasm.

This college is entitled to record in another important respect, namely, that in the annual tour of the Glee Club and Orchestra the entire orchestra was sent, and the numbers played were such as the overture to "Stradella," by Flotow; "Czardas," by Michiels; "Woodland Whispers," and other arrangements; in addition to this the regular program includes the Vieuxtemps, "Fantasie Appassionata," the violin being played by the concertmaster.

It is easy to see that this marks a very honorable and distinct advance over the usual guitar and mandolin club of the American college; even light orchestra selections are something vastly superior to the tintinnabulations of the mandolin, which have no musical value whatever.

ROBERT BONNER.

The Providence "Journal" (May 24, 1898) gives the following sketch of the late highly esteemed musician, Mr. Robert Bonner, secretary of the College of Musicians, who for thirty years had lived and worked at Providence:

Mr. Bonner was born at Brighton, Eng., on March 10, 1845. His musical inclinations were manifested at an early age and when nine years old he was placed under the instruction of Bianchi and Sterne. In 1864 he went to Leipzig, Germany, and completed his studies under Moscheles, Hauptmann, Reinecke and Papperitz. He came to this country in 1868, settling in Providence, where he had ever since resided, and quickly built up a large clientage of pupils, which he had steadily held through the ensuing years.

Mr. Bonner was a skillful performer upon the piano, organ and violin, all of which branches he taught, as well as the theory of music, in which he was also thoroughly proficient. But his activities in the musical field were not confined to the practice of his profession as a teacher. Every movement that has been made here for the increase of musical interest or the advancement of musical taste found in him a ready and enthusiastic supporter. He was the first president of the Arion Club, the founder and director of the Providence Symphony Society, and was instrumental in placing before the public many concerts of a high order.

Mr. Bonner's activities were not confined to the local field. He was widely known and esteemed among the leading musicians of the country. In the founding, some dozen years ago, of the National Music Teachers' Association he took a leading and active part, and he was also secretary and treasurer of the American College of Music from the time of its organization, acting each year as one of the Board of Examiners which bestowed degrees upon the candidates.

A little over a year ago Mr. Bonner suffered a paralytic shock and since then had almost entirely relinquished his professional duties. Last autumn two more slight shocks gave warning of physical break-down and a fourth last Saturday was the beginning of the end.

Mr. Bonner was a thoroughly genial and sincere musician, most highly esteemed where best known. His death was commemorated by resolutions in many musical societies and by letters of sympathy

from many prominent musicians from all parts of the country. He leaves a widow and six children.

THE YEAR AT LEIPZIG CONSERVATORY.

The regular year at the Conservatory closes at **Easter and here are the ten programs constituting the "Prüfungen" or public examinations for the past year:**

The first, on February 18:

Overture, by Ruben Liljefors (pupil).
 Piano, Concerts in F Minor, Chopin.
 Soprano, Scene and Aria from "Die Kreuzfahrer," N. W. Gade.
 Flute, Grand Rondo, by Kalliwoda.
 Piano, Concerto, Op. 24, C Minor, Mozart.
 Orchestra, Canonic Suite in Six Movements, **Albert Fauth** (pupil).

The second, on February 22:

Octette for Oboes, Clarinets, Bassoons and Horns, **Beethoven**.
 Soprano, Songs with Piano Accompaniment, **Hans Sitt, Alex Mengler and Robert Schumann**.
 String Quartette in D Minor, Mozart (performed by lady pupils).
 Soprano, Songs with Piano, by Brahms, **Reinecke and Schubert**.
 String Quartette, No. 1, A Minor, **Robert Schumann**.

The third, on February 25:

Organ, Prelude and Fugue, A Minor, **Bach**.
 Piano Concerto in A Minor (first movement), **Hummel**.
 Soprano, Three Songs with Piano, **Carl Reinecke**.
 Cello, Romanza, Berceuse and Mazurka, **Otto Wittenbecher** (pupil).
 Clarinet, Concerto in F Minor, **Weber**.
 Tenor, Recitative and Aria from "Joseph," **Mehul**.
 Piano, Concerto in A Minor (first movement), **Schumann**.
 Cello, Concerto in E Minor, **Popper**.
 Piano Concerto, G Major (second and third movements), **Beethoven**.

The fourth, on March 1:

Organ, Prelude and Fugue, A Minor, **Bach**.
 Piano, Concerto, B Flat Major (first movement), **Beethoven**.
 Soprano, Romanza from Opera "Mignon," **Thomas**.
 Violin Alone, Chaconne, **Bach**.

Flute, Concerto, Op. 69, Mollique.
 Soprano, Recitative and Aria from Opera "Der Waffenschmied,"
 Lortzing.
 Piano, Concerto in E Minor, Chopin.

The fifth, on March 4:

Pupils' composition as follows:
 Symphony, E Flat Major (three movements), Willy Knüpfer.
 (Directed by the composer.)
 Three Songs with Piano, Otto Selberg.
 Suite, in Four Movements, for Orchestra, Thomas Crawford.
 Organ, Sonata, F Sharp Minor (first and third movements),
 Friedrich Lünemann.
 Symphony in C Minor (third and fourth movements), Alfred
 von Sponer.

On account of Herr Sitt's sudden illness Prof. Carl Reinecke di-
 rected this program without opportunity for a rehearsal.

The sixth, on March 8:

Organ, Toccata in F Major, Bach.
 Piano, Concerto, Op. 37, C Minor, Beethoven.
 Soprano Aria from "Tannhäuser," Wagner.
 Piano and Cello, Sonata in A Minor, Grieg.
 Contralto, Recitative and Aria from "Samson and Delilah,"
 Saint-Saens.
 Piano, Concerto, E Flat Major, Liszt.

The seventh, on March 11:

Organ, Sonata in E Flat Major, Rheinberger.
 Pupils' composition as follows:
 String Sextette, in C Major, Otto Wittenbecher.
 Piano, Prelude, Fugue and Etude, Sarah Wennerberg.
 Oboe and Piano, Sonata, A Minor, Siegfried Karg.
 Piano, Prelude and Fugue, Ruben Liljefors.
 Piano, Violin and Cello, Trio in D Minor, Clara Ludewig.

The eighth, on March 15:

Organ, Sonata in D Minor, Mendelssohn.
 Soprano, Recitative and Aria from Opera "Fidelio," Beethoven.
 Piano, Concerto, F Sharp Minor, Carl Reinecke.
 Violin, Concerto in Hungarian Style (one movement), Joachim.
 Soprano, Recitative and Aria from Opera "The Devil's Por-
 tion," Auber.
 Organ Sonata in D Minor (one movement), G. Merkel.
 Piano Concerto in F Minor, Chopin.

MINOR MENTION.

Mr. John C. Fillmore, the well-known musical writer, has lately been visiting in Milwaukee for the purpose of attending the annual reunion of the Society of Alumni of the Fillmore School of Music, which he conducted in Milwaukee for ten years or more. The Society of Alumni has maintained its organization and has carried out a systematic club work in study of music continuously ever since its organization, with great enthusiasm. Considering that the previous teacher has been living in California for three years, this speaks eloquently for the educational impulse received.

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A series of programs of piano recitals by the pupils of Mrs. J. D. Horton of Vincennes, Ind., shows a very gratifying standard of selections. At any rate, it is very creditable when individual pupils give an entire recital.

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At Pomona College, California, the graduating exercises of the School of Music, under the direction of Mr. J. C. Fillmore, covered a wide range of musical selections. Two fugues by Bach and a variety of selections by Chopin, Schumann, Liszt, Wagner, McDowell completed the course. The Pomona College Choral Union, under Prof. Fillmore's direction, gave a concert of miscellaneous selections, the principal choruses performed being from "Messiah," "St. Paul," "Creation" and "Naaman," and was brought to a close by the "Inflammatum" from Rossini's "Stabat Mater." There was a variety of old English glees also, the whole indicating a very satisfactory standard and range.

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At the Quincy Conservatory of Music, under the direction of Mr. Walter Spry, three graduating recitals were given by the piano pupils, the general range of which may be inferred from the following summary: Miss Anderson played Beethoven's Sonata, Op. 26, a Suite by Arne Oldberg, and Mendelssohn's Concerto in G minor. Miss Everly played Beethoven's Sonata Pathetique and other selections. Miss Herrick played the Beethoven Pastoral Sonata, the Chopin Polonaise in E flat, etc. It appears that there is also an orchestra connected with the conservatory which at the commencement concert played Handel's Largo and the Andante from Haydn's "Surprise Symphony." The orchestra is evidently in the early stages of its

again in autumn. The work of the orchestra has been exceptionally good and at the time of the Prüfung work it had a membership of about eighty well-trained players. The only engagement this orchestra filled as a body outside of the Conservatory was in Albert Halle in January. Here they assisted in a program for the benefit of the English Church and many persons remarked that the playing compared favorably with the playing of the professional orchestras which had visited Albert Halle during the season.

Martin Knutzen of Christiania has been added to the vocal faculty.

Prof. Dr. Oscar Paul, Conservatory lecturer on history of music and professor in the University of Leipzig, died on April 18. He also taught piano and theory at the Conservatory and had written several important works on music.

E. E. S.

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career, as the accompaniments to the Concertos were played on the piano. Mr. Spy is an excellent musician and undoubtedly will raise the standard as rapidly as possible.

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From the State Normal and Training School at Potsdam, N. Y., programs have been received showing a gratifying standard of in- at the graduating concert were Mozart's Concerto in C major, the Hummel Concerto in A minor, and selections of Chopin, Mendels- sohn, Moszkowski, and the Hiller Concerto in F sharp.

* * *

Very gratifying programs have been received from the Cedar Rap- ids College of Music, under the direction of Mr. William J. Hall. In a very long program such selections occur as "Loreley," by Seeling, the Rode Concerto for violin, a Concerto by De Beriot, etc.

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Very creditable work appears to be going on at Doane College in Nebraska, under the direction of Mr. W. Irving Andruss.

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At the meeting of the Indiana Music Teachers' Association, at Lafayette, June 28th to July 1st, the most important musical pro- grams were the recitals by Messrs. Godowsky and Emil Liebling, some highly appreciated solos for the piano by Mr. Oliver Willard Pierce, and some violin numbers by Mr. Hugh McGibbeney, includ- ing the Ernst "Othello" Fantasia, etc.

The public school discussions at this meeting appear to have been of unusual interest, comprising papers by Messrs. M. Z. Tinker, of Evansville, and Mr. W. T. Giffe, of Logansport.

* * *

The program of the annual concert of the Conservatory of Music at Scio, Ohio, took rather an unusual range, under the direction of Mr. S. Leonard Bell. The program opened with the chorus, "The Heavens Are Telling," by Haydn, sung by the Choral Society, num- bering twenty-four voices. This was followed by a Fantasia for two pianos, four hands, from "La Traviata," arranged by Alberti. The last number of the first part was a chorus by Donizetti ("Lucrezia"). The second part of the concert consisted of Costa's serenata, "The Dream," consisting of seven numbers, and this was followed by Liszt's second Rhapsody and by three songs. The third part of the program consisted of a cantata, "The Gipsy Girls," by Karl Merz, with tambourine and triangle accompaniment, in costume. The Scio Orchestra played four selections in the course of the evening, con- cerning which no information is given. From this and other pro-

grams that reach us it is evident that the next generation will see a very different state of things in the direction of orchestras.

* * *

A series of programs have been received of the commencement of Lima College, Ohio, showing an unusual variety of musical performance. The candidates for graduation upon the piano gave six recitals, programs of which cover the usual course of well instructed piano playing, ancient and modern writers being represented in fair degree; a few unusual numbers have to be noted, such, for instance, as the Thalberg arrangement of "Home Sweet Home" and Raff's "Cachoucha Caprice." Another unpleasantness pertaining to the attendance upon these concerts was the performance of part or the whole of Mr. Wilson G. Smith's "Thematic Octave Studies" at one of the concerts. These "Thematic Octave Studies" of Mr. Smith's are very well done, but they are very monotonous to hear.

The program of the commencement exercises is also rather unusual, beginning with Beethoven's "Fidello" Overture, for four hands for piano. The next exercise very properly was an invocation (object not stated), after which followed a mixed program of orations and readings and musical performance, too long to be given entire. For the comfort of those who have designed this program it may be stated that it would be impossible to design an artistic and effective program, including selected readings and original orations and piano pieces, as the trouble is that these things do not go well together, the reading gets one out of the mood for the music and vice-versa, so that the program finally has the character of a lot of unrelated fractions waiting for some one to reduce them to a common denominator.

* * *

A very interesting series of programs have been received from Beloit, Wis., where a very fine standard of music seems to be maintained under the direction of the well-known and experienced teacher, Mr. B. D. Allen. At one of these Miss Edna Briggs played the Bach-Liszt Fugue in A minor, and the Beethoven Sonata, Op. 109, and a variety of other pleasing pieces. Another of the programs shows a very admirable organ recital given by two of the pupils, and still another program given before the Schubert Club, Mr. W. W. Sleeper conducting, of the fine compositions of Mrs. H. H. A. Beach.

The Schumann Club seems to be doing very nice work, and to be bringing out a great deal of superior part-music. It appears also that a high standard is being maintained in church music in the college chapel; for example, on Good Friday there was a program given of Faure's "Crucifixion," upon the organ, followed by appropriate selections from Handel's "Messiah," solos and choruses. Other selections from the "Messiah" were given Easter Sunday morning, begin-

ning with "I know that my Redeemer liveth," and ending with the chorus "Worthy is the Lamb."

The piano recitals worth mention were those given by Miss Riggs, programs of which include the Bach Chromatic Fantasia and Fugue, the Beethoven Sonata, Op. 110, and a variety of other very interesting and important selections.

* * *

At the tenth annual commencement exercises of Des Moines Musical College, under the direction of Mr. M. L. Bartlett, there were four graduates upon the piano, three for voice and one post-graduate. Among the exhibition pieces were parts of Beethoven's first and third Concertos, Mendelssohn's Capriccio Brillante, Schumann's concert pieces, etc.

* * *

The organist who wishes to find out what compositions of all schools can be played on the organ for pleasure or remuneration will do well to procure a copy of the souvenir program of Mr. Frederic Archer's two hundred free organ recitals in Carnegie Hall in Pittsburg. The list of selections is particularly strong in the line of light and popular pieces, there being an enormous number of arrangements of piano pieces and other light movements. The stronger, and more serious compositions for the organ are not represented to anything like the same extent; for example, the organ works of Bach are represented by eleven compositions only, a very small number in view of the enormous number of recitals. The more difficult of the modern German compositions for the organ are entirely omitted, for instance, the works of Thiele and Rhineberger. Ritter and Merkel, however, are represented.

Mr. Archer is particularly fortunate in his own transcriptions; some of these have been published, and they are very musical works, although very difficult. The present list contains twenty pages of these transcriptions, numbering in the vicinity of four hundred pieces. The range of these recitals is something very remarkable in the history of organ playing.



FIRST WORK WITH PITCH.

BY MISS JULIA E. CRANE.

(Second Paper.)

When definite work in music reading should be begun depends upon many conditions. If the children enter the first year from a kindergarten or from a home where they have heard music, they already possess some musical vocabulary, and begin school music with a similar preparation to that which the home gives for reading. A child enters school with some four years of experience in talking, and six years of hearing English spoken. If during these same years he has heard some music every day, and has made his own childish attempts at imitating the sounds he heard, he may begin to learn to read music at once, with the same propriety that he learns to read words at this time.

But if he has heard little or no music, and has made no attempts at imitation, he is like a child without a vocabulary, and needs to sing that he may gain one, before any signs are presented to him. This parallel has led some to advocate a course of some three years of rote singing before any note singing is begun, forgetting that a child's experience at six years of age tells for something, and that the process which would have been all right at three years is not suitable at six.

In all country schools, first year classes contain those who have heard no music, those who have heard only Sunday school and church singing, and a few from musical homes. With such classes as these, the time required for rote singing before any notes are presented ranges from five to ten weeks. These classes have two lessons each day, one at the opening of the school, when rote songs only are sung, and one, later in the day, when the singing of the scale by rote is introduced in connection with the songs.

By our plan the song singing is continued as a part of the morning exercises during the entire nine years. Kindergarten songs, in the kindergarten; songs selected from

- "Songs and Games for Little Ones," Ditson.
- "Motion Songs" (Mabel Pray), D. C. Heath.
- "Stories in Song," Ditson.
- "Twilight Songs" (Marchant), Novello.
- "Rhymes and Tunes" (Mrs. Osgood), Ditson.

for the first year class. In the primary hall we gather the second, third, fourth and fifth year classes. Here we use many songs from the Rhymes and Tunes, Rebeck's Songs for Children, Saalsfield, N. Y.; Children's Souvenir Song Book, Tomlins; Novello Sacred Songs for Little Singers, Ward & Drummond, N. Y.; Child's Garden of Song, Tomlins; St. Nicholas Songs, Century Co., N. Y.

This last collection furnishes the more difficult songs, and those most delightful to the children. There is scarcely a poor song in the whole book, and the accompaniments are exquisite. In addition to these, such songs as "The Owl and the Pussy Cat," Ingraham; "The Farmer and the Pigeons," Taubert; "Away in a Manger," Anderson; "The Snowflake," Cowen, furnish us with real music which delights all who hear it, as well as the children who sing it.

Beginning with the sixth year, our International Hall contains all the remaining pupils through the ninth year. Here for the first time children are furnished with books for their morning exercise singing, and here they are capable of reading new songs with sufficient fluency not to interfere with a musical rendering. The books used in this work are "Songs of Worship for the Sunday School," Century Co.; "The Barcarolle," Ginn & Co., and "Cecilian Series No. IV.," Silver, Burdett & Co. In addition to these, "Codas" selected for special occasions give us excellent material at a very low rate.

As will be seen from this and the former paper, our ten minutes of singing during morning exercises have a very definite aim, and pupils come from this work not only with some thorough ear and voice training, but with good ideas of style and interpretation, and with a large repertoire of standard and classic songs.

Teachers whose work is in or near a large city may do what is impossible to us in the country through the assistance of artists who may be secured to sing or play for the children. I wish I could describe to you the real soul awakening I saw in the faces of our primary children when they heard an artistic rendering of Schubert's Lullaby upon the violin. They were familiar with the song and loved it; it was played for them with all simplicity and tenderness. No one present doubted the power of music, or the value of musical training, as he witnessed the spread of that divine contagion.

The singing of the scale by rote, although perhaps not as interesting to the teacher as song singing, may be made quite as interesting to the children. This is the foundation of all music reading, and should be begun with that thought in view. For the first few weeks

our regular music period, which is the second time in the day when we sing, is occupied entirely with rote work, but the definite practice of the scale gradually takes more and more time, until by the end of the first half year songs are no longer necessary in this ~~les-~~
~~strumental music as well as vocal. Among the numbers performed~~
son. We use them at first to relieve the strain upon the attention, as well as to continue the work of the morning in voice and ear training and the acquisition of a musical vocabulary.

From this point our talk will be concerning the work of this our second lesson each day, whose aim is to teach the reading of music. But I wish clearly to be understood that the other work is supposed to be going on all the time; and I should advocate for schools who could not spend a few minutes at the opening or closing of school with songs, that a part of the music period be devoted to them, or at least that songs be sung during the week on given days, if there is not time every day.

After singing the scale once or twice by imitation the hand signs are found valuable in the preparatory work for note reading. From the very beginning it is important that the habit of looking for a sign before singing should be cultivated. In reading music as in reading words, accuracy and rapidity depend upon the power to see far enough ahead of the note being read, so that there is no stopping to see what is coming, or singing of wrong notes from carelessness in seeing the right ones. During the first teaching of the scale, if when teachers use hand signs or pointing upon the fingers, they take pains that the children do not know what tone is called for until they see the sign, a proper foundation for reading will be laid. Many teachers say, "Sing do, re, mi, fa, sol," and then make the signs for these tones. There is no need for signs after this direction has been given, and making them only leads to carelessness in noting them when they are needed. Even while the scale is being taught consecutively, before any skips are given, the changes in going back and forth in the scale may be always unexpected. As soon as signs of any kind are presented, make this a rule without exception when using them: Make the sign being used the only hint of the tone required. This means not only that the teacher shall not sing with the class, but if she is pointing, that she shall not also name the syllables, or tell pupils in any way what they are to sing, so that they have only the one way, that of watching the pointer attentively, to know what tones are indicated. This may seem a trivial matter, but I consider it one of the most important rules in all music teaching. Its importance becomes more noticeable when the scale has been written, and the teacher begins to point to the notes. I have seen more inaccurate reading in the first grade, caused by bad pointing, than from any other one fault. Teachers who are inexperienced

seem to expect the class to be ready to sing at the same instant their pointer touches the notes. This is an impossibility, and the first lesson a teacher must learn is to move his pointer in such a way that pupils know exactly what is pointed before they make any attempt to sing. If care is taken in these simple points from the first, habits will be formed which will be of the highest value all through the work.

The first lessons in note singing, then, require first, that the children shall have been taught to sing the scale by imitation. Then that some simple sign be presented by which the children may be drilled until scale relations are familiar. The different signs which are used are hand signs, as used in the Tonic Sol Fa system; finger signs, ladder, numerals and the initial letters of the syllables. When classes sing the scale readily, very little of this work is necessary before the notes are presented. Any one of them is sufficient, and my choice is for the hand signs, for these admit of the teacher's facing the class. They are helpful, too, in suggesting the relations of the tones of the scale, and pupils who are deficient in the pitch sense seem to be helped by the moving of the hand before their eyes, higher if they are too low, or lower if they are too high.

When the first notes are shown, the scale in several keys may be written upon the board, if one has no chart containing them. The false idea that the key of C should be presented first is so rapidly losing ground that I do not need to make my protest against it. Scale relations are what we have been making familiar to the ear, now the representation of these relations in notes follows. To present one scale at a time is to give the impression that the tones of the scale are always represented in the same place, when it really should not matter where any one note is found. The point of vital interest should be: Having given No. 1 or do where are the other tones? In other words, it is quite as necessary that the eye should be taught to look for relations between the notes as that the ear should hear the relations between the tones; and it is as pernicious to teach by any plan which fixes No. 1 (do) in any given place on the staff, even for a short time, as to try to teach an absolute pitch for it.

For our first presentation of notes, then, we use the "Drill Chart and Modulator" of the Normal Course; the first page of Chart Series A, Natural Course, or similar scales written upon the board. We will suppose that we have before us a class which has had the preparation indicated, and for material, the scale of F, G, E and D are written upon the board. Teacher blows C pitch pipe and class takes the tone, calling it do. Teacher says, "Sing down to fa."

Pupils do so.

Teacher calls that do. Children do so.

Teacher, with long pointer in right hand, standing well to the

left of the board, points to the scale regularly, taking care to move pointer quickly in passing to a new note, but holding pointer at the note as long as she wishes the tone to be sustained.

Now she may point 1, 2, 3, 4, 5, 5, 4, 3, 2, 1; 8, 7, 6, 5, 4, 3, 2, 1, 8, 7, 6, 5—5, 6, 7, 8. After three or four exercises similar to these, teacher blows pitch pipe again and has children sing down to re and call that do. Then similar exercises may be pointed in the scale of D. So in the first ten-minute lesson pupils may sing in four or five different keys, as teacher directs with the pointer.

Teachers who feel doubtful of their ability to point correct exercises will find the most valuable assistance in the Galin-Paris-Cheve System, published in this country by John Zobanaky, Philadelphia, Pa.

The first book of this system contains a great number of simple exercises intended to be sung from the numerals. These are carefully graded and might be used either as the author intended or as suggestions for pointing upon the staff. Grade teachers who have much of the music work to do alone and who have had few musical advantages would be able to carry out the work indicated in this system with ease, providing only that they could sing the scale and recognize when it was sung correctly by others.

Teachers using the Normal Course will find help in pointing, on the number cards, which are published for teachers.

Those using the Natural Course will find the order of pointing suggested by the first exercise written upon the charts. Teachers not able to have the full series of charts will find all the exercises in the "Miniature Charts," which may be bought for twenty-five cents.

It seems needless for me to write out suggestions for drill work in this first representation of pitch; for the exercises required are almost innumerable, and are far better studied from some good charts and books than from any series of lessons possible to be written.

MUSIC

AN ILLUSTRATED MAGAZINE OF ART, SCIENCE AND
TECHNIC OF MUSIC.

"MUSIC AS MUSICIANS UNDERSTAND IT" **W.S.B. MATHEWS.**
EDITOR.

CONTENTS

Vol. XIV. - No. 5.

September, 1898.

FRONTISPIECE: Portrait of Corona Schroeter.	
The Original of Goethe's Iphigenia. By Elise J. Allen	441
Interview with Mrs. John Spencer Curwen	452
Musical Intelligence vs. Musical Taste. By Jean Moos	460
A Chat about Joseph Joachim. By Edith Lynwood Winn	466
Death of Prof. John C. Fillmore	472
The Hearing of a Song. By Walter J. Baltzell	478
Can Chopin Be Called a Classical Composer? By Miss Arrington .	483
EDITORIAL, BRIC-A-BRAC: The Æolian and Its Relation to a General Love of Music—A Glance into the Future— Women as Leaders of Orchestras—Multiplicity of Uses of the Æolian—Suggestions to Young Contributors— Child-Study and Primary Education—Differences of Method not Differences of Ideal	487
Chinese Musical Instruments. By Laura B. Starr	499
A Handsome Musical College	515
THINGS HERE AND THERE: London Letter, 519—Leipzig Notes, 523—New School of Methods, 524—English as She is Sung, 523—Dr. Edward Everett Hale on American Supremacy in Invention, 528.	
MINOR MENTION	530
PUBLIC SCHOOL MUSIC:	
The Song Element in Public School Music. By Caroline V. Smith	532
Questions and Answers, by Mrs. Emma Thomas	535
MUSICAL CLUBS: The Indianapolis Amateur Club, 538—Pro- gram of American Composers, 539.	
ANSWERS TO CORRESPONDENTS: Copyright Words—Tech- nics, etc.	543
REVIEWS AND NOTICES: Music for Children—New Music and Books	546

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As in most circles, so now in Corona's, Goethe's personality soon became the predominating power, but her adorers appear to have shown much good nature towards their confrère, for the latter relates that numbers of Corona's worshipers were accustomed to come to him and confidently beg his assistance when they wished to have a poem in Corona's honor anonymously published and distributed. And it is not difficult to imagine that Goethe sometimes celebrated the beautiful singer in sonnets immediately inspired within his own youthful and impetuous heart.

In 1768 Goethe left Leipzig and returned to Frankfort, but his youthful meeting with Corona Schroeter was destined to bear later and richer results.

Meanwhile, Corona found another ardent suitor in Johann Friedrich Reichardt, chiefly known to us as a composer of melodies to Goethe's songs. Reichardt came to Leipzig in the spring of 1771. Like Goethe, he came to enter the university, and like his patrician predecessor, he had a stately form, and a skin like milk and blood; and also like him, he delighted in conspicuous toilettes, and foppishly chose sky-blue and rose-tinted colors for the lining of his cloaks. He saw the beautiful singer, and conceived for her a passion that held absolute sway over him during his entire stay in Leipzig. Day after day he spent with her in her little pavilion in the Richter garden, and through the nights he composed songs to her, which she sang to him the next day, but Corona's friendship never went so far as to prompt her to sing these songs in public concerts. In Reichardt's diary we have a glimpse of the earnest influence which Corona's singing had upon him. He describes her manner in the master scenes of Hasse as matchless, and particularly in a grand scene which closes with the aria: "Rendetemi il mio ben, numi tiranni." "I can not hear this often enough," he writes, "and seldom does a day pass in which I have not begged her to sing it, but never once have I heard it from her without the deepest emotion. This exalted enjoyment has alone, perhaps, made me the artist that I have become."

Corona seems to have delighted in the soulfulness of Reich-

ardt's piano playing, but her heart made no response to his affection, and once, in the garden, when he impetuously attempted to snatch a kiss from her, she so haughtily and reprovingly repulsed him, "that," as he writes, "I never again allowed myself that boldness."

The unselfish devotion of this youthful worshiper showed itself in various Utopian plans. Corcna was at that time receiving an annual income of four hundred dollars for her appearance in public concerts, but she had always had an unconquerable aversion for these appearances in public, and knowing this, Reichardt determined to secure to her complete independence by obtaining from friends this annual amount and sending it to Corona anonymously.

This plan naturally failed of fulfilment, but destiny was already preparing for Corona a release from the dreaded obligation of public activity in Leipzig.

On the 7th of November, 1775, Goethe, who had completed his studies, and had already given to the world his impossible "Goetz von Berlichingen," and his "Sorrows of Werther," entered the court circle of Weimar. One writing of him at this period somewhat incoherently describes him as "a handsome youth, from the crown of his head to the soles of his feet strength and intellect, a heart full of feeling, a spirit with eagle-wings and full of fire."

Naturally this favored child of the muses became at once the central figure of the court circle, and the favorite of women. The fame of the private concert performances, and of the amateur theatricals, which formed the chief pastime of the Weimar court, is not yet dead. These entertainments were often given in the Tiefurt Park, or in the shade of the Ettesburg Forest, and the soul of them all was the artistic and pleasure-loving Duchess Amalie. But, Goethe said that there was yet lacking the true artistic power—the actress and the singer—who should bring the higher artistic dedication to the dilettante acting of the court ladies and of the cavaliers. He remembered Corona, and so effective was his description of her, that he was commissioned to go to Leipzig and to offer her the position of court singer to the Duchess-Mother of Weimar.

* * *

Again these two gifted beings stood face to face. Goethe was now no longer the handsome youthful student, bubbling over with lyrical enthusiasm, but the man of noble bearing, the poet whom all Germany was celebrating. Corona was in the perfection of womanly beauty, "her physique was perfect, her eyes more deep and brown, her mouth was amiable and lovely, her skin had a faint, dark glow, and her features were animated and illumined by a lofty spirituality." The muses seem to have lavished upon her every gift in their keeping. She painted, sang, played, was very learned in the theory of music, and declaimed with peculiar power and elegance. "She, like a flower, opens to the world!" Goethe once wrote of her. And again: "—— gently awed, you feel in her combined, all that is ideal in an artist's mind." The Duke Karl August said of her: "She is marble-beautiful, but marble-cold."

That this rarely gifted and wondrously beautiful woman should make a deep impression upon the susceptible Goethe was inevitable. In November, 1776, in obedience to the summons of the Duchess-Mother, Corona entered Weimar. From the day of her arrival, she became a controlling influence in the poet's life, and during five years was the object of his most devoted and passionate love. Everything, indeed, conspired to bring about this result, for besides their own personal external and spiritual adaptation to each other, there was the unceasing poetical and artistic activity which pervaded the social, and even the civic life of Weimar, and in this activity Goethe and Corona were always foremost; and a no less potent factor in drawing together these two receptive and sensitive natures, existed in the romantic beauty of Weimar itself, and of its surroundings. When the artists wearied of the "City of the Muses," there were its lovely, peaceful valley of the Ilm, its beautiful park and garden at Belvedere, and its near suburb of Ilmenaw, to lure them into rural pleasure-makings, or into reactionary idleness. Ilmenaw had always been to the Duke, and to Goethe, a favorite plate of resort, and in a pavilion on the Kikelhahn, a hill near Ilmenaw, Goethe once wrote in pencil an impromptu, which a translator has paraphrased:

"Hushed now is every wild bird's lay
 In the day's calm close;
 The trees are all asleep; how still
 Is the light green leaf on the topmost spray,
 And list as you will, you hear not a trill
 In the woodland lone.
 O wait, my soul! and soon, repose
 Like this will be your own."

And amid the beauty and the stillness of their favorite haunts, the pulses of the two nature-loving artists well might learn to beat in rhythm to all the high and noble possibilities that each knew existed in the other.

But, in Goethe's affection, Corona had a rival whose character was of quite different fibre, but whose attractions were no less powerful than her own. And, as a German writer has truly said: "If one thing more than another is characteristic of the Weimar genius-epoch, it is this dual love of its most celebrated representative." Goethe has revealed in his diary how entirely he divided his time and his heart between Frau von Stein and Corona Schroeter. It is evident, however, that he sometimes found this diversion of affection to be very inconvenient, and that he was occasionally aroused by it to an uncomfortable self-consciousness; yet, nevertheless, he seems continually to have abandoned himself anew to the double spell which the elegant and gracious court-lady and the enchanting artiste exercised over him.

Frau von Stein was the wife of the Grand Master of Horse at the Court of Weimar; she was seven years older than Goethe, and when the latter came to Weimar she was already the mother of seven children. The poet was first attracted to her by her liberal-mindedness, and by her exceptional knowledge of the world, but still more, perhaps, by her gracious recognition of himself. In appearance she was graceful and captivating; she had brilliant, intellectual eyes, and in her countenance were blended a peculiar frankness and a gentle earnestness. Her taste, her tact, her external elegance, her pliancy of form, and her self-possession, all appealed to the fastidious taste of the young patrician. As she could sing, and draw, and had for poetry a love as intelligent as it was sincere,

she appealed equally to the artistic side of his nature, and soon he had initiated her into the innermost recesses of his literary being. Frau von Stein was liberal-minded, but she was equally firm of will, and by this very poise she was enabled to gain an influence over Goethe's passionate nature which lasted uninterruptedly during ten years. The relation did not, however, remain within the limits of intellectual intercourse; it had the charm of a forbidden happiness, which the worldly-wise woman well knew how skillfully to veil, but which drew its thrall ever more subtly about Goethe.

About the time that Corona came to Weimar, Goethe's love for Frau von Stein was yet in its dawning, and he did not disguise from her the profound impression which the singer made upon him, although he sought to soften his confession by flatteries for the beauty and the superior intellect of his Weimar-muse. From Leipzig he wrote: "The Schroeter is an angel—if God would only let such a wife fall to my lot, that I might be able to leave you in peace—but she is not enough like you." At another time he wrote: "I am at the Schroeter's—a noble creature in her way—ah, if she could be with you but half a year! Best of women, what might you not make of her!" But Goethe misapprehended Frau von Stein when he wrote to her in this wise: "Thou only one, what happiness might be wished for me, if I could but have something dearer to me than thou art!" This worldly-wise court-woman could be satisfied only with exclusive devotion, and in the beautiful Corona, now settled in Weimar, she beheld a formidable rival. Goethe was compelled to reassure her, and some days afterwards he wrote from Leipzig: "Beloved woman: Your letter has somewhat depressed me. If I could only understand the deep distrust which your soul has of itself * * * I shall come soon. But I can not tear myself away from the Schroeter."

In these letters there appears to be either puerile weakness, and vacillation, or the deliberate intention of an arrogant lover to torture one already doubtful, and partly beloved.

Corona was most cordially received in Weimar. She sang in several concerts, and attended the mask-balls, where,

Goethe writes in his diary, she "always appeared enchanting." At the balls it was Frau von Stein that wore Goethe's ribbon; nevertheless, she made no secret of her jealousy. Meanwhile, the rehearsals at the amateur theater were bringing Corona and the poet ever into more intimate relations. If Goethe played the lover, all the ladies that had parts in the play laid all kinds of traps to play with him the part of the one beloved; but, whatever the character of the play, the role of the heroine was given as a matter of course to Corona; and in the brilliant concerts she far outshone all other participants.

The repertoire of the ducal private theater was not extensive, and material for very high representation was lacking, moreover, at that period, the dramatic muse of the Germans was yet little more than a fledgling. Goethe was already famous, but he himself regarded the stage compositions which he wove into the Weimar court-pastimes, and love-makings, as wholly ephemeral and occasional employment. But these dramatic limitations did not affect the enthusiasm of the noble players, who constituted a public which also took part in all the performances, and were practically interested in all that went on behind the curtain; each had a voice in the decision of scenery, impersonations, decorations, and musical accompaniments, and, in turn, each played the role that was allotted to him. Through everything, Goethe's versatile genius was the inspiring and predominating element, and the more active his productivity, so much the more intimate became the relations between himself and Corona. The companionship in the rehearsals was often followed by an evening in Corona's home, in her "dear little garden" beside the Ilm, in the little old house, the repairing of which Goethe himself had superintended. In this "small, cozy nest," "Crone," sometimes with her lady companion, sometimes without her, passed the whole day long with Goethe, often until the evening, with its splendor of stars and of moonlight, had closed about them. Once Goethe made a sketch of her, which yet remains in his collection. In the winter the two skated together on the ice, and once they journeyed together to Ilmenau, and far out into the country. In the grotto within the park, on the opposite

side of the Ilm, they were often joined by the Duke. Wieland once fell in with this "singularly-artistic and charmingly-wild" grotto party, and thus he writes of it: "In the grotto we met Goethe in company with the beautiful Schroeter, who, in the infinitely-attic elegance of her whole form, as in the simple, but yet endlessly-elaborate, and insidious costume, looked like the nymph of this lovely region of rocks." Another time, Wieland describes "the Duke, Goethe and the Schroeter amusing themselves there publicly beneath God's heaven, and in the eyes of all the creatures that pass that way from morning until night."

Goethe was, indeed, living now a dual existence, and he used much finesse in his effort to soothe the wounded Frau von Stein. But this sharp-sighted woman was not to be deceived; with chagrin and resentment she realized that she was being compelled to share with another her dominion over the poet's heart. In the beginning she once entertained the Duke, Goethe and Corona as guests, but soon afterwards she appears to have relinquished all personal relations with the artiste. In the spring of 1777 she made a so unmistakable display of her jealousy that Goethe wrote to her: "I can do nothing but love you in silence. Your conduct in the other matters which torture me so strangely oppresses my soul that I must strive to tear myself loose." And ever and ever again he must reassure her. In October, 1777, he wrote to her: "Why the chief ingredient of your thought lately is doubt and unbelief I can not conceive. This, however, is certainly true, that by your suspicion you can banish from you one that keeps not a steadfast hold upon faith and love." It is plain that, in matters of the affections, the writer of these letters was a poor casuist.

Goethe had always been keenly conscious that Corona's noble figure and lofty bearing, and her gift for plastic impersonation, could not find adequate expression and development in the insignificant operas and sentimental posings of the amateur theater. In order to give her an opportunity for grand and noble declamation he had already written for her his mono-drama, "Proserpina." Now, confessedly for Frau von

Stein, he composed "Iphigenia," and doubtless that lady gave to the play much of its intellectual individuality, but it was Corona's noble form, and serious grace, that hovered before the poet's vision as the external image of the youthful priestess, and at its first performance Corona impersonated this character with singular power and fidelity. Goethe took the part of Orestes, while Thoas and Pylades were represented respectively by von Knebel and the Duke Karl August. Afterwards, when the phantom play, "Minerva's Birth, Life and Deeds," was performed in the Tiefurt Park, Corona, enveloped only in light gauze, and wondrously beautiful, emerged from the head of the god and encircled with a wreath the name of Goethe, which gleamed in the clouds. Corona also had the honor of being the first to sing Goethe's "Erl Koenig" when the drama "Die Fischerin" was performed in the open air, on the banks of the Ilm.

The triumph of "Iphigenia" threw around the poet and the artiste a bond which appeared to be most threatening to Frau von Stein, and perceiving this, that gracious and gifted, but ever-alert woman seems to have shaken off every reserve, in order to lead Goethe back to her in undivided allegiance. In the year 1781 their affection appears to have reached a degree of intensity until then unknown to either. Into Corona's life Goethe's love had brought splendor and success, but from now on the singer retired ever more and more into the shadow. In 1783 the amateur theater ceased to exist, and Corona never again appeared upon the stage. She remained in Weimar as the court singer, devoted herself to music and to painting, and educated pupils for the stage. Schiller, who became acquainted with her in 1787, says that she must have been wondrously beautiful, and later he writes appreciatively of her naturalness, and of her power of declamation, and says that between her and himself there existed a sincere friendship. The most important of Corona's pupils was the early-deceased Amalie Neumann, celebrated by Goethe in his "Euphrosyne."

After a few years Corona became a prey to consumption and retired to the lonely mountain town of Ilmenau, from which she occasionally visited Weimar, and delighted the

courtly guests by her singing, or her declamations at their drawing room entertainments. On the 28th of August she died and was buried in solitude. Only the porter accompanied the coffin.*

At the brilliant triumph of "Iphigenia" in Weimar, Corona, as Goethe's chosen priestess, had uttered with singular dignity and sweetness of resignation the invocation which he had written for her:

Deliver me, whom thou hast saved from death,
Now from this second death—my lonely life!

Nothing has remained to reveal the effect upon Corona of Goethe's disloyalty, and whether these words ever recurred to her with prophetic significance in her solitude in Ilmenaw, none can tell.

Goethe, in his diary, dedicated to her a cool and sorrowless so-called lament. Long before he had wound for her, as Duke Karl August said, "an immortal wreath" in his beautiful poem, "The Death of Miedung":

"Ihr Frauen, Platz! Weicht einen kleinen Schritt!
Seht, wer da kommt und festlich naeher tritt!
Sie ist es selbst, die Gute fehlt uns nie;
Wir sind erhoert—die Musen senden sie.
Ihr kennt sie wohl; sie ist's, die stets gefaellt;
Als eine Blume zeigt sie sich der Welt.
Zum Muster wuchs das schoene Bild empor,
Vollendet nun; sie ist's und stellt es vor,
Es goennte ihr die Musen jede Gunst,
Und die Natur erschuf in ihr die Kunst.
So haeufft sie willig jeden Reiz auf sich,
Und selbst dein Name ziert, Corona dich.
Sie tritt herbei. Seht sie gefallig steh'n!
Nur absichtlos, doch wie mit Absicht schoen,
Und hoeherstaut seht ihr an ihr vereint
Ein Ideal, des Kuenstlern nur erscheint."

Thus has he described the woman whom he deserted for the worldly-wise, deliberate court-lady, the faithless wife and mother. Goethe might turn upon himself with his own words in "Iphigenia": "A will above my own hath bound me fast."

ELISE J. ALLEN.

(Adapted from the German.)

*In many cities of South Germany (and probably also in North Germany) there is a law prohibiting the attendance of women at funerals.

INTERVIEW WITH MRS. JOHN SPENCER CURWEN.

BY MRS. CROSBY ADAMS.

Quaint are many of the houses skirting Hampstead Heath, where we found Mrs. Curwen. Healthy and happy indeed should be the people who live on this highest part of Greater London. On holidays as many as a hundred thousand people congregate here, mostly poor, and count it their greatest pleasure to spend a day on 'appy 'ampstead 'eath. It is the home of artists, novelists, musicians and others noted for plain living and high thinking. We await Mrs. Curwen's arrival in her study at Frogna Gardens. This is evidently not the home of people of leisure; books with a purpose crowd the shelves rather than the latest novels, manuscript and musical works are more plentiful than curios. Here is Mrs. Curwen, and we follow her and enjoy her pleasant chat and a cup of tea. We learn something of her aims and work, but let us first inquire about her early life.

"I was born," she says, "in the country, where the people are supposed to have more wit than wisdom, and was trained at the Royal Irish Academy of Music. Mrs. Joseph Robinson, the wife of the leading professor there, gave me many useful hints. Some of her professional pupils, of whom I was one, had the opportunity of coaching her private pupils, and as she always went over the music for these lessons with us, we got her views upon many points of teaching. Having completed my course of training, I received the usual diploma. I taught music for many years before I was married. I was generally successful, and obtained good results, but might have got them with much less labor to myself and pupils and in much less time if I had better understood the art of teaching. I only really learnt that when I came into contact with the Tonic Sol-fa method. The founder of that method was the late John Curwen, the father of my husband, who continues his work."

“What part of that work has interested you most?” we ask Mrs. Curwen, who is now busy with her needle.

“As the wife of the president of the Tonic Sol-fa College, I have naturally watched the progress of our musical movement in all its aspects. As a pianist, I saw that teachers of the pianoforte as a rule lacked the educational method and enthusiasm that possessed the Tonic Sol-fa teachers of singing, and my aim has been to make pianoforte teaching logical and intelligent, to apply to pianoforte teaching the same principles that are applied to the teaching of more ordinary subjects, principles which are now accepted by educationists as the basis of all teaching. As a rule, music teachers are too busy and hard working to investigate such matters, and I have tried to do for them what Mr. Curwen did for his students. John Curwen took principles and founded on them a plan of practice which might be followed even by very second-rate teachers without detriment to the pupil. It may be objected that this planning for the teacher may result in mechanical work, but a large percentage of music teachers will always be machines, and must have some controlling hand to keep them working. I do, however, aim at training the teacher’s intelligence in the normal classes, where the principles are put into practice. Do not suppose that nobody knows how to teach in England; there is an *embarras de richesse* of good teachers, but they are at the top of the profession, and only know how to deal with advanced students. To deal with beginners is another matter. It is true that scientific teaching is needed. My aim is to show how small children may be interested in music, how the music lesson may be made attractive instead of being presented in its usual repulsiveness, and my plan is to arrange a regular series of lessons from the first time that the child sits down to the piano. The publication of these lessons has been a great success. Other instruction books have the same object, but they profess to deal with the pupil directly, whereas my book deals with the pupil through the teacher. The book is addressed to the teacher (‘The Teacher’s Guide’) and the material (the ‘Steps’ of ‘The Child Pianist’) is given separately for the pupil’s use.

The pupil does not see any of the hints necessary for the teacher. Having all the facts put in their logical order, **saves** the teacher's time and keeps up the pupil's interest. I have also in view the writing of another book which will go **more** fully into principles. Having shown the teachers the 'how' in my present book, I want to show them the 'why'. Now that I have excited interest, they will welcome more help. The book will follow the principles of psychology and of Tonic Sol-fa, which is founded on psychological laws, as all good teaching must be. Teachers usually learn their work by **ex-**perimenting on pupils, and as soon as they know how to **teach** the beginner, they step up in the profession, and **leave him** to another set of tyros. If young teachers are trained from the first on a consistent and thorough method, this injury to pupils will cease. Questions of technique are quite as **serious** as questions of method; but books about technique by **promi-**nent professors are numerous. I have, therefore, not yet **ap-**proached the subject in my writings, but I find that I shall after all have to teach a little about it."

"How do you arrange your lessons?"

"If the visiting teacher can only give a lesson once a **week**, she gives a lesson of an hour in the presence of the **mother** or **governess**. The mother thus knows exactly what the **child** has to do before the next lesson, and superintends the **very** short daily 'practice.' The long 'lesson' is divided into **eight** exercises so that the topic is constantly changed, the **result** being that the children do not tire, but usually want **more**. Children often say in a disappointed tone, 'Miss ———, **is** it over?' A little boy whom I have just seen says, 'I like my practice, but I don't like anything so well as my **music lesson**.' Daily supervision is absolutely necessary because of the **con-**stant appeal to the ear to verify every fact, whether of **time** or **pitch**. Pianoforte teaching is usually an appeal to the **eye**, an observation of the geography of the keyboard. **With re-**gard to time, which is a purely mental science, children **gen-**erally have very hazy ideas, and to teach them to **read time** is the teacher's chief difficulty. In my method, which **consists** of two 'grades,' with subdivisions into 'steps,' the **theory of**

the first grade is nearly all time theory. The locality of the notes is also taught, of course, but the chief difficulty is to develop the sense of time and rhythm. Again, all the recreative music during the first grade is in duet form (for teacher and pupil) because it is easier to play one part with two hands than to play two parts, however easy, independently. One must take the easiest thing first, and the child keeps to unison playing until certain time difficulties are grasped. Every new development of time, at all events, is first illustrated in the pupil's part of the duets for teacher and pupil."

"Have not you some devices for teaching time?"

"I have adopted the French time-names. The pulse is treated as the central fact in time, and every divided pulse is represented by a word which gives the rhythm by its pater, thus TAA is an undivided pulse, ta-té represents half-pulses, and so on. For a long time I take the crotchet as the pulse sign and do not change it until the child has got a pretty firm grasp of the subject of time and rhythm. The difficulties which children find in reading time are mainly owing to its being presented to them arithmetically and not rhythmically. Any child may be taught that one semi-breve equals two minims or four crotchets, and so on up to thirty-two demisemi-quavers; but the same child, when confronted with a mixture of these notes in a simple melody, will fail to grasp the time, though he may be able to explain the relative value of every note and dot. And yet these children will march in time, and the little feet will dance when the organ-man comes round, showing that these supposed dull children have what is commonly called 'an ear for time.' Why is it? Simply because time in music is rhythm, and not arithmetic. How does the advanced musician read? He does not consciously count. The various time-forms travel through the eye to the brain, conveying with them a sense of their rhythm, which is translated by the fingers into sound without a conscious mental effort. Now the time-names teach rhythm. They appeal to something within the child which is associated with music, and they establish the necessary connection between the time

sign and its sound, a connection which cannot be established by mere arithmetic."

"How do you try to conquer the difficulties of sight-reading?"

"The thing which most hinders sight-reading is the habit of looking down at the hands. The child is able to keep the eyes on the music, if music is provided in the very earliest stages that moves from one note to the next note of the scale, and the tunes are kept within the compass of the five-finger exercises. The ingenuity of my collaborateur, Mr. John Kinross, is remarkable in varying the interest within those limits. This is especially noticeable in the bass, the most difficult part for the composer of a five-finger tune. When the child can read seconds with simple time forms, the intervals of the third, fourth and fifth are introduced."

"Have you not some plan by which children learn to write down tunes that they hear?"

"Yes. This I recommend to be done by the Tonic Sol-fa notation during the first grade, and applying the knowledge to the staff notation afterwards. I am very strongly of opinion that the Tonic Sol-fa teaching ought to go on all along the line, side by side with all the other music teaching, because it gives the best foundation and explains so many apparent difficulties in music."

"You have not spoken of your second grade."

"In the second grade there are higher developments of time, and the subject of key is approached along with the study of the scale, scale-playing, chord building, and transposition. I think transposition is not usually begun early enough. It is not required until the higher examinations are prepared for. Students do not think of it until they are sixteen or seventeen years of age, and then they plunge into sonatas or four-part compositions. They are not led up to it. I begin the moment a child can transpose the scale from key C to key G. The child transpose the melody of a simple chant, after each scale in the daily practice, by and by adding the bass (playing those outside parts only), and when he knows enough about chords, filling them up. Scale-building teaches key-

relationship, and the child makes up the scales himself, working first by over-fifths and then by under-fifths. My invention called the "Scalometer" is sometimes used. No mechanical appliance, however, will teach music in itself. The "Scalometer" merely helps a child to verify his building up of the scale, and it interests small children, but the final appeal must be to the ear. No exercise is complete until it has been played."

"Is it not desirable to get exercises written by the children?"

"My small pupils have home work to do in writing from the earliest stages. Writing fixes knowledge. Besides, everybody ought to be able to write music. The ordinary amateur MS. writer is very feeble. He tries to imitate print, and laboriously makes holes in the paper and fills them up with ink."

"Do you include any other theoretical work in the system?"

"I teach musical form from the beginning. I think it ought to come before harmony, because in the first place even the simplest little tune has rhythmical and melodic imitations. By finding out the natural breathing places in these tunes, the children form the habit of phrasing naturally, and by and bye they analyze the keys and other matters. Another reason for teaching form first is that for ordinary folk who do not go deeply into any study, a little knowledge of form is of more use than a little knowledge of harmony. They find this especially in listening to music, while in memorizing a piece a knowledge of form is invaluable."

"Don't you find that many unnecessary things are taught little pianists at first?"

"Many things I omit that others include. Neither time signatures nor key signatures are taught at first. A member of my little string band, which meets in this house, was recently much puzzled by a printer's error in a time signature in a way that could not happen with a 'child pianist' pupil, who is taught to analyze time. Of all the facts that we have to teach in relation to time, the signatures come last in educational order. While we have the crotchet for the pulse

sign, we do not need time signatures, and if the crotchet were always the pulse sign we should never need them. The need arises with the change of pulse-sign, and that is the time to teach them. Key signatures, too, are unnecessary while the pupil is playing five-finger pieces, for at that stage various keys may be employed without any black notes. If the key signature is put in, the teacher must either say dogmatically 'so many sharps or flats,' or teach the subject of scales before a child should play a scale. All the masters of technique are of opinion that scale-playing is begun too soon, and that the early hand-training ought to be begun in the five-finger position. But though the notation of keys is not taught at the beginning, the feeling for key is very carefully cultivated. It is enough for the little beginner to feel whether he is in a 'Doh key' or a 'Lah key,' i. e., a major or a minor key. What major and minor really mean must be left for a later stage."

"Have you any examinations?"

"The first grade is divided into four steps, and there is a little examination conducted by the teacher at the end of each step, for the purpose of testing the thoroughness of her own work at every point. Their value depends upon the teacher's thoroughness, and that value is tested when the child comes up to the appointed examiner for one of the grade examinations."

"How are your teachers and examiners trained?"

"I have in Miss Scott Gardner an able professor, who has a course of training for teachers constantly in progress. I visit her classes and conduct the examinations. She sends me the outline lessons written by the students. The year's course consists of working through the 'Teacher's Guides' with Miss Gardner, writing outline lessons on various topics, giving a lesson in class from time to time, and being criticised by the other students and by the teacher, just as in normal classes in ordinary subjects. A fair number of young teachers have been through these courses and are carrying out my principles. We do not profess to teach musicianship in these teachers' classes; we only teach method. Musical knowledge and technique are requisite beforehand."

"Have you heard any objections to your method?"

“Teachers whose sole aim is to get pieces played sometimes assert that it is a slow method, and I admit it, but with a reservation. I try to develop all sides of the subject, and it is very many-sided. If a child is to be made independent, every element of sight-reading must be treated separately, and in the long run the method is not slow, because the children learn to be musicians independent of crutches, and when they reach twelve or thirteen years of age they learn their pieces with much more rapidity and intelligence than they could do by the ordinary way. I do not seek merely to make piano-forte players; that is a means rather than an end, but to make musicians. Technical facility is not given to everybody, however hard they practice, but the musicianly playing of a simple piece is always a pleasure, and almost everybody can attain to that if they have the right sort of training. On these lines I teach my own children. They are not geniuses, but so far as they go they know their work thoroughly, and they have a foundation on which they can build in the future. It has been truly said that ‘it is more important from an intellectual point of view that art should be understood by the many than that it should be dexterously practiced by the few.’”

“Will you not say something about your public engagements?”

“I am a member of the Council of the Froebel Society, and also belong to the Teachers’ Guild of Great Britain. I am also a member of the Incorporated Society of Musicians. I am also a member of the Parents’ National Education Union, and have written several articles for their ‘Review.’”

MUSICAL INTELLIGENCE VERSUS MUSICAL INSTINCT.

BY JEAN MOOS.

Music, it is pretty generally agreed, is par excellence the language of the emotions. Musical talent, therefore, if it be of the executive order, consists largely in a capacity to reproduce through the medium of one's chosen instrument the finer emotional shades by which the player is stirred. If it be of the receptive order it implies such emotional susceptibility as enables the hearer to appreciate the more delicate nuances of feeling as they come to expression in musical compositions artistically rendered. Musical talent, hence, by its very nature is instinctive. What is felt as beautiful is not the result of a conscious rational process of weighing off different alternatives against each other, and then deliberately determining which of these alternatives has that peculiar quality which we call beauty. It is a vague, lightning-like insight, and intuitive grasping of the right idea and the right way of conveying it, in which intelligence seems to play no part.

If this be really true, and the whole truth, the educational influences that can be brought to bear on the pupil must certainly be exceedingly scant. To furnish to the pupil musical works of high intrinsic worth, perhaps to play them to him, this would be about all that under these circumstances the teacher could do for the young mind that is committed to his care, after he has imparted the rudiments of music and administered the regular course of technical training. For the musical sense, if of this instinctive order, is as such beyond the reach of external influences and must be left to unfold itself according to its own inner law. And where no such musical sense is present, not even in a rudimentary state—and how many of the musically poor in spirit does not the teacher meet in his daily work--the instructor would be perfectly justified to submissively lay down his hands in an inac-

tivity begotten by despair, for the impossible could not reasonably be expected of him, although saying this is far from asserting that it never is expected.

That, however, the pupil's musical nature can be influenced by rational means in more or less direct ways is, I take it, just as generally accepted a fact as that the musical sense in its essence is largely instinctive. Hence, although instinct and intelligence are commonly taken to be opposed to each other in their nature, there must yet, paradoxical as it may sound, be a common meeting ground of the two; the musical instinct, in other words, must in some way or other be capable of being affected for good or for bad by things that appeal to the intelligence. And if this be true the musical capacity of a student's mind, if left to itself, not only fails to develop itself to the utmost fullness, but becomes positively stunted in its growth if any of the means for fully realizing its possibilities are withheld from it. And where apparently the musical sense is missing it is nothing but reasonable to infer that that which stimulates the growth of a faculty must be at least favorable to create a faculty where it is absent, or rather, to waken it into active life where it is merely so feeble as to escape detection. For every teacher that has tilled the musical soil for any length of time must own to himself that what sometimes appears as but an unseemly weed under the proper care has often grown into a fine plant.

It is particularly of one means for furthering musical growth that I wish to speak here somewhat in detail, because this part of a musical education, despite its eminently practical value, has been, and is yet, more thoroughly neglected, almost ignored, than any other field of musical culture. I am referring, namely, to the Study of Musical Form. Most of the other instrumentalities for reaching the pupil's deeper musical sense by the indirect route of his intelligence, as Musical History, Harmony, and even Contrapuntal Studies, have fared much better at the hands of the teacher than the subject of musical form, which is still occupying the unenviable position of a step-child, that receives a surprisingly small portion of his attention, and that little grudgingly.

And yet, important as are these other branches of musical theory and literature—and their educational value can scarcely be overestimated—the study of musical form, with the possible exception, perhaps, of harmony, if taught with a view to kindle the harmonic perception, and not as a species of applied mathematics, the study of the structure of music surpasses them all in the directness and the practical nature of the results that may be obtained through it. For, surely, if it would do nothing else but bring order into the confusing swarm of pieces appearing under different names, and afford a deeper insight into their inner structure, every effort involved in its pursuit would be more than repaid. And in point of the interest which the study invariably elicits from the pupil, it is vastly superior to every other of the theoretical branches. For just imagine the delight which every young art disciple must take in being introduced into the very workshop of the composer, to witness how, under the warmth of his genius, the merest fragment of melody expands into the melodic phrase, and the more extended finished melody; how different melodies crystallize into larger melodic groups, and how these are welded together into still larger and more complete wholes, until at last we have before us the fully developed, well-rounded musical composition.

And it is by no means necessary to restrict the study to a selected few, who, it may be, are ambitious enough to suppose themselves afflicted by what they consider an irresistible impulse to create art works of their own. Nor is a high degree of technical proficiency required to derive profit from the study. Even those less advanced in executive ability, and those who can give but little time to music and yet take a deeper interest in it, may by its means gain a clearer insight into the more complicated works of the great tone poets which they cannot, perhaps, themselves perform. And to defer the work in form until the latter part of the course of instruction is to deprive the pupil of one of the most fruitful incentives to intelligent study. Because, save the frequent hearing of good works, it is undoubtedly the most effective quickener of the musical perceptive power that is within reach of

the teacher, and especially in the case of intelligent, but otherwise not particularly musical pupils, often the only efficient means to rouse into activity the slumbering faculties.

Besides, it is the surest means whereby to attain a clear, intelligent style of musical phrasing, what one might call living phrasing; that is to say, an emphasizing of vital melodic points, a grouping together of what belongs together, and separating of what should be separated, that springs not merely from mechanical drill, or from printed prescription, but from a living understanding of the inner coherence and due proportion of parts. And to reach this point, every one will confess, is a just cause for pride on the part of the teacher as well as that of the pupil.

But not only that. A knowledge of the structure of a piece goes necessarily hand in hand with a realization of the relative importance of its several parts and division. The player thus is able to get a wider view over his subject matter; he acquires the habit of looking through the mental fog that is so exceedingly liable to gather about him as he plays, that follows him step for step, and hides from moment to moment all that lies outside of the measure with which he is occupied. And, "forewarned is forearmed," as the proverb has it. He will not throw away all the physical effort or strength of which he is capable on an important subsidiary phrase if he knows the main theme will presently be ushered in; nor will he degrade a middle or lower part to a mere accompaniment when he knows that it contains one of the leading ideas of the work which he performs. A wide, comprehensive view over a whole selection that enables the player to have present in his mind the picture of one thing while he plays another, will give his performance that broad sweep, and that repose which is most effectual in checking that current sickly fitfulness which only too often turns a performance into a mere caricature.

And then, we must not lose sight of the inestimable value wherewith a study must be credited that teaches the fine art of listening; an art not too often possessed by any means. Hearing a musical composition and listening intelligently to it are two very different things. In one case we receive passive-

ly a mass of oncrowding impressions, vague, incoherent and undigested. In the other the mind is alert, active, now peering ahead to divine what is coming, or ought to come; now looking back, endeavoring to trace the connecting thread between what has just disappeared and what at the instant is before it, all the while appropriating, adding to itself all the salient features of the rapidly shifting musical scenery. And where not even the faintest hint as to the nature of this unending kaleidoscopic process assists the mind in assimilating the wealth of material that is offered to it in such quick succession, the faculties, unable to cope with the overwhelming flood of incoming ideas, soon flag, and instead of musical enjoyment all we receive is musical boredom. If, on the other side, we have through the study of the inner structure of music, cultivated and quickened our musical perception, and have stored away in our minds as the result of diligent study an outline, however imperfect, of the chief musical forms, the incoming ideas receive all a ready welcome, are assigned to their places with ease, and become at once part and parcel of our musical being. To become a listener, then, and not a mere hearer, is a prize not only worth having, but a prize within the reach of all who earnestly and intelligently strive after it.

Some few enthusiasts raise the cry that analysis, the cold-blooded dissection of a beautiful musical composition under the keen-edged knife of the intellect, destroys the beauty of an art that is pre-eminently the language of the emotions. Yet it is very probable that the very same enthusiasts would demur if somebody else were to assert that music is an art that presupposes no intelligence, which in fact thrives best when intelligence is relegated to the farthest back seat. A mere uncontrolled swelting in passions set loose by music is neither a higher, nor a more dignified or lastingly beneficial mental attitude than that state in which the hearer not only feels, but also understands, where emotion and intellect mutually balance one another; where he becomes not the abject, unreasoning slave of the composer, but his understanding, confidential companion, whose momentary feeling of love and grate-

fulness is not only not stifled by the fact that he thinks, but heightened by his profound admiration of the composer's consummate mastery over his recondite material. All of the works of Bach, for instance, and many of the greatest creations of Beethoven and later composers, must forever remain a sealed book to those who invoke as the sole requisite for musical appreciation musical instinct. For the beauties of many of these works are in a large measure structural. Not that such works possess no emotional significance. No musical composition that fails to appeal to the feelings can be seriously considered as a real art work, and in every art work worthy of this title there is much that no rational explanation is able to reveal to those not endowed with that specifically musical sense which divines beauties far beyond the ken of the most searching analysis. But the structural aspects in all polyphonic and in much homophonic music are so predominant that only by the aid of a previous knowledge of their main features can the intricate mazes of melodies be unraveled and so the way be paved for the recognition of the deeper significance wherewith these works are teeming. It is a trite saying that we see only what we are looking for. Translated into the language of music it expresses what we all know to be true, that, namely, we hear only that for which we are listening. And to tell us what it is for which we ought to listen, and to enable us to interpret the musical ideas embodied by the great masters in their works in their deeper and more comprehensive bearings, this is the purpose of the study of musical form. And to secure this deeper insight, for himself as well as for his hearer, ought to be the aim of every earnestly striving disciple of music.

Bethany College, Bethany, W. Va.

A CHAT ABOUT JOSEPH. JOACHIM.

BY EDITH LYNWOOD WINN.

Joseph Joachim, the eminent Berlin violinist, is one of the modest men of whom genius has seen fit to crown with a celebrity greater than that of any living violinist. His method is used all over the world, and the exponents of his system of violin technic are found in every land. No living violinist can boast of such signal success as his—as a virtuoso, teacher, composer and director of a celebrated school of music.

The German is a worshiper of genius. The aspirant for political preferment worships Bismarck and Hohenlohe; the theologian drinks in the words of Harnack with admiration and conviction; the student of science hails Roentgen as from the skies, and the music student worships the very ground upon which Professor Joachim walks.

Did you notice that I said "Professor?" It is a mark of distinction to hold that title in Germany, for only by the permission of the government is it conferred. One never forgets there to use the title in speaking to a distinguished teacher.

One day I saw the visiting card of Professor Joachim. It was literally covered with titles and marks of distinction. Only military officers wear badges and medals, and yet Professor Joachim has not a few. He is, however, too modest and too sensible to wear them.

I like the dignity of the relation between master and pupil which we find closely adhered to in Germany. It is "good-morning" and a handshake at the door, and a "good-morning" and a handshake after the lesson, or perhaps a cordial "auf wiedersehen."

It is related that Joachim, when scarcely fourteen years of age, went to London to play, and his good friend Mendelssohn led the orchestra. They came to a certain passage in the music of which the orchestral score was faulty. The young violinist promptly told the eminent composer of the error and,

after some discussion, the latter accepted the criticism. Perhaps it was daring to criticise Mendelssohn's own composition, but since, as some one says, "only geniuses understand each other," the two were very amicable over it.

No living man of this century has been so singularly fortunate as Joachim, having for his firm friends such men as Mendelssohn, Schumann and Brahms, and that most womanly of women, Clara Schumann. And had he not, too, the powerful influence and friendship of the Count von Moltke? He was but a boy when Mendelssohn knew him, and the latter loved him like a father. On one occasion when the young Joachim went to London to play Mendelssohn wrote to an influential friend a tender and manly letter, in which he said, "What you do for young Joachim, you do for me."

Perhaps Professor Joachim may be excused, being a musician, for the common fault of musicians—extreme liberality, both in the giving of his talent for charitable objects, and also the giving of money. With an income of twenty-five thousand dollars a year he is not rich, and, although now sixty-seven years of age on the 28th of June, he is still obliged to take those long, wearing trips to Italy, Austria and England every year with the Joachim Quartette.

He has a wonderful physique, a wonderful reserve force and a wonderful love for and appreciation of talent and industry. It is very pretty to watch the gray-haired teacher as he stands, baton in hand, after conducting a performance of our young countrywoman, Miss Leonora Jackson; then he quite forgets himself, amid the rapturous applause, and shouts "bravo" with the excitement of a man who does not realize his own piece of handiwork in the young woman, whose every gesture, phrasing, tone and conception remind one so of her teacher. Professor Joachim likes to be obeyed, and Miss Jackson plays exactly as he has taught her. I do not blame her. I would prefer to lose my own individuality in the mastery of a style even the one hundredth part like Professor Joachim's.

I am told that Professor Joachim likes Americans very much, but that does not prevent him from declaring that

Americans go abroad two or three years too soon. He is not a "fad." He does not take private pupils, and he does not need to fill his pockets with all kinds of American money. He can afford to be candid. Years ago, when four young Boston girls, the well-known Eichberg Quartette, went to Berlin and applied for admission at the Royal High School, of which Professor Joachim is director, he was so astonished to see four American women playing in quartette that he allowed them all to enter. And they have done him great credit, for I doubt if any women teachers in this country send more pupils to Berlin than Miss Lillian Shattuck and her associates.

It is wonderful how the pupils of Joachim hold him in veneration. I have seen a life-sized portrait of him in half a dozen studios. I have seen the Joachim Quartette reposing calmly on the inside of a violin case. I have received postal cards innumerable from students, and the photographs of Joachim or of his Quartette exceed all others in number on these cards.

I doubt very much if Professor Carl Halir came to the United States without first asking Professor Joachim's advice about his repertoire. Carl Courvoisier would not publish an excellent book on violin technic without the sanction of his teacher. Geraldine Morgan would not found a school in New York without Professor Joachim's sanction as to her fitness to prepare students for him. Dr. Kohut would not publish a little volume of the life of the great musician without permission from the latter. And I am told that a certain young American virtuoso refused to go to Ysaye because she would not be disloyal to her old teacher.

A young violinist played marvelously well at a vortrag at the Hochschule last year. After the concert Professor Joachim followed the young man to the rear of the stage, and, putting his hand on the boy's shoulder, whispered something in his ear. The boy's face flushed into a rosy glow, but he never told what his teacher had said, save that the great man had said "du" to him! What greater mark of friendship between men can the German language convey than in the use of the words "dein" and "du"?

To be with Professor Joachim for a lesson once in two weeks is a great honor; to go to him once a week is still more honor, and to be assigned to his instruction immediately on entrance to the Hochschule is well-nigh maddening to the great number who do not go. A bright young student made a wry face as he said of another American boy, "K—— has a terrible 'pull' with Joachim," and he had, but no German would have omitted the "professor" in conversing—no, never.

There is no limit to Professor Joachim's kindness and indulgence in the cases of his "star pupils." A young Austrian, who was very talented, was obliged to discontinue his studies and go back to his country for military service. It was a great blow to him and to his teacher. After a year of service the boy found himself a victim of a chronic affection of the heart. Hearing of this, Professor Joachim begged the Austrian government to release the young musician and allow him to return to his studies, saying, "The world will one day be richer for this young man's life."

The influence of Joachim was successful and the pupil returned to his studies, to be the "star pupil" of his teacher, but the chances are that he will never regain his health.

Not a workingman's club, or an orphan asylum, not a worthy object from cellar to court, meets with a refusal from Joachim, when he is asked to appear at "benefit concerts." His iron-gray hair, his earnest face, his dignified mien, his strong manhood, and his wonderful mastery of the king of instruments, make him respected, admired and loved by all who know him.

I have never seen more perfect dignity than his. Life is to him too serious to be a joke. He may have merry moods, but the seriousness of his calling is constantly before him. On one occasion he and Professor Halir were spending a few weeks in the country. Hearing Joachim playing a certain etude of Kreutzer, Halir rushed in and begged to know why the former was playing that. "I must practice something," the great teacher replied, "and what could be more useful than Kreutzer?"

Perhaps some music-pupil has discarded Kreutzer. Let him remember that Kreutzer and Rode are the tests of his technical ability.

There are reports that Professor Joachim is very irascible and testy. I do not know that any musician of strongly nervous temperament and sensitive organism is always like a summer day. The best of people get out of patience. Professor Joachim has his share of German bluntness, but I believe that he would not convey an unfelt compliment even to Kaiser Wilhelm himself. He would not, however, forget to be a gentleman. One admires his perfect frankness, although I do not doubt that some students have felt his severity.

A young American student felt himself to be a genius. He played to Joachim and the kind artist begged to know what he intended to do in life.

"Do you think that I will ever make a good violinist?" asked the young man.

"What else can you do?" asked Joachim.

"I think that I would like to study for the ministry," was the reply.

Professor Joachim looked him full in the face and replied forcibly, "It is much better to make a good minister than a poor violinist."

The young man afterwards became insane, but I do not think that it was Professor Joachim's fault. His insanity would have been hastened, no doubt, by bad "fiddling."

The friendship between Joachim and Brahms, the loftiest and most spiritual composer of his time, was very beautiful. Professor Joachim was in England at the time of Brahms' death. Professor Heinrich Barth represented the Hochschule at the funeral in Vienna. Soon there were concerts and programmes in mourning, and at all these Brahms concerts the Joachim Quartette were in demand.

On his return from England Professor Joachim found the Hochschule Orchestra playing a Brahms Symphony. Taking the baton, at sight of which every noise of tuning and conversation ceased, while every boy and girl looked with respectful and loving gaze upon their leader, the man of few

words said with faltering accents: "I have come back to you. My old friend Brahms is dead. My time, too, may be short. What you do for me, do it now."

There was a hush, and then the young orchestra played that symphony as never before, and after it was all over, and their leader criticised and complimented briefly, they went out slowly and quietly into the air of a spring day, wondering if anything could ever come to rob them of their teacher.

Oh, it is a wonderful thing—the simplicity and the beauty of real genius! Sometimes the younger professors of the Hochschule stand at the outer door to let their master pass out first, and he will not have it so, but they finally win the day, amid much laughter; and so he goes in and out—at 8 a. m. on a bright day and at 8 on a stormy day—punctual, earnest, businesslike, courteous and yet alone, even as genius is in a certain sense solitary.

Few men have had their star shine with such a steady lustre as his. There have been men having as large a technic, but none have interpreted the great masters better than he, none have been better exponents of the severely classical school.

How devoid of charlatanry he is! How faultless and true an interpreter! His own pupils declare that he played Bach as well at fourteen as now, and it was perfect.

On the 1st of March, 1889, there was a great jubilee in Berlin, a fiftieth year of jubilee at the Hochschule. A great concert was given at which Professor Joachim's compositions were played. The concerto in Hungarian style (1859) was performed by his pupils, Hugo Olk (first movement), Johann Kruse (the andante) and Heinrich Petri (third movement).

Then his beautiful overture to Shakespeare's "Hamlet" was played by the orchestra and the overture to "Henry IV."

There was a large and very distinguished audience, who came to pay their debt of love and esteem to Professor Joachim, and he appreciated it, for, on the wall of his salon in the Bendler Strasse, one may see a fine painting of the celebrated people who came to his jubilee.

In the midst of public life and the uncertainty of public favor, Joachim is singularly fortunate, for, as Dr. Kohut says in his excellent book, "All his pupils are attached to him with great love, and one can say, that the maestro has not one personal enemy."

JOHN COMFORT FILLMORE.

To a large part of the musical public of the United States, and particularly in educational circles throughout the country, the news of the death of Professor John Comfort Fillmore, at New London, Conn., August 15, 1898, will come as a shock, and will leave a sense of loss almost personal, even in many who have never met this active musical educator. Professor Fillmore was born at New London, Conn., in 1843, and was therefore at the time of his death about fifty-five years of age. His early years were spent at Oberlin, Ohio, where he received a sound literary education and began the study of music. So well were the foundations laid in Oberlin that about 1886 he spent a year at Leipsic, a longer stay being prevented by lack of means. Returning to Oberlin he served one year (during Professor Rice's absence in Europe) as director of the conservatory. Then for ten years he was professor of music in Ripon College, Wisconsin, and again for seven years occupied a similar position in Milwaukee College. Later he established his own music school there, which he maintained about ten years, removing thence to Pomona College, California, in the hope of restoring the health of his only daughter, Miss Margaret Fillmore, who died at Pomona in 1897. Finding himself somewhat tired with the year's work, Professor Fillmore accepted the invitation of the musical bureau of the Omaha Exposition to participate in a conference upon Indian music, which took place the last days of June and the first of July, being participated in by Miss Alice Fletcher, of the Indian Bureau in Washington; Mr. La Fleche, and many Indians of various tribes. Very interesting exhibitions were made of Indian singing, and the musical standpoint of the Indians was carefully analyzed by the speakers before mentioned. From Omaha Professor Fillmore came to Chicago, where he spent two busy and interesting days, being the guest of several friends here and participating in various musical entertain-

ments of an informal but unusual kind. He complained of having been overcome by the intense heat at Omaha, and said that the few days there had thrown him back to the condition he was in when he left Milwaukee for California. Little was thought of this by his friends in Chicago, the natural expectation being that further rest would restore his usual health. Accordingly he visited his son, Mr. Thomas H. Fillmore, who succeeded to his father's work in Milwaukee, and attended the banquet of the alumni of his former school, and then left suddenly for the East, without returning to Chicago. In a short note he stated that he found himself too tired to come back as agreed, and hoped to rest at New London. The brief telegraphic notice of his death gives no particulars.

Professor Fillmore was a strong and an upright man. Originally of rather a musical disposition, his natural touch had been spoiled for him by indiscreet German teachers, and he declared that what his American teachers failed to do for him of a detrimental kind Leipsic completed. Nevertheless he did that venerable school the justice to say that this was mainly in consequence of his coming away before their ideas had been worked out. He was a sound musician though not at all a player. His original bias in favor of German methods of piano teaching gave way soon after his return to America, and during a period of ten years or so he gradually came around to accept the ideas of Dr. William Mason, and always remained a strong advocate of his system.

His first important literary work was his *History of Piano-forte Music*, which he founded upon Weitzmann's work of similar scope. The studies connected with the preparation of this work were of great influence upon Professor Fillmore's teaching, especially through his having undertaken at one place in the history to analyze the principles of modern technical treatment of the piano.

He was one of the first of Americans to be attracted to the brilliant but as yet unproven theories of Professor Doctor Hugo Riemann, in regard to the minor scale, and his "New Lessons in Harmony" were made in the effort to apply them to elementary instruction.

His entrance into the investigation of Indian music came quite by accident. Miss Alice Fletcher had devoted several years of philanthropic work to a study of the Omaha Indians. She lived among them for ten years or more, lived as they did, underwent their hardships, and gained the confidence of the red men for the sake of being able to protect them to some extent against the iniquities of the "Indian Ring," and also for the sake of learning their fast vanishing store of folklore. The musical passion of the Indians attracted her attention and she noticed that music occupied a place of peculiar sanctity in their cult. Some melodies which she had noted were submitted to various eastern authorities for harmonization. These wise gentlemen began by what they called "correcting" the melodies, after which they harmonized them, and this to such a degree that the Indians failed to recognize them when they were played or sung to them. Just then Miss Fletcher happened to notice some writing of Mr. Fillmore upon harmony. Its directness and common sense appealed to her and she sent him several melodies to harmonize. He was delighted with the task and complied with her request so cleverly that the Indians liked the melodies better in their harmonized state than in their original form. This led to his being sent to the Omaha tribe with proper credentials, and the pipe ceremonies were performed in his presence for the first time before any white man. He took down a large number of Omaha melodies, and later many of other tribes. Miss Fletcher was very anxious to have him devote himself to this work and save as much as possible of the musical folklore of all the native tribes; but she was never able to secure more than a meager appropriation for the purpose. Later, when the phonograph came into use, a large number of records were procured and submitted to Professor Fillmore for reduction to musical notation, and very valuable results were obtained.

In the course of this work he contributed two very important ideas to the existing stock concerning the nature and ideals of semi-barbarous music. The first was his discovery that the primitive man makes melody along the track of the major or minor triad; and when he forsakes one triad he goes to another. In other words, that harmony is the basis of barbarous

melody just as truly as it is of that of the civilized man. This idea seems to be confirmed by a large number of transcriptions of Indian melodies and was heartily confirmed by the delight the Indians had in the harmonized versions of their melodies as played or sung for them by Professor Fillmore, La Fleche and others. The other idea was the curious pleasure they have in complexities of rhythm. Rhythms of five and seven occur, and melodies in rhythms of two and four are accompanied by drum beats in triplet forms—the Brahms trick over again, in this primitive form. In transcribing these melodies Professor Fillmore took almost infinite care. Everything was tried again and again, and whenever possible the written copy was sung over to representatives of the tribe to which it had originally belonged. In order to understand the importance of his work in this particular, it is only necessary to compare it with that of Mr. B. I. Gilman, who made a large number of transcriptions independently. As he noted them the melodies have no relation of tonality, all sorts of accidentals being intermingled. Yet when these same melodies are correctly noted (without changing the intonations in the slightest) they are simple melodies in a single key. The discovery that primitive man makes melody along a harmonic track was highly appreciated by European ethnologists, and Professor Fillmore was intensely and not improperly gratified at the recognition he received from such men as Wallaschek and others.

During the Columbian Exposition he was an active member of the musical section of the Ethnological Congress, and added not a little to its interest. It is a great pity that he could not have continued in this work, for through his sincerity, simplicity and careful study for about fourteen years, he had become more and more expert in tracing Indian melody and in drawing the difficult line between what the Indian was trying to sing and his involuntary aberrations from the pitch intended.

Professor Fillmore not only recognized in the Indian the same kind of music-making instinct as that of the whites, but he went further and held that many of their melodies were of real beauty and pathos. In support of this he played certain

examples before Mr. Godowsky during his recent visit to Chicago, and almost converted that eminent non-Indian to sharing his views.

Probably Professor Fillmore will be most missed as a writer. His pen was singularly clear and practical. He had a "hard head," and plenty of plain good sense. Accordingly he had acquired, especially in the "Etude," a very firm foothold with teachers; and this clientele would have been larger if his work had been more commonplace in its underlying ideas. Unfortunately too many teachers, when it is a question of work of this kind, ask themselves: "What is the good? Will one play any better, live more virtuously, or understand art any better for reading all this about the "underscale," or Indian harmony?" No one being at hand to give the correct answer, which is that everything helps in rounding out human intelligence and insight, and that in proportion as one's sympathies are widened, intelligence broadened, and facility of taking ideas increased, by so much is life enriched, usefulness promoted, and long life made more probable, the average teacher gave it up. Life is the secret of life.

This sketch would be incomplete did I fail to place on record my own personal sense of loss. I have known Professor Fillmore for somewhere about twenty-eight years. During all this time we had a certain intimacy and great friendliness, and, in general, sympathy. We helped each other, I think, and I never knew a truer friend or a more truthful man. While he was somewhat brusque in manner and at times boyish in expression, Professor Fillmore had a warm heart, and a sincere love of art and of knowledge. Upon these points our sympathy was based. And along these lines his usefulness lay. Mr. Fillmore leaves two sons and a widow. One son and the wife are in California.

For the benefit of those desiring to inform themselves about this work of Professor Fillmore, now that it is definitely brought to a close, the following references are appended to the files of this magazine, of which he has been a warm friend and supporter, and to it a valued contributor from the beginning. December, 1891, "The Acoustics of the Minor Chord" (the Riemann theories) April, 1892, "Piano-Playing

as a Revelation of Character." In the same number "The Philistine and the Critic" (apropos to Mme. Patti and the old folks songs). July, 1892, "The Beautiful in Music" (devoted to discussing Hanslick's "The Beautiful in Music"). June, 1893, "Russian Folks Songs" (a study of folk music from the Riemann standpoint, with examples of Cossack melodies). September, 1893, "Scale and Harmonies of Indian Songs." (Also in same number a valuable article upon Indian music, by Miss Alice Fletcher.) November, 1893, "Zuni Music as Translated by Mr. Gilman." January, 1894, "Illustrations of Harmonic Melody in Folk Music." December, 1894, "Piano Touch Once More." June, July, October, 1895, "Music in North America" (a historical sketch, made for the Derthick Music-Literary Clubs). November, 1895, "Impelling Forces in Musical History." July, 1897, "The Forms Spontaneously Assumed by Folks Songs."

THE HEARING OF A SONG.

BY W. J. BALTZELL.

As was said in the preceding essay, one of the purposes of the making and singing of a song is to present it to the apprehension of others. Of course a singer may sing for his own enjoyment, but the larger purpose is the main one. It is in order now to examine the means by which the hearer appreciates the song, as rendered by the singer, and also to consider some thoughts growing out of the aesthetic relations of life.

It is evident that the effect of a song depends upon the sensations produced upon the auditory nerve of the hearer, which sensation is transmitted to the brain, and there interpreted by the mental powers, thus determining the significance of the sensation. It is no part of my intention to take up physiological questions. I merely state the connection existing between sensation and the intellect. As to the intellectual process, it seems to me that it rests largely upon the principle of association and memory. It is through these faculties that the intellect interprets sensations. At this point, I may say, that one aim of these essays is to stimulate the reader to further study. Any increase of mental power is permanent and useful gain.

Music, according to the opinion of so great an authority as Helmholtz, "stands in a much closer connection with pure sensation than any of the other arts. The latter rather deal with what the senses apprehend, that is, with the images of outward objects, collected by psychical processes from immediate sensation." In Poetry the aim is to excite the imagination to the formation of mental pictures by means of language. Still it must be allowed that certain subordinate elements, such as rhythm, assurance, mimetic sounds, etc., depend upon sensation. In Sculpture also the main purpose is to excite in the image of some object, rather than to lay stress upon the means by which this image was excited. Painting approaches music

in this, that color can be apprehended by sensation without the intervention of the intellect.

But when we turn to music we find that the "sensations of tone" are the materials of the art. Our enjoyment of a song, for example, primarily arises from the hearing of the tones of the human voice; or, in instrumental music, from the tones of the violin, flute, clarinet or horn, and not upon any intellectual process resulting from the sensation. Thus it seems evident that music is "more immediately dependent upon pure sensation" [Helmholtz] than are the other arts. This very difference also indicates that music is not representative to the extent that maintains in poetry, painting and sculpture. These arts aim, generally speaking, to represent objects or scenes in nature. In music, however, the representation is less direct. It may be asked, to what extent, then, is music representative? The answer to this question is, perhaps, indicated by Beethoven, in his directions as to the rendering of his Pastoral Symphony. In the inscription, on the autograph copy occurs this statement as to the intent of the first movement, "The pleasant feelings aroused in the heart on arriving in the country." On the first violin part, and on the programme of the first public performance are these words, "More expression of feeling than painting." These thoughts, of course, apply to instrumental music, which deals with sound, or pure sensation only. In song we have a combination of language and music, and the results are therefore composite, each influencing the other, and influenced in turn.

Since, as just remarked, a song is composite, both in character and consequent effect, we must take cognizance of the impressions produced both upon the sentient and intellectual natures. In hearing a song we may be swayed chiefly by one or the other element. If one yields to the influence of mere sensory excitement, he comes under the dominion of the voice viewed purely as an instrument for producing musical sounds. The results of this view are by no means inconsiderable. There is often a high degree of sentient pleasure in the hearing of a voice in singing, apart from any considerations as to text. There may be many charms of color or warmth in a voice,

there may be brilliancy in execution, liquid sweetness and purity of tone, etc., and these are powerful agents in producing an agreeable stimulus of one's sensibility to tone. But a song means more than this, and can be more.

Before leaving the subject of music, and its effect upon the sentient nature, it is advisable, I think, to add a few words in regard to the effect of the instrumental portion of the song. It is present as a part of the complete idea, and it has a share in the general effect. This can be, I think, a useful aid to the production of a desired impression upon the hearer, through the sentient nature.

A song, composite in nature and effect, made up of text and music, must depend, on the intellectual side, upon an understanding of the text by the hearer. If he appreciate not the meaning of the words, he will fail to grasp the thought they embody, and his enjoyment of the song will be limited to the effects of pure sensation. Intellectual appreciation and stimulus will have but small, if any share, in his apprehension of the song. Man, gifted with mental powers, derives keen satisfaction from the use of his powers. He seeks opportunity to exercise them. The fact that the degree of power varies in different individuals is not a matter of moment, so far as concerns this discussion. Suffice it to say, that, as cultured people, we have a right to an opportunity to exercise our intelligence in various ways, and further, we delight in such exercise. A singer who does not afford this opportunity, so far as he is able, to his hearers, wrongs them; he deprives them of that which they delight in. The results of hearing a song, I believe to be somewhat as follows: The two impressions are coincident in point of time; that is, the music acts upon the sentient nature, while at the same time, the words, through the intellectual apprehension, arouse in the mind pictures or ideas, which often represent emotions. The correspondence between the two, if evident to the mind, results in a highly intensified expression of the particular concept, and at the same time, in a sense of satisfaction to the intellect. If the two do not correspond, there can not be so great a height of expression, nor can there be that thrill of intellectual

satisfaction which is so delightful. This is the basis upon which I rest my position that so far as lies in the power of the composer he should strive to "fit," in the highest sense of the term, the music to the words.

As to the hearer, we may promise that to enjoy a song, he should possess a nature responsive to music, and a sensibility keenly alive to the varying characteristics that may be present in the music. In addition he should have sufficient culture and intellectual training to be able to grasp the thought contained in the text to which music has been added.

What is the attitude of the hearer toward the song? It is not wholly intellectual nor is it wholly aesthetic. And yet I am disposed to attribute the major portion to the latter. It is certainly that which appeals to the larger number of hearers. This fact does not, however, indicate that it is the true attitude. But accepting the fact as it exists, I call for a cultivation and development of the aesthetic nature on rational principles.

Whatever faculties have been given to man are his not to be held in abeyance, but to be cultivated and strengthened in capacity. The frequent hearing of music, especially if it seeks its chiefest effects, improves and refines the higher nature. The aesthetic feelings can play an important part in the functions of life toward lightening its burdens and in diverting the mind from the grossness and materiality of ordinary life. Therefore I consider it a duty to increase the susceptibility of the senses to the end that one is constantly rising from level to level, and increasing in capacity to experience and to absorb sentient pleasure.

In drawing to a close I think it may be interesting to quote from a representative of the modern school of psychology as to the place aesthetics occupies in mental science. In his "Principles of Psychology" (Vol. II, Advanced Course), Prof. James of Harvard University, says:

"When we pass from scientific to aesthetic and ethical systems, every one admits that, although the elements are matters of experience, the peculiar forms of relation into which they are woven are incongruent with the order of passively

received experience. The world of aesthetics and ethics is an ideal world, a Utopia, a world which the outer relations persist in contradicting, but which we as stubbornly persist in striving to make actual. Why do we thus invincibly crave to alter the given order of nature? Simply because other relations among things are far more interesting to us and more charming than the mere rate of their time—and space—conjunctions. These other relations are all secondary and brain-born, 'spontaneous variations' most of them of our sensibility whereby certain elements of experience, and certain arrangements in time and space, have acquired an agreeableness which otherwise would not have been felt. He lays down the following principle, 'There are, then, ideal and inward relations amongst the objects of our thought which can, in no intelligible sense, whatever, be interpreted as reproductions of the order of outer experience.'

I make no special comment on the above remarks, having quoted them simply to bring before the reader a psychological statement in regard to the aesthetic nature. It seems to me to be somewhat antagonistic to the theory that art is representative, or at least direct in representation.

In concluding, I again quote from Browning:

One may do whatever one likes
In art; the only thing is, to make sure
That one does like it—which take pains to know.

We may enjoy music sentimentally, as has been said, but it is right also, that those, especially, who follow the art should study "to know," as Browning says that one "does like" what he hears.

I also add a poetical rhapsody expressive of the emotional effect of song. Let Apollo stand for song personified. It is an extract from "The Epic of Hades":

Oh, ecstasy!
Oh, happiness of him who once has heard
Apollo singing! For his ears the sound
Of grosser music dies, and all the earth
Is full of subtle undertones which change
The listener and transform him. As he sang—
Of what I know not, but the music touched
Each chord of being—I felt my secret life
Stand open to it, as the parched earth yawns
To drink the summer rain; and, at the call
Of those refreshing waters, all my thought
Stirs from its dark and secret depths and bursts
Into sweet odorous flowers, and from their wells
Deep call to deep, and all the mystery
Of all that is, laid open.

CAN CHOPIN BE CALLED A CLASSICAL COMPOSER ?

In attempting to decide whether a composer should be called "classic" we must first discriminate between the two senses in which that term is used. Every work in every department of art or literature which has elements of such value as to remain beautiful and true to all time is a classic in the strict sense of the word. Only the test of time can determine, in this sense, whether any work shall be a classic. In the second sense the term "classic," or, more commonly "classical," is applied to a composer whose works have a recognized beauty of form, in a certain style. When musicians speak of the "classical school," they mean that school of composition of which Bach was the real founder, and which was developed and perfected by Handel, Haydn, Gluck, Mozart and Beethoven.

In contrast with this school and succeeding it in point of time is the school now in vogue, known to musicians as the Romantic School. Of this school Chopin, Schumann, Von Weber, Schubert, Mendelssohn and their successors are examples, and Wagner, who has not as yet completely conquered his kingdom, is the most advanced exponent.

The Romantic School aims at the embodiment of varied, complex, and strongly contrasted emotional experiences in form plastic to their influence. In the Romantic School form is made secondary, and emotions of the widest range are cast into that form, however original, which is most fluid, and best conveys the musical ideas to be expressed. In classical music form is first and substance is subordinate; in romantic music form is subordinated to substance. According to the belief of the Romantic School, every musical work should have a form definitely its own, arising of necessity from the musical thoughts to be expressed. It must be remembered that every one of the composers now accepted as classical was regarded

in his own time as more or less of an innovator; and that Beethoven is claimed by some musicians as the first apostle of romanticism.

The artistic career of Chopin may be said to have begun with his life in Paris. When he arrived there in 1832 the old musical ideas were still in vogue in the capital. Shortly after a new school was formed both in literature and music, and youthful talent appeared, which, as says Liszt, shook off with éclat the yoke of ancient formulas. "Romanticism was the order of the day; they fought with obstinacy for and against it. What truce could there be between those who would not admit the possibility of writing in any other than the already established manner, and those who thought that the artist should be allowed to choose such forms as he deemed best suited for the expression of his ideas; that the rule of form should be found in the agreement of the chosen form with the sentiments to be expressed, every different shade of feeling requiring, of course, a different mode of expression? The former believed in the existence of a permanent form, whose perfection represented absolute beauty; the latter denied that the immaterial beautiful could have a fixed and absolute form."

In Germany the Romantic School was represented by Schumann, who carried on there the same battle of the romantic against what was known as the classical, which was waged so fiercely in France by Berlioz, Liszt and Chopin. They were co-workers in that art renaissance which took place almost simultaneously in France and Germany.

Chopin's associations in Paris explain many characteristics of his music. He was received at once into the choicest salons, and knew intimately Liszt, Berlioz, Heine, Balzac, Meyerbeer, Hiller, Delacroix, and George Sand. The social élite as well as the artists received him gladly, and to these luxurious, refined and elegant surroundings may without doubt be traced the similar characteristics of his music. Exquisite, fastidious and refined says one, Chopin was less an aristocrat from political causes, or even by virtue of social caste, than from the fact that his art nature, which was delicate, feminine and sensitive, shrunk from all companions except those moulded from the finest clay. We find this sense of exclusiveness

and isolation in all of the Chopin music, as in some quaint, fantastic, ideal world, whose master would draw us up to his sphere, but never descends to ours. His music is sometimes morbidly intense, delirious, passionate; there is pleasure intoxicating to the verge of delirium; his pain, grief and despair occasionally border on insanity; in short the passions of Polish and Parisian society, the whole emotional life of a passionate, worldly, intellectual, refined, luxurious, pleasure-seeking aristocracy is mirrored in his music. He is always an artist; his sense of beauty is keen and subtle; his feeling for form is an unerring instinct, his power of invention, both in melody and harmony, is unsurpassed.

Chopin was not only a great inventor as a composer, but as regards the technique of the pianoforte. He was an innovator in that field, as original in his technical methods and treatment as he was in his ideas and harmonies. He produced effects hitherto unattained. "The genre of his compositions is so peculiar that it is nearly impracticable to transpose them for any other instrument. Some of the great contemporary violinists have attempted to transpose a few of the etudes and nocturnes, but without success. Both Schumann and Liszt succeeded in adapting Paganini's most complex and difficult violin works for the pianoforte, but the compositions of Chopin are so essentially born to and of the one instrument that they cannot be well suited to any other. The cast of the melody, the matchless beauty and swing of the rhythm, his ingenious treatment of harmony, and the chromatic changes and climaxes through which the motives are developed, make up a new chapter in the history of the pianoforte." He introduced more important changes in technic than even Liszt. To him all pianists owe a debt of gratitude that the capacity of their instrument has been so wonderfully developed. He did for the piano what Paganini did for the violin.

To the musician Chopin's identity is so marked that he is unmistakable. The trained ear can scarcely fail to recognize the exquisite and novel phrasing, the marked and original rhythms which belong to him and no other. Whatever may be his position as regards other masters his individuality is perhaps more strongly pronounced than that of any other

keyboard, with a volume of tone variable at pleasure of the performer from the softest tone possible to the instrument to its utmost force, and we are now ready for music. What, then, have we in the rolls?

Here is where the music-lover of the future will be at a great advantage over that of the present, since without having spent any time in getting up the mechanism of his playing, he will have available some thousands of musical compositions properly punched upon these long rolls. Entire symphonies, all the standard overtures, many pianoforte sonatas, a very large repertory of standard music of every kind, and of light and popular selections as well, have been prepared for this instrument; and since this work has been going on but a short period of five or ten years and is only now beginning to be understood, it is likely the future will see a wonderful increase.

The intelligent music lover of the present time who has discovered that a great deal of his music-lesson time is spent in trying to get the use of his fingers, while the music which he really cares for is far away from him, provides himself then with one of these instruments and joins the Aeolian circulating library which entitles him to an exchangeable stock of one or two dozen of these pieces. He probably begins by buying a certain number of standard works which he desires to have always at hand. Then, with his two dozen selections of the most modern music, or in the particular province of classical music which most interests him, he will take his comfort. According to his mood he puts in the roll of the composition he wishes to hear and proceeds to play it. At first the whole work is strange to him. He fails to secure the proper tempo; it is too fast or too slow; things do not come clear and he also fails to secure the proper expression, although this is plainly marked on the roll, and a certain rude exactness is within the immediate reach of the most careless player. Having run the piece through once, he tries it again, and this time he secures a better result. He is able to turn back and examine any part of the piece which interests him. If he is of an imaginative turn he perhaps would prefer to look at the notes, so he opens his music copy, and while the

EDITORIAL BRIG-A-BRAC

The lot of the music lover of the future is likely to be a much more agreeable one than that of the music lover of the present or of the past, for the gift and grace of music-love is an endowment carrying with it certain necessities, which necessities are not always so easily to be met. If anybody remembers how small a proportion of the many thousands who spend one or two years in learning to play the piano ever arrive at the point where they are able to take a really musical enjoyment in their own playing, his first reflection will be that a great deal of time has been wasted. This is not altogether the case, because each one of these persons in applying her mind to the systematic pursuit of an accomplishment has at least gained a certain intellectual discipline which in the majority of cases has probably been worth all it has cost; and in a few cases, where it has resulted in actual musical accomplishment, it has of course been of priceless value. But even those students who go in for six or eight years and become able to play concert pieces upon the piano rarely become what we could call musical scholars. Their love of music and practical acquaintance with it are confined to very narrow limits. Out of the whole vast ocean of music they play only a few spoonfuls.

It is a great thing to be able to go to symphony concerts regularly. When the habit has become established so that the beat of the conductor and the sawing and blowing of the men have become accepted, like the busy traffic of the streets, as mere incidents of an active civilization, the music begins to strike in and all the beautiful threads of melody which emerge at this, that and the other part of the musical web are seen

and recognized for the ideas they embody; then the **symphony** becomes a pleasure to be looked forward to from week to week; a pleasure marred only by the occasional intrusion of works which are antipathetic to the individual. This pleasure I think the music lover of the future will always enjoy, because there is nothing in sight which can in any way supply the place of the modern orchestra as an instrument of musical delight and incitation. But it will be a long time before the average music lover is able to enjoy this pleasure, since the modern orchestra is an extremely expensive apparatus, and in the nature of things it will be limited to the larger cities and to a small number of occasions in the year.

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It is quite possible that in the highly civilized and cultivated future the municipality of every town of twenty thousand inhabitants or more will vote the sum necessary to support a well constituted small orchestra of forty-five instruments under a good conductor, of which by that time America will have a very large number native to the soil, many of them cultivated ladies of position and refinement; for in another generation the kind of woman who runs the civic federation and the aesthetic club will find a higher enjoyment still in conducting orchestral concerts of beautifully composed programs for the pleasure of her townsmen. These orchestras will play on two evenings of the week in the town hall nicely chosen programs, with at least one serious work in every evening, and rarely more than one, the remaining selections being detached movements and lighter pieces. Meanwhile, the hearers will sit around small tables with glasses of lemonade, but no smoking will be permitted, except in the smoking vestibule, a sort of conservatory built out on one side of the hall, farther away from the music, with openings into the open air. These small orchestras will be gathered together every now and then as the foundation for a great music festival in which a whole county, or two or three counties, will take part, and the combined forces will be conducted by some eminent master from the nearest city. When this beautiful state of things has come to pass, the country boy living five

miles from town will be able to take the electric car or come in on his wheel any evening he likes to hear the music. But as it will be some time before this condition of things will be fully established, I have been wondering what would be done meantime, and I have lately discovered a new light.

* * *

Everybody has seen advertisements of a musical instrument called the aeolian. The aeolian is an evolution from the reed instrument known as the American organ.

The aeolian has availed itself of the most advanced improvements in voicing reeds and in qualifying the tones with an artistic character, imitating the principal orchestral voices. Then in place of limiting the playing to the capacity of the ten fingers of the player, the aeolian has the music punched in holes and slots upon a long roll of paper, which, passing over the pneumatic center-board of the instrument, causes the tone to speak wherever one of these holes or slots passes. The duration of the tone is limited by the length of the slot. A trill is represented by two rows of small holes set zigzag. Meanwhile the expression is indicated along the roll. I used to have the impression that the aeolian was a self-playing instrument. When I got one and commenced to use it, I found that this idea was a misconception and that in reality the player has a great deal to do. You control the speed by means of a regulator called a "tempo stop," which permits the roll to move rapidly when it is fully drawn out and stops the movement entirely when it is entirely pressed in; rhythmic nuances are controlled by the degrees between.

This, however, is only a small part of the work which the performer upon the aeolian does, for the instrument has stops like any other organ and you can increase or diminish the volume of sound in either part of the instrument at pleasure. You can control the tempo by means of the tempo stop, and you have also your knee swell for crescendos and diminuendos, and an additional mechanism for bringing in suddenly the entire power of the instrument. Here, then, we have a tone-sustaining instrument with a compass of about six octaves, controllable up to even the power of twenty fingers upon the

keyboard, with a volume of tone variable at pleasure of the performer from the softest tone possible to the instrument to its utmost force, and we are now ready for music. What, then, have we in the rolls?

Here is where the music-lover of the future will be at a great advantage over that of the present, since without having spent any time in getting up the mechanism of his playing, he will have available some thousands of musical compositions properly punched upon these long rolls. Entire symphonies, all the standard overtures, many pianoforte sonatas, a very large repertory of standard music of every kind, and of light and popular selections as well, have been prepared for this instrument; and since this work has been going on but a short period of five or ten years and is only now beginning to be understood, it is likely the future will see a wonderful increase.

The intelligent music lover of the present time who has discovered that a great deal of his music-lesson time is spent in trying to get the use of his fingers, while the music which he really cares for is far away from him, provides himself then with one of these instruments and joins the Aeolian circulating library which entitles him to an exchangeable stock of one or two dozen of these pieces. He probably begins by buying a certain number of standard works which he desires to have always at hand. Then, with his two dozen selections of the most modern music, or in the particular province of classical music which most interests him, he will take his comfort. According to his mood he puts in the roll of the composition he wishes to hear and proceeds to play it. At first the whole work is strange to him. He fails to secure the proper tempo; it is too fast or too slow; things do not come clear and he also fails to secure the proper expression, although this is plainly marked on the roll, and a certain rude exactness is within the immediate reach of the most careless player. Having run the piece through once, he tries it again, and this time he secures a better result. He is able to turn back and examine any part of the piece which interests him. If he is of an imaginative turn he perhaps would prefer to look at the notes, so he opens his music copy, and while the

instrument is playing the work he follows the notes, or even the orchestral score, and in this way he is able to improve his registration very much and approximate many of the effects of the orchestra.

* * *

If he is so fortunate as to be gifted with a convenient supply of this world's goods he can go very much farther, even at present, for the Aeolian principle has been applied to the pipe organ, and he can supply himself with a completely appointed three-manual organ of modern construction, with the Aeolian principle added. The specially prepared rolls for this purpose are planned with reference to the different manuals of the organ, so that your accompaniment and melody can be performed in proper proportion, just as they are in orchestral works, and in grand-organ playing. He now has open to him the entire artistic part of the playing of a virtuoso, since the music rolls furnish him his finger work, leaving him free to devote his entire time to the artistic interpretation of the music. Meanwhile, the electric motor has removed the strain from pedalling, and a condition of aesthetic "anschauung" is established and maintained.

* * *

I am also looking for announcements like the following to come to me from schools and colleges in various out of town points: "Lecture recitals. The Music Department announces a course of ten lecture recitals devoted to symphonies and orchestral suites, to be given by the well-known musical authority, Mr. B. Brahms Boring, assisted by Miss Sappho Lusingando, the Aeolianist of the college." Then will follow the programmes of the different evenings and when the audience assembles they will observe upon the stage the well-known exterior of the now universal Aeolian Orchestrelle, of which an especially large size is made for the use of seminaries and educational institutions, and the professor in evening clothes proceeds with his lecture, the citations of which are immediately reproduced by the instrument, and later the entire programme is played through consecutively. The enormous field that this invention opens is beyond computation.

The Aeolian idea at the present time is opposed from two different standpoints: A certain number of teachers of music regard it as an unholy interference with their calling and as calculated to introduce machine labor where hand labor has hitherto held an undisputed place. It is impossible to say whether this apprehension will be realized within the present generation or not. The chances are that a sufficient amount of available material for the old-fashioned music teacher will be left to outlast our time, and, if it should prove that the new way affords more satisfaction than the old, the music teaching of the future will still be as indispensable as in the past, only it will have changed its ground and will have passed over from being manual training to a real musical instruction, since when the Aeolian is before you and these large compositions are to be undertaken, it is a case where musical intelligence and sympathy are demanded in the player, and an understanding of musical values of various sorts, so that the player who is essentially musical and whose understanding has been trained in this direction will be the one who will succeed, and the teachers who educate their pupils in this spirit are those who will continue to have the work to do. Thus the Aeolian may turn out to be not only a valuable material instrumentality in musical education, but actually a sort of conscience regulator for the whole standard of the profession. This, however, is a large question which will keep until another time.

* * *

I note also that the time has already come when a student with an Aeolian will be able to accompany himself by means of it while he is studying a piano or violin concerto. The idea is certainly not beyond reach. Even now one can get the orchestral parts of concertos for Aeolian and one can easily teach a student, or any friend, to play the accompaniment, and thus one can have all sorts of ensemble performances at home. In like manner a violinist could have the remaining parts of trios, quartettes and ensemble pieces cut for his instrument, and by the assistance of a friend play any of the great chamber music whenever so disposed.

But as yet the great appeal of the Aeolian is to advanced music lovers and students who have not been able to acquire virtuoso powers, and are therefore shut out of a very large world of music into which they fain would enter. I have been much struck at observing the interest with which young men and women take up the Aeolian and go eagerly through all sorts of important compositions for which previously they had not been suspected of having an appetite. They very soon master the principle of the thing and play favorite pieces again and again.

Curiously enough as yet the Aeolian does not powerfully appeal to the out-of-town student. It is in the large cities that its work and influence thus far have been expended. But there is a great future for the instrument everywhere. It supplies a want long existing if not consciously "long-felt."

* * *

I would also compliment the inventors of the instrument upon the improving character of their transcriptions. They are now beginning to realize the orchestral effects which in the early transcriptions they failed to get in consequence of having them made from ordinary piano arrangements. Thus the multiplicity of particulars possible to the instrument and the rich effect were missed. The later arrangements of the "series B" remedy all this, and are improving all the time. This is the direction in which the future of the instrument lies.

* * *

For the benefit of new contributors sending manuscripts for use in MUSIC, I take the liberty of a few observations upon the conditions of successfully writing for the press, and particularly for a periodical like this, which represents much of the most advanced thought in the provinces of musical art. Taking it for granted that the usual restrictions upon matter for the press are observed (such as to write upon one side of the paper only, to punctuate conventionally, paragraph rationally, typewrite wherever possible, etc.), I come to the essential things, which are: First of all, have something distinct to say. Because you have compiled an essay upon the life and work of Chopin, and have read the same with apparent suc-

cess at the afternoon musical tea, it does not follow that you have made a suitable article for periodical use. You must remember that as a subject Chopin has been before the world upwards of half a century and has been treated in an endless variety of ways. All the main facts of his life, therefore, are well known, and it is not worth while to occupy the stage with them except in a special series devoted to just such resumptions of standard information.

Moreover, generalities upon the music of Chopin possess no value for a periodical like this; the leading works of Chopin are so well known to musical readers that it is not worth while saying anything more about them, unless there is something new and special to say. If, however, in your own study of Chopin you have come upon beauties and peculiarities of his works not noticed by other writers, then there is a chance of your having something in particular to say, and something, too, very likely to kindle the appreciation of the reader and induce him to undertake similar studies on his own account.

I remark further that the commonplaces of teaching are not legitimate subjects for an article. If you have found out by experiments along particular lines what is useful at certain stages of the advancement of a pupil, a short and clear statement of the fact will be likely to be useful to a few of those who read it.

Your writing successfully for the press turns upon your being able to add something to the common stock of knowledge on the subject selected, or to present it in a new light out of your own experience. All of which amounts to saying that you are to write out of your heart and life, and then if you write what you have to say clearly, you will probably find a press and a public.

It is a very dangerous remark for an editor to make, but I would like to say that I sometimes reject articles because they are too short. An article of not more than six or eight hundred words is available in a periodical of this kind only among the smaller matter at the latter part of the work. Any topic selected for serious treatment in the earlier parts of the magazine should be handled with a seriousness and fullness commensurate with its importance; this is, however, not the same

thing as advising any reader who has an article covering four pages of typewriting to lengthen the same; if four pages of typewriting say all that he wishes to say upon the subject it is quite enough, but if for the sake of being short you have merely announced conclusions without stating the premises upon which these conclusions rest, you have not written an article but a verdict. There is a degree of condensation which defeats its own object. I have sometimes thought it was a little like feeding a starving man dried apples when he was parched with thirst. To maintain the pomological figure, all the fruit for consumption at this table must be of a fine and original flavor, and if added to this there are qualities that take the eye and attract the stranger, so much the better.

* * *

At the recent School of Methods held in Chicago some very curious reports were made of the musical education in the Longfellow School in Boston, of which Mr. Frederick H. Ripley is principal. It appears that music is so well taught in this school that not only is sight reading of unusually good quality, but pupils in the higher primary grades and lower grammar grades are able to invent melodies and improvise them upon the blackboard. I hope to publish a fuller account of some of the exercises, because I have never happened to notice anything like it in any of the public schools before. Whether the success of the pupils in the Boston school should be credited to the environment and marvelous heredity of Boston (not to mention the close proximity of Harvard and Wellesley), or to the skill of the teachers in the school, is a question upon which information is lacking.

* * *

In every large city there are a few teachers more distinguished than others in their methods and characteristics, and the results which they obtain in their work are generally different. From this it happens that the friends and disciples of these teachers jump to the conclusion that the methods and ideas are opposed to each other. In this connection I have commented in different places in the last ten years upon little differences existing between Mr. C. B. Cady and myself as

to the question of primary children doing things in music which they do not fully understand. Mr. Cady says, if I understand him, that the first thing to do in the musical education of the child is to form a musical concept, and to train him in hearing and conceiving melodic phrases; especially to conceiving them in a somewhat mature form, as to expression, before allowing any freedom upon the keyboard of the piano. I have held, upon the other hand, that equally good results are obtained in the end and very much sooner by permitting the pupil to do things which he easily can do upon the keyboard, without waiting for a fully developed self-consciousness; the idea being that the hand can acquire facility at the same time that the mind is building up its own musical apparatus.

Closely examined, there is no vital contradiction in these two opposing views. Without mechanical facility we cannot have the finest playing, and equally without artistic conception we cannot have the finest playing; the only question is as to the order of arriving.

So in Boston there is the work of Mr. Carl Faelten, who, intending at the end to produce musical players with full development of originality and individuality, nevertheless prefers that the first year's study shall be carried on in classes; in these classes he provides that a great deal of the work may be done by assistant teachers before the pupil advances to a more purely individual treatment.

* * *

There are two sides to this, for in another point of view the child, as Mr. Thomas Tapper sees him, is an individual and will need to be studied from the outset as to his own particular individuality and the effect of his different traits. From this statement it seems as if the education of every child involved new and peculiar problems. But from the other side the child appears (and particularly in an assemblage) as an average. There are types of children, and while in a given stock one may be a better illustration of the general idea, there are in children of a certain social stratum certain qualities common to them all, such as decent behavior, certain

weight at given years, moderate differences as to height, color of eyes and hair, and three or four typical temperaments, and there you are. Now in his work Mr. Faelton avails himself of these qualities which are common to acceptable children of certain years and adapts his work to these types, the results being that the fundamentals of musical education, rhythmic, harmonic and melodic perception and conception, together with the notation, are acquired by all pupils upon what you might call a commercial principle, or, as we might say, at a minimum of expense and a maximum of efficiency for a given outlay.

Mr. Tapper, on the other hand, taking each individual child as a distinct type, would find it necessary to modify the teaching to a certain extent, so as to make this education practical and to allow for new developments, the results being probably a little better than in the former case, other things being equal, but at a very much greater expense of time and trouble, and especially at a money expense placing a musical education beyond the reach of any but those of the more favored classes.

I see no more difficulty in recognizing the types of children than in so many roses or violets, or lilies, and when we have our musical violets, or roses, or lilies together, we can do for them all those ordinary things which the gardener has decided to be best for that particular type of rose, or violet, or lily; if, however, we desire to produce a particularly fine specimen of any particular flower, there will soon be a time when special care must be expended upon the environment and nourishment of the selected specimen; in other words, the class teaching will give place to individual teaching, which will be more valuable in proportion to the tact and insight of the teacher combined with his professional skill.

* * *

There is one element in all this musical education which I confess I have never been able fully to solve. In the nature of the case the great bulk of the teaching is to be done by the younger and less experienced teachers. Those that are properly trained perform their work with credit and in many respects efficiently. There is one respect, however, in which

all teaching differs extremely in value, namely, in the power to awaken the mind of the pupil. There are many teachers who are not stimulating at all to the pupils, and while the average lady teacher of the present time is conscientious to a degree, and is far better qualified for the work than she was formerly, it seems to me doubtful whether her work is as stimulating to the pupil as would be desirable. If there is any theory upon this point I am inclined to think it is because she teaches too well, that is to say, that the teacher does too much for the pupil. The fundamental principle, as Mr. Tapper has recently said in an article in another place, is that it is the first duty of a teacher to "create activities," in other words, to give the pupil something to do; and then to turn the child's impulsive attempts towards high ideals. These questions, however, will keep until the cold weather. W. S. B. M.

CHINESE MUSICAL INSTRUMENTS.

BY LAURA B. STARR.

Music forms an essential part of life in China. No marriage celebration is complete without it; the least important person in the great empire is borne to his last resting place with a band of music. The royal rites and the religious ceremonies of Confucius are celebrated with the eight musical instruments. Processions headed by musicians parade the streets on every feast day and holiday. Music is an important feature of all archery practice, the discharge of the arrows taking place at stated times in the intervals between the playing of the bands, and the skill in shooting is held to be subservient to the moral discipline enforced by the music. In fact there is scarcely an act in the life of a Chinaman worth mentioning that is not accompanied by music.

The loud and clamorous tone of Chinese music seldom or never appeals to the taste of an European whose ear has been attuned to a different scale and another method of voice training; the Chinese use falsetto or head tones invariably. But the excellence, beauty of form and variety of decoration of their musical instruments cannot fail to strike the most casual observer. The Celestials are a most careful and painstaking people. They excel in the manufacture of their instruments, and their artistic genius manifests itself in an endless variety of whimsical and grotesque ornamentation. Who but a Chinaman would swathe his drum with stripes of rich silk or satin, or adorn the frame wherein it is suspended with nodding feathers?

There is a tradition among the Chinese that when "Music, heavenly maid, was young," she lived in the Celestial kingdom. It was during the time of Fo Hsi, the founder of the empire. She was called Niuwa, and she was thought to be possessed of supernatural powers which enabled her among other things to invent several of their most important instruments. The

old historians attribute to Fo Hsi himself the invention of their stringed instruments. But all their traditions anent this subject take us into that far, dim past of which there is no authentic record. Suffice it to say that so long as three thousand years before the birth of the Babe of Bethlehem the Chinese claim to have known and used the eight instruments, which correspond to the eight winds of heaven.

Another tradition with regard to the origin of several of their musical instruments has its root in the belief of the Chinese that their country was once entirely under the dominion of good and evil spirits, known by the general name of Ki, and that among the gifts which the good ones bestowed upon them were several of their favorite instruments. In fact they still believe that the very air is peopled with spirits, and while they worship the good ones, they try by every means in their power, including music, to propitiate the bad ones.

A belief which has a firm hold upon their imaginations is that, whenever an eclipse of the moon occurs, the bad Ki, or celestial dragon, is possessed of a desire to devour that luminary for his evening meal. They pour out into the streets, a vast concourse of people, all of whom, as soon as they perceive the advance of the shadow, throw themselves upon their knees and knock their foreheads against the ground, only rising to make more furious demonstrations and more hideous noises with drums and cymbals, for nothing, they believe, will so effectually appease the anger of quarreling celestial bodies as a tumult of earthly sound.

We read in the Sacred Books that from the dawn of history the Chinese have observed certain rites and ceremonies of which music has formed an important feature. Fixed periods for the worship of ancestors, of Confucius, Mencius and the summer and winter solstices are the most important of these occasions.

The ritual music is accompanied by a slow, dignified dance, somewhat resembling the minuet, in which the different attitudes and genuflections of the performers are supposed to express to the eye the same ideas that voices and instruments are conveying to the ear. Thus it will be seen that music to

the Chinese has a twofold office. They further hold that certain timbres are supposed to correspond with certain colors, and it is held possible to judge of the tone of a piece of stone—of which their stone-chimes are made—by its color.

The eight instruments used in the ritual are the bell, the flute, the drum, and the sonorous stone; the fife, the plume, the shield and the axe. These last three are not musical instruments, but they are enumerated as such by the Chinese, and they constitute an important part of the performance.

At the temples of Confucius, where the rites are observed, the musicians are divided and stationed, half on the east side and half on the west side of the great hall. A certain number also are placed outside on an open terrace known as the "Moon Terrace." There are always two instruments of each kind, sometimes four, and occasionally six. The Chinese carry their idea of the duality of things into the arrangement of their musicians and instruments; for instance, one drum announces the beginning of the music, its mate strikes the last note; one bell calls and its counterpart answers.

The Book of Rites sets down the entire programme to the last minutia, fixing the number of musicians, of instruments, of singers, of gestures, even of words. From the three thousand ceremonial laws, which are of almost universal usage, there are no deviations. Every movement of the Emperor, who kneels and knocks his forehead against the ground several times, and who offers sacrifices and pieces of silk and satin, which are consumed in the incense burner, is regulated by the drum, which is called "the starter." Alternating with these devotional exercises, the band plays, and the singers chant songs composed for the occasion. This music expresses to the Chinese the harmony existing between heaven, earth and man.

There are thirty-six dancers divided into two groups, one on the east and one on the west, each carrying, according to his position, a peacock's feather, a shield or a battle axe. The leader carries a kind of banner with which he regulates the movements of his followers. All these rites and ceremonies take place at a most unconscionable hour, in the early morn-

ing. The Son of Heaven has performed his devotional exercises and finished his matutinal music, before the sun shows his face above the horizon; all ceremonies connected with temple and court must be completed before sunrise.

The Lus, or twelve notes of the Chinese scale, which answer to the twelve moons, are credited in their mythology to the magic bird Foug-haung and his mate. As Lyng-lun was walking through a bamboo forest one day, so the legend runs, he heard these notes; the six odd ones, called yang, were uttered by the male bird, and the six even ones, called yin, were the notes of his mate. Lyng-lun cut a bamboo and tuned it to each note as he heard it; when the song was finished he had twelve bamboos which he bound together and named the Lus; these notes are symbolical of the voices of men and women.

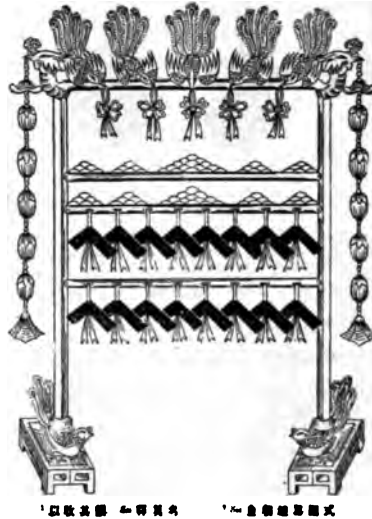
The sound of stone to the ears of a Celestial is the most beautiful tone in the world: "less tart and rasping than the sound of metal, more bright than the sound of wood, more brilliant and sweet than either."

They use the sonorous stone singly or in chimes of sixteen, and esteem them so highly as to select specimens for their use with great care and regard for color. The majority are used plain, that is, simply cut and polished, but occasional specimens are carved in the most fantastic shapes; they represent various deities, birds and fish, and are otherwise decorated with streaming ribbons and heavy silken tassels.

The stone-chime is one of the most ancient and highly prized of instruments in China. It is said to have been in common use among the ancient emperors who preceded that infamous She-Hwang-ti. It was he who ordered all books, written matter and musical instruments to be burned. It would have been lost to posterity but for the fortunate accident of these chimes falling into a well, from which it was afterward recovered. From this model all the modern ones have been made.

The single stone is called Tse-King and a chime of sixteen is known by the name of Picn-King. The common shape of these stones is that of a carpenter's square. They are cut out of jade or of a kind of black calcareous stone which is only

to be found in certain localities. Both the single stone and the chime are suspended in frames, often elaborately carved with dragons and decorated with tassels. The sixteen stones are arranged in two rows, eight above and eight below.



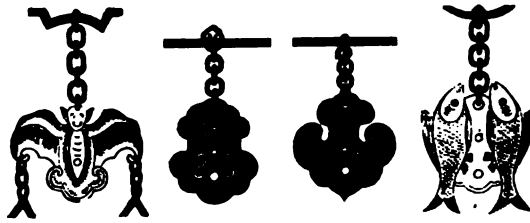
Star Chime, or Pien King.

The stones are of equal length and breadth, the difference in thickness making the necessary variety of tone; the performer stands in front and strikes them with a hammer. The Pien-King is employed only in court and religious ceremonies; it would be considered a profanation to make use of it elsewhere. Each Confucian temple and imperial place of worship holds one instrument, but no complete set can be found anywhere else, though separate stones are not infrequently offered for sale by the curio dealers.

At the Confucian temples the Pien-King is placed on the west side of the hall on a line with the Tse-King, its counterpart; its office is to give one note at the end of each word in order to receive the sound and transmit it to the next.

The singers' stone-chime is an instrument which has become obsolete; it was founded on the same principle as the Pien-King except that it numbered twelve or twenty-four

stones, each one cut in a fantastic form. One was shaped like a bat, which is the sign for happiness; another represented the god of music, and still another was cut in the form of two



Fantastic Stone Chimes.

fish side by side; again, one was in the form of a Chinese bell, and all were suspended by chains in a frame, more or less handsome, according to circumstances.

Two bell instruments are also suspended in frames like those of the stone-chimes and are played in answer to them at the ceremonies. The Po-chung is a single bell and corresponds to the Tse-King, or single sonorous stone; when



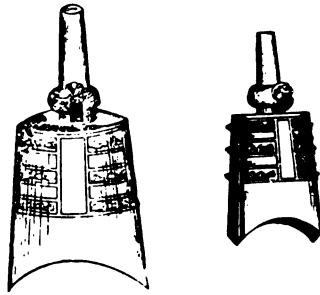
Bell Chime, or Pien-chung.

the bell sounds the stone must answer; its station is on the right side of the "Moon Terrace." The Pien-chung is a chime

of sixteen bells hung in two rows like the Pien-King and, like that instrument, is said to be of the greatest antiquity. Frequently the frame rests on the backs of dragon-headed beasts, while carved images of Foung Hwang, or the sacred bird, ornament the topmost rail.

The bell-chime is precisely the same as the stone-chime in pitch, music and notation and, with it, is used exclusively for court and religious ceremonies: the bell-chime gives a note at the end of each word to imitate the pitch of the singers. The bell is very popular with the Chinese, as they believe that its noise is particularly distasteful to the Ki, by whom they fancy themselves surrounded.

Very anciently the majority of bells were quadrangular and embellished with sacred designs and texts. During the T'Ang



Old Chinese Bells.

and subsequent dynasties oval bells came into existence. They had crescent-shaped mouths and were hung obliquely. During the Sang dynasty bells were provided with knobs by which they might be hung upright. The Emperor's carriages were formerly hung with bells; eight tiny phoenix bells were also suspended from each horse's bit. The handles of sacrificial knives were hung with small bells.

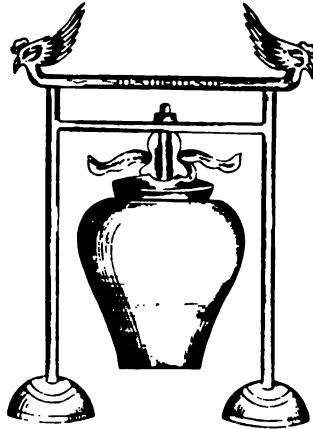
The great Chinese bell at Peking, said to be the largest in the world, weighs 120,000 pounds and is covered inside and out with Chinese characters. Standing in a tower near the Nine Gates, it is struck at the same time as the drum which announces the night watches. The Chinese say that the art of casting such a bell as this has been lost since the Ming

dynasty. Like the majority of Chinese bells it has no tongue, but is struck from the outside by a mallet or beam.

At the time of Confucius there existed a kind of bell provided with a wooden clapper, which was used for military purposes and for calling the people together when the Emperor had a message for them. It is recorded of the great sage that he said he wished to be "a wooden-tongued bell of heaven," i. e., "a herald of heaven to proclaim the divine purposes to the world."

An early Manchu emperor of the present dynasty, with the innovating spirit of freedom of a new ruler, commanded that all the quaint old forms of bells should be destroyed and that henceforth only round bells should be used. These are ornamented with the pakua (good luck) symbols, and are suspended by means of a dragon set on guard at the top.

Formerly when the devout Chinaman came to worship at the temple of his ancestors a curious bell was used, which, with its



Wei-shun, old Chinese Bell.

companion, an equally curious drum, has disappeared. It was cast in the shape of a balloon and hung in a frame. It was called the Wei, from the monkey, which gave the Chinese the idea of suspending their bells. As commonly represented, the monkey of the Celestial Empire has a forked tail and

an upward nose; in fine weather it hangs from the branches of trees by putting the two ends of its tail into its nostrils and thus forming a circle. This balloon-shaped bell was fitted with a knob for suspending it, which was shaped like the monkey. One writer declares that this instrument was simply a large bell with small round bells suspended inside it as tongues, and that the sound produced was exceedingly shrill. In any case it was a curious bell. It is now obsolete.*

The tiny wind-bells which hang under the sloping roofs of pagodas all over China are a pleasant surprise to the traveler. When the wind blows the ribbons fastened to the tongues move and the result is a gentle music which changes character according to the strength of the breeze. I first heard the sound of these bells in Southern China at night. So unexpected, weird and uncanny was it that I thought the Chinese must be right and that the air was really peopled with spirits. But I soon grew to love the sweet-toned wind-bells and to listen for them as soon as a pagoda came in sight.

The *To*, or tongued bell, is mainly used at present by the Buddhist bonzes to mark the rhythm of their prayers, which are monotonous in the extreme. There is nothing more wearing to the nerves than to live near a temple where prayers are being said to the accompaniment of a bell every hour during the twenty-four. The bell is an ordinary one and may have either a wooden or metal tongue; it was formerly an adjunct to the civil and military dances, which are great functions.

The Chinese are not so presumptuous as to think their gods have them continually in mind, but are quite pleased if the divine beings accord them recognition when their attention is attracted. So, near the entrance of all temples, hung sometimes under small roofs, we find two bells which the devout worshiper strikes to waken the "sleeping gods." If his prayer is answered he congratulates himself on his success in rousing the gods from their slumber, if not, he comforts himself by saying "he'll have better luck next time."

Gongs are used in the Buddhist temples for the same purpose and they make so fearful a din that one would think all

*An Alst's "Chinese Music."

the dead gods would be aroused as well as the sleeping ones. This is the most popular instrument in China and the one with which Europeans are most familiar. It has no office in the ceremonial services but is used in theatrical presentations and in all popular festivities. It is cast in the shape of a platter, or perhaps more like one of the huge straw hats which the coolies wear; it is suspended in a frame and is struck by a mallet covered with kid or soft leather.

There are all kinds and conditions of gongs, ranging in size from two inches to two feet in diameter. A big one, hung at the gates of Yamens, is beaten to announce the arrival of visitors; another sort is used on board ship to proclaim the moment of departure; when heard in battle it is the signal for a hasty retreat; its use in wedding and funeral processions is to frighten away evil spirits. It serves to mark time in vocal music, and, in some places, is set up as the sign of a candy shop. When the district magistrate goes abroad with his train of followers a gong is beaten to announce his approach.

The chime of small gongs which nearly every tourist to China and Japan carries home as a souvenir is called yun-lo; this gong chime is used at court, at great festivities and in the "Guiding March," which is played while the Emperor is entering the temple. Cymbals, which are used mostly at theatrical performances, are made on the same principle as the western instrument and are said to have been imported into China from India.

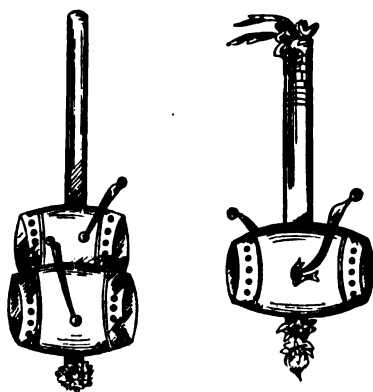
The Chinese have seventeen kinds of drums, ranging from the large one suspended in temples to those of lesser size and divers shapes used in war, in theaters and in bands; in fact, the drum seems to be the most universal instrument. It has no special relation to any of the musical notes, but without it the Chinese cannot harmonize their various instruments. The drum which gives the sweetest and most mellow tone has a handful of rice husks inside it, which softens the sound wonderfully.

Some of the Ku (drums) are carved with figures of dragons, birds, beasts and scrolls; others are wrapped about with long pieces of silk and satin, while the frames in which they are sus-

pended are adorned with drooping feathers; the handsomest ones are finished with lacquer, which adds to their richness and beauty. Some are suspended in frames, others are set in a handsomely carved stand, simpler ones rest in a bamboo tripod; there is a kind shaped like a barrel which is suspended around the neck with a chain.

The Ying-ku and Tsu-ku are used at the Confucian temple, having allotted spaces on either side of the "Moon Terrace"; they are companions which call and answer to each other; the former is suspended in a frame by four rings, the latter is set in a stand. The po-fu is a small drum used only in religious ceremonies; like all other instruments it is used in pairs, one being placed on the right, the other on the left of the hall.

There is a curious small barrel-shaped drum, which has a long handle passing through the barrel, so that it may be



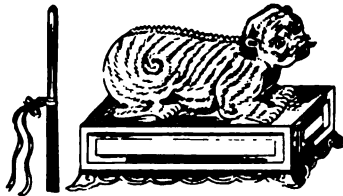
Chinese Barrel Drums.

easily carried in the hand; from the center, where the bulge is greatest, there hang on either side two ribbons with a small wooden ball on the end; the ribbons are of a suitable length so that when the drum is twirled in the hand the balls fly to each end and beat the drum-head. Occasional specimens are seen with two drums attached to the handle. These were anciently used in the ritual services. The Chinese frequently hang six or eight small drums in a cluster and suspend them in a bunch upon a frame, as the stone and bell chimes are

hung; these are shaped like a top without the handle, all the points being brought together in the middle. At the present time the T'ao-ku, the small drum with the handle through the barrel, is used by the peripatetic man-milliner to call attention to his whereabouts and goods; if he cannot make noise enough with this he sets a gong on top and beats them both.

A curious instrument, used only at funerals, is a large telescope-like arrangement which is called Hoa-tung; it is a long cylinder with a sliding tube, which can be drawn out when wanted; it emits only one sound, a prolonged, solemn note which can be heard from afar. There are two varieties of this instrument, one of which is used for military purposes. The itinerant knife-grinder has adopted this instrument for his use, probably because the sound can be heard at a longer distance than any other.

The most whimsical and fantastic Chinese instrument is the yu, or, as spelled by some historians, the ou. It is an instrument of percussion and its sound is as bizarre as its appearance; it is called "the stopper" because it is struck at the end of a verse. It is made of wood in the shape of a crouching tiger, is hollow and rests on a rectangular box; along its back



Chinese Yu.

are twenty to twenty-seven saw-teeth. At the end of each strophe the player strikes the creature on the head three times, and thrice rapidly draws his stick or plectrum across the edge of the teeth; this is by way of announcing the end of the stanza. At the Confucian ceremonies the yu is placed on the west side of the hall. We find no parallel to this strange instrument except the wooden crocodile of Burmah.

The Chinese castinets, or Pai-pan, are larger and more poetical, so to speak, than those of the Occident. They consist of two slabs of a kind of red wood, strung together with silken

cord; they are struck by a third slab to mark the time, and are in popular use in all orchestras.

In ancient time the castinet consisted of twelve elaborately worked pieces of bamboo, with poetry written upon each, which were used only at religious ceremonies. They have been replaced by another sort, called shou-pan, which have the words of hymns engraved upon them. Each of the six singers carries one on which he strikes the palms of his hands.

Then there is a curious "wooden-fish," shaped more like a human skull than a fish, called Mu-yu; it is hollow, painted



Mu-yu, or Wooden Fish.

red and is made in all sizes from three inches to twelve inches in diameter. It is used by mendicant priests to mark time in the recitation of their prayers as they go from door to door.

And who shall tell us of the infinite variety of stringed instruments used by the Celestials? Fu Hsi, who lived 3322 B. C., is credited with having invented the Ch'in, the oldest one known among them. The Chinese descriptions of their very old stringed instruments are of the most elaborate kind and full of allegorical comparisons. The dimensions, the number of strings, the form and whatever is connected with the Ch'in correspond to some fact in nature. Thus it measures 366.10 of an inch, because the year contained a maximum of 366 days; the number of strings were five, to agree with the five elements; the upper part was made round to represent the firmament; the bottom was flat, as they supposed the earth to be; and the thirteen studs stood for the twelve moons and the intercalary moon.

The Ch'in is used for what is called elegant music; the strings are of silk and the broad end is decorated with tassels. The Ch'in boasts a peculiar system of notation. Each note is a compound of several simple characters, so arranged as to convey at once to the eye of the performer the note to be played, the string to be chosen, the finger to be used. At the

Confucian ceremonies six Ch'in are used, three on the east side of the hall and three on the west.

The Se ranks next in importance among the stringed instruments, both as regards antiquity and allegorical comparisons. It is constructed on much the same principle as the Ch'in and originally had fifty strings. This number was reduced by the Emperor Hwang-Ti, who was so deeply impressed and saddened by hearing the music of the fifty strings that he issued an order that thereafter there should be but twenty-five strings, thereby dividing his sorrow and relieving himself of half the sadness. The strings are set in clusters of five, representing the five colors, each one elevated on a movable bridge. The first cluster of five are blue, the next red, the five middle ones are yellow, followed by five white and five black. There are four kinds of Se in use, but this general description will cover all of them. Four Se are used at the Confucian worship, two on each side of the hall.

The Tseng is similar to the Ch'in, only smaller, and has but fourteen strings. It is used in preference to the Se at Imperial receptions and other joyful functions. The P'i-p'a, or balloon guitar, is about three feet long, and has four silken strings which represent the four seasons; it is played either by a plectrum or the hand; it is the most popular instrument for blind musicians, as the music can be learned by rote. The strolling players one meets everywhere in China either use the P'i-p'a, the san-hsien, a three-stringed guitar, covered top and bottom with snake skin, or the "moon guitar," the body of which is perfectly round. There are several varieties of the latter instrument, one of which has an octagonal body; it has four strings, tuned in pairs at the distance of a fifth.

The Hu-ch'in and the Erh-hsien are violins, the former having four silken strings and the latter but two, which are tuned at a distance of a fifth. The Erh-hsien is used in all parts of China and is very popular with the lower classes. Those who have heard it only on ordinary occasions when the performers seem to be giving a sort of go-as-you-please performance can have no idea of the music which a good player is able to extract from it. I have never heard a more horrible din than the noise made by the union of one of these instruments with

a flute and a drum on the festive occasion of the birth of a son, or when they are used concurrently at the head of a wedding procession.

The Chinese make use of a foreign harpsichord which they call Yang-ch'in; it is strung in a peculiar way with sixteen sets of strings, eight passing over the right bridge and through the holes of the left, the other eight passing over the left bridge and through the holes of the right; it is played with two pieces of bamboo.

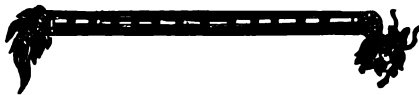
The most important bamboo instrument is called the P'ai-hsiao, or Pandean pipe, and is said to have been invented by the Emperor Shun. It consists of sixteen tubes arranged



P'aihsiao, or Pandean Pipe.

upon a more or less carved and ornamented frame or pedestal. The tubes correspond to the twelve lus and the first four lus of the grave series, and give forth the same sounds as the bell and stone chimes. The sounds of this instrument represent the voice of the sacred bird Foung-huang and its wide spreading form typifies the bird with outstretched wings.

Of flutes the Chinese have a great variety. The Ti-tzu is the flute ordinarily met; it has a place in most theatrical representations, no marriage is complete without it, and no dead

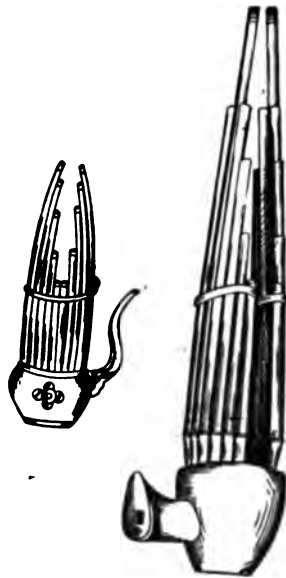


Dragon Flute.

Chinaman is borne to his long home without the accompaniment of its shrill notes. The flutes used in the ritual music are the same as the ordinary ones, except for the carved dragon's head and tail which decorate the two ends.

The Huan is one of the most ancient instruments and has never lost its primitive form; it is a baked clay cone profusely ornamented with the imperial dragon, arabesques and similar designs; it has six holes, one at the apex to blow through, two behind and three in front; two Huan are used at the Confucian ceremonies.

The origin of the Shêng, according to Dr. Eastlake, is shrouded in the darkness of the mythical ages. The modern Shêng consists of three separate parts, the gourd, the mouth-piece and the tubes; the latter are of five different lengths arranged to represent the outstretched tail of a bird, the middle ones being longest. These tubes are set into a gourd shaped like a tea-pot, and the long mouth-piece, curved like a spout,



Shêng.

carries the resemblance farther. The Shêng is a very important Chinese instrument, most delicately constructed and having a far sweeter tone than any other. It is said that the principles embodied in it are substantially the same as those of the grand organ, in fact many writers claim it as the parent of the organ. Six Shêng are used at the temple ceremonies, three on the east and three on the west side of the hall.

A HANDSOME MUSICAL COLLEGE.

About the 1st of June the Chicago Musical College moved into their new quarters on Michigan avenue, adjoining the Fine Arts building. This location is one of the most eligible in the city. The college, for the first time in its existence, occupies an entire building, constructed with special reference to its needs. Inasmuch as the present quarters are among the most commodious and handsome occupied by any music school in the world and considering that the patronage of the college has been drawn from every State in the Union and that its alumni now aggregate more than one thousand, and its average attendance is about twenty-five hundred, its new home is of more than local interest.

To those of us who have watched the growth of this institution from its first inception, in 1867, by President Ziegfeld, when its affairs were carried on in two rooms of the Crosby Opera House, to its present popularity (its attendance probably, excepting that of the School of Music of the Guildhall in London, being the largest of any in the world), its affairs are peculiarly interesting.

From the beginning, its business and educational control have been in the hands of President Zeigfeld, who has surrounded himself gradually with a complete staff of teachers and has trained his sons to attend to the business affairs of the college with the quiet efficiency which is so noticeable a feature in the office.

The front of the building, while very handsome, gives an entirely wrong impression of the space occupied; standing as it ~~does~~ between two of the most imposing buildings in the city, and in the same row with the Auditorium and Auditorium Annex, its really creditable frontage is underestimated by the eye.

The building occupies premises about thirty by one hundred and sixty feet, and it is six stories high. In the rear there is a wide court for light, upon which all the teaching rooms open; and on the first floor there is a concert room seating seven hundred and a connection with the Fine Arts



THE CHICAGO MUSICAL COLLEGE.

building, with its great concert room, seating twenty-five hundred. The teaching rooms are models of elegant appointment and completeness. The walls have been so well deadened that were it not for the glass in the doors the sound of the teaching going on in the rooms would not be heard in the corridors passing the doors.

Mr. William Armstrong of the Chicago "Tribune" has the following comments upon this charming place: "Every building has its own atmosphere indicative of the people who inhabit it. This new home of the Chicago Musical College



A RECEPTION ROOM.

is thoroughly artistic in the just sense. The wall decorations, furniture, carpets, hangings, are in admirable harmony. The scheme of decorations is elaborate and the details of furnishing of the many studios varied; but they are always quiet and harmonious. Compared to it in surroundings the most noted music schools of the continent and England make a poor showing. Indeed, in this respect, a new standard has been established in this country, where we have come to regard, although not as yet we should, artistic surroundings as a necessary factor



PRESIDENT SIEGFELD'S STUDIO.

in the study of art. Thirty years or more ago, when the college was first incorporated, is beyond the recollection of the majority now in Chicago, but it is not difficult to imagine the wide contrast between to-day and those former ones when the prairie stretched for miles where the city now takes its place. Growing with the city, and part of its musical life, the college in its present home has certainly kept abreast of the growth about it."



STUDIO OF MRS. O. L. FOX.

THINGS HERE AND THERE

LONDON LETTER.

BY HORACE ELLIS.

Novelties have been scarce at Covent Garden this season, for which condition of things the production of "Der Ring des Nibelungen" may have been partly to blame. However that may be, Mancinelli's "Ero e Leandro" and Saint-Saens' "Henry VIII." were offered during the last weeks as a sop to those who do not care to tread the beaten path continually.

Luigi Mancinelli is well known as a talented and safe conductor, but as a composer has been rather an unknown quantity. In the latter capacity he was first prominently brought before the British public when "Ero e Leandro" was given, in cantata form, at Norwich, two years ago, meeting with enough success to cause a general desire to hear it on the operatic stage. It was performed for the first time at Covent Garden, Monday evening, July 11, and was repeated the evening of July 15.

The book is by Arrigo Boito and is, probably, the worst he ever wrote. It is true that the theme which he had to develop is rather awkward, but it might be moulded into better and more dramatic form.

First we have an unnecessary prologue given to a contralto voice. The first act shows us the temple of Venus at Sestos where priestesses and sailors are making offerings to the goddess. Then appear the principal characters, Ero, Leandro and Arlofarne, the High Priest. Leandro, having been a victor in athletic contests, receives a laurel chaplet from the fair hands of the priestess Ero, and, seizing his harp, bursts into a song of love. After the stage is cleared, Arlofarne, who is in love with Ero, presses his suit upon her, but being met with a decided refusal, retires threatening vengeance. Leandro returns and is kindly received by the lady to the disgust of the High Priest, who brings down the curtain by informing Ero that she must die.

The second act shows the interior of the temple, where Arlofarne announces that it is decreed by the goddess that Ero is to be confined in a tower by the Hellespont, privately offering, however, to save her if she will accept his love. Again his proposals are refused,

and, after Leandro has made a disturbance and is marched out, the ceremony proceeds and Ero is decked out for the sacrifice.

The third, and last, act takes place in the lonely tower, where Ero awaits the coming of Leandro, who swims the Hellespont to reach her. The lovers' raptures are interrupted by the entrance of Ariofarne and other priests, causing Leandro to spring into the stormy waters again. A flash of lightning and a part of the wall of the tower gives way showing Leandro lying drowned upon a rock, at which sight Ero falls dead.

The whole thing is thin and indefinite. There are tedious waits, such as at the beginning of the last act, when Ero stands by the tower window and listens to voices outside. There is practically no dramatic action and the climax is so ineffective as to be almost laughable. I have the impression that Boito's own idea when writing this libretto was to get it off his hands as soon as possible, no matter what the quality of his work might be.

One of the most noticeable things about Mancinelli's music is that he is not bitten deeply by Wagner. Indeed, he evinces a most laudable desire to keep from imitating anybody. His efforts at originality are, however, of little avail, and the later Italian school, to which he leans, have familiarized us with such devices as the stringing together of empty 5ths, which Mancinelli probably uses with the idea of producing an archaic effect. His orchestra lacks in sonority and he has a fondness for the harp and the closed tones of the French horn. Altogether the work is more fitted to be presented as a cantata than an opera.

The cast was as follows: Prolog: Frau Schumann-Heink; Ero, Mme. Eames; Leandro, M. Saleza; Ariofarne, M. Plancon; Due Voci dal Mare, Signor Vanni and Mr. Lempriere Pringle. Frau Schumann-Heink had little opportunity to use her fine voice. Emma Eames sang beautifully, but was exasperatingly cold and statuesque, and the same may be said of Plancon, who does not improve in his acting. M. Saleza is a useful but not a great tenor. The composer conducted and was called before the curtain several times and well received, more, I venture to think, on account of his popularity as an operatic conductor than his success as a composer.

In spite of Saint-Saens' reputation in this country, and the number of appearances he has made here at Philharmonic and chamber concerts, he has had no hearing for any of his operas until Thursday evening, July 14, when "Henry VIII." was produced at Covent Garden. The selection was not the best that could have been made had not the censorship of the stage refused to allow "Samson et Delila" to be given with dramatic action for fear of establishing a precedent with regard to the treatment of biblical subjects on the stage. It was a pity, for "Henry VIII." does not show the composer at his best.

This work was produced as long ago as March, 1883, in Paris, and won immediately the commendation of Gounod, who wrote a most favorable criticism of it in the "Nouvelle Revue" of April 1, 1883, closing with these words: "Go forth, beloved and great artist; your cause is victorious throughout. Since you have been faithful to your art, the future will be faithful to your achievements. God has endowed you with the spirit of genius and the power of a master. May you enjoy both for years to come for your own sake as well as ours."

It is difficult to see how a worse choice could be made for the subject of a libretto than the historical one of Henry VIII. Even Shakespeare, in his play of the same name, is at his worst. So MM. Léonce Détroyat and Armand Silvestre can be congratulated for doing as well as they have. They have taken unnecessary liberties with historical facts, such as making Henry's first meeting with Anne Boleyn occur on the day that Buckingham went to the scaffold, at which time she was in France. Also, they provide Anne with a lover in the person of one Don Gomez, a Spanish Ambassador.

The first act begins with a conversation between Don Gomez and Norfolk, during which the Spaniard reveals his love for Anne, whom he had met at the court of Louis XII. Other noblemen enter and speak of Buckingham and his doom, and then the King arrives and presents to Queen Catherine a new maid of honor—Anne Boleyn. Henry immediately sets to work to make himself agreeable to Anne, and the contrary to Catherine, and the act comes to a close with the passing outside the palace of Buckingham's funeral procession.

The second act takes place in Richmond Park, where occurs a meeting between Anne and Don Gomez, and afterwards the King offers to make Anne his Queen. Then an encounter between Catherine and Anne, and the interference of the King, who threatens to divorce Catherine. After this there should be a Scottish ballet—a "gathering of the clans," but on this occasion it was omitted.

The third act takes us to Westminster Hall, where Henry divorces Catherine and proclaims himself Head of the Church of England.

The last act is divided into two tableaux, the first showing Anne's apartments, and the second a room at Kimbolton Castle, where Catherine is residing. Catherine has in her possession a letter written by Anne to Don Gomez, which Anne fears will fall into the King's hands, so hither she comes to try to induce the ex-Queen to surrender it to her. Henry also comes on the same errand, but Catherine burns the compromising document and then meekly dies.

That Saint-Saens' music is scholarly and evidently from the brain of a musician of ideas and one well equipped with the technique of his art goes without the saying, but he does not reach his high-

est level in this work. I can agree to a great extent with Gounod's estimation (as given in the criticism I spoke of) of Saint-Saens' talents in general, but to call "Henry VIII." a great opera is farther than I should care to go. It is inferior to "Samson et Delila," but it is not Saint-Saens' fault that "Samson et Delila" was not given. The music is never vulgar, and there is no seeking after outlandish effects, but from a melodic point of view it is disappointing and it is not dramatic in the best sense. Here again crops up the old rule of bad book, bad music. Not that I term either this book or this music bad, especially considering the materials which had to be used. The orchestration is suave, but in the voice writing there seems an air of restraint.

The cast was: Henri VIII., M. Renaud; Don Gomez, M. Bounard; Le Cardinal, M. Journet; Surrey, M. Cazeneuve; Norfolk, M. Dufranne; Cranmer, M. Dufliche; Catherine, Mdle. Pacary; Anne de Boleyn, Mme. Heglon; Carter, Signor Vanni; Huissier, M. Meux; Officer, Herr Simon; Lady Clarence, Miss Maud Roudez. M. Renaud had the most important part and very well he supported it. He comported himself with dignity and managed his pleasing baritone voice with skill. Mdme. Heglon was making her London debut, heralded by a considerable reputation in Paris. Her voice is not of very good quality, but she is a fair actress. Mdle. Pacary's voice was too small for her role. M. Bounard is another useful tenor who has become quite a fixture at Covent Garden.

Saint-Saens was called before the curtain at the close of the performance, but his reception was not so enthusiastic as I anticipated from his reputation here. He seemed to feel this himself and hurried quickly from the stage, only to be dragged back again by Mancinelli, who was the conductor of the evening. The opera was given again July 19.

During the opera season which closed last Tuesday evening with "Roméo et Juliette" (Melba as Juliette), sixty-nine performances were given, of which thirty-two were of works of Wagner. This is a list of them in the order of the number of times they were presented:

"Faust" and "Carmen," seven times each; "Lohengrin" and "Roméo et Juliette," six times each; "Tristan und Isolde" and "Die Walkure," five times each; "Die Meistersinger," four times; "Das Rheingold," "Siegfried," "Götterdämmerung" and "Tannhäuser," three times each; "Orfeo," "Le Nozze di Figaro," "Henry VIII." and "Ero e Leandro," twice each; "Phlémon et Bancelo," "Mefistopelo," "Hamlet," "La Traviata," "Il Barbiere di Siviglia," "Fidelio," "Don Giovanni," "Aida" and "Cavalleria Rusticana," once each.

London, July 29, 1898.

LEIPZIG NOTES.

July 19, 1898.

On June 4 Arthur Nikisch directed a performance of Millöcker's opera, "The Beggar Student," for the pension fund of the Leipzig City Theater. This was so much of a success that all of the standing room was utilized and many were unable to secure admission. During his Leipzig stay, Composer Carl Busch, of Kansas City (in company with the correspondent for MUSIC), visited Mr. Nikisch for the Philharmonic Orchestra, of New York. This was more of a friendly call than a business one, for the latter gentleman had already cabled his inability to accept the Philharmonic leadership. He expressed his regret at having been in Italy when the Busch concert occurred in Leipzig, so he begged for an opportunity to examine some of the scores, and this privilege will be granted him as early as possible. In reply to a query about the long-talked-of American tour with the Gewandhaus Orchestra, Mr. Nikisch said that he thought the difficulties surmounting the project were such as to make it almost impossible, because the majority of the orchestra members were constantly engaged at the theater, and to secure these in their salaries, to provide for their substitutes and the general expense of the tour would necessitate a guaranty of at least one hundred thousand dollars. When we mentioned the Berlin Philharmonic, he said that while that organization could be taken for less money, the Gewandhaus men were not alone possessed of a more valuable name, but were accustomed to make better music. In this connection we wish to say that so good a man as Gerhard Stehmann of the Damrosch Opera Company tells us that the Boston Symphony Orchestra is superior to the Gewandhaus. If he could once hear these people go in something like the overtures to "Freischütz," "Tannhäuser" and "Meistersinger," or anything else they can get time to rehearse, he would be liable to change his mind. To hear the "Meistersinger Vorspiel" in the Gewandhaus and observe the wonderful clearness and balance which Nikisch accomplishes with the entrance and progression of the various parts, is enough to melt the critical spirit into a shapeless mass, so we just stand around with our mouths open until he has played it again, which thing we require him to do on the spot.

A very successful production of the "Nibelungen Ring" was given here, the dates being July 1, 3, 6 and 8. Herr Schütz was unable to sing, so the "Wotan" supplies were Herr Schrauff, of Dresden, and Beyreuth singer, Herr Plank. Great and well-deserved praise rests upon the work of Conductor Panzner.

Harry Field gives his Berlin concert in October. He is working on a new sonata by the Chicago composer, Louis Campbell-Tipton, which is represented to be a very worthy composition.

Prof. Martin Krause, as critic, succeeding the late Prof. Bernhard

Vogel of the "Neueste Nachrichten," has inaugurated a most vigorous style of criticism in that daily, and he promises to do Leipzig a great deal of good by his bold but kindly sincerity. As a writer he seems to be possessed of a chronic good humor which is admirable indeed. It is very improbable that he will leave Leipzig to associate himself with a Berlin conservatory, as has been rumored.

E. E. S.

NEW SCHOOL OF METHODS.

The New School of Methods, conducted at Hingham, Mass., and Chicago, under the auspices of the American Book Company, Mr. Clarence C. Birchard, general superintendent, was largely attended this year. The session at Hingham numbered upwards of a hundred students, and that at Chicago about a hundred and fifty. The fundamental idea of this school, in the beginning, was that of educating supervisors of music in the public schools to the best way of dealing with the Natural Course, but latterly the school has taken a constantly increasing range, and many other important advantages are now associated.

The musical department in both sessions rested upon the work of Messrs. Frederick H. Ripley and Thomas Tapper, authors of the Natural Course, assisted by Mrs. Emma Thomas, of Detroit, Miss Love and Miss Julia E. Crane. At Hingham the chorus was under the direction of Mr. Henri G. Blaisdell, of Concord, N. H.; whose ability as chorus conductor is spoken of as extraordinary, in its combination of personal inspiration, in interpretation and the art of securing exact training on the part of the singers. Another important factor of the Hingham school was the delightful lectures of Dr. W. J. Milne upon "Pedagogy," which were universally appreciated by the school. The drawing at Hingham was in charge of Mr. William Mason, supervisor of drawing at Philadelphia.

In Chicago the preliminary local arrangements had been carefully managed by Miss Mary Reid Pierce, of the American Book Company, one of those new women who accomplish desirable results with a minimum of trumpet blowing and other unadvisable noise.

Among the accessory advantages of the Chicago session were six unusually interesting and suggestive lectures upon pedagogy by Dr. Tomkins of the University of Illinois; lectures upon geography, or rather, upon the methods of teaching it, by Professor Jacques W. Redway, author of a system of school geographies, contributor to 'Chambers' and the Britannica Encyclopedias, Fellow of the Royal Geographical Society, etc. Arithmetic was in charge of Professor M. A. Bailey; drawing, Miss Gilbert, supervisor of drawing at New Bedford, Mass.; penmanship, Miss Smith, and physical culture under that of Mrs. Louise Preece, of Minneapolis. Musical lectures were given also by Mrs. Jessie L. Gaynor and the Editor of MUSIC.

The lectures of Mr. Thomas Tapper are said to have improved in value over those of last year, although they were then commended as among the most important ever offered to American school teachers upon the inner principles of school music teaching. Mr. Tapper is clear in statement, ardent to find out the innermost soul of things, and a careful observer of order and time. As he is a clear and simple speaker, his work has the rare merit of presenting new ideas with a simplicity intended to make the hearer think that he has always thought so, or was just upon the point of thinking so. This is one of the utmost merits in a lecturer upon a scientific topic.

Mr. Ripley's work, naturally, concerned itself with the practical advantages of the charts and the system generally, which does not alone rest upon an incessant exercise of the eye in the notation, but also, as the reports from his school show, upon an inner cultivation of the musical ear and conception.

At the close of the school, which had been diversified by many agreeable incidents, very complimentary resolutions were passed by the members. The graduating class numbered eight. Next year the course will be divided into three grades, the highest being essentially a post-graduate study. Many of those in the first year have expressed their intention of completing the course by study during the year and attendance upon the lectures of the next session.

THE WORCESTER FESTIVAL.

The Worcester (Mass.) Musical Festival will take place September 26 to 30, the conductor being Mr. Geo. W. Chadwick. The principal works will be "Elijah," given for the first concert, Tuesday, September 27, followed by two smaller works on Wednesday night: Mr. Chadwick's "The Lily Nymph" and Grieg's "Olaf Trygvasson." Thursday evening, selections from "Tannhäuser," and for the closing concert Professor H. W. Parker's "Hora Novissima." The afternoon concerts will consist of miscellaneous selections. Among the artists will be Mdmes. Gadski, Dudley Buck, Jr., Frangonn Davies, Miss Aus der Ohe, and others.

ENGLISH AS SHE IS SUNG.

Those persons who have been attending the performances of grand opera at the Auditorium doubtless know something about the wonders of "libretto English." This is the peculiar form of English used to elucidate the original Italian or German text. The translator attempts to preserve the form in which the line was first written and at the same time make the English sufficiently clear. Perhaps an idea of this particular kind of English could be con-

veyed by telling just what would ensue if two persons met in State street and conducted a libretto conversation, at the same time acting after the manner of grand-opera characters.

Let it be supposed that Jamesio is passing along State street, more or less wrapped up in a tan mackintosh and carrying a closely wrapped umbrella. He meets Maggioli (Maggie), who is determined to show her new spring frock and wear violets no matter what the weather may be.

As soon as he sees her he puts his left hand over his heart, and, with his right hand advanced, strides toward her. She turns from him, and, with her face half-averted, says:

"Ah-h-h-h-h-h-h-h-h!" running the scale.

Then they converse in recitative as follows:

Jamesio—"Ah, it is you here that now I see."

Maggioli—"Yes, it is I now that here you see."

Jam—"Once more again I thee meet."

Mag—" 'Tis true. It I cannot deny."

Jam—"Oh, most beauteous thou, is it not that my heart beats at sight of thee?"

Mag—"Joy! Joy! He me doth love, even so as I should it wish to be."

Jam—"Tell me, what bringest thou here that I should already meet thee in State street yet?"

Mag—"Listen!"

Jam—"Yes, yes."

Mag—"I am shopping."

Jam—"She here is shopping."

Mag—"Noble sir, you have my inmost thoughts discerned and knowest now that I am here, even that I may my shopping do."

Jam—"What wouldst thou purchase?"

Mag—"He asks me! He asks me!"

Jam—"I repeat it once yet, Oh, beauteous Maggioli, what wouldst thou purchase here that I find thee now in State street? Answer!"

Mag—"Ah, dare I tell this noble gentleman what? Dare I? Dare I?"

Jam—"Speak! Dost thou not observe that soon I am impatient!"

Mag—"Then I must tell."

Jam—"Now she must tell."

Mag—"Listen! I come to buy a yard and three-quarters of salmon ruching."

Jam—"Merciful heavens! Wouldst thou now have it that my heart is to break?"

Mag—" 'Tis true! Oh, how much now in my heart do I the feeling of regret know."

Jam—"Perfidious woman! Thou toldst me even yesterday it was yellow insertion that thou wouldst purchase."

Mag (kneeling)—"Forgive me!"

Jam—"No—no. It I cannot do."

AIR—"MAGGIOLI IS UNTRUE."

(By Jamesio.)

Maggioli is untrue now that she comes
Here—to where I do see her now
That she would by her nature to deceive
—Oh, sorrow now that I do know
She did I love even with my soul
Now that in the happy days gone by
When I to her did my affection tell.

Mag—"List! I can explain!"

Jam—"No—no. I have not the time. Seest thou not I am busy?
I am away!"

Mag—"Oh, to you do I ask that you shall not leave me in anger."

Jam—" 'Tis so."

Mag—"Do not the words repeat."

Jam—" 'Tis so again."

Mag—"Oh, accursed ruching! Now in deep penitence behold
me."

Jam—"My love to hate has turned for thee, Maggioli."

Mag—"Oh, sorrow! Oh, sorrow! Oh sorrow!"

DUET—"ALL IS NOW OFF."

(By Jamesio and Maggioli)

"All is now off, and we shall each
Soon to the other his or her presents return
That in the glad days joys seemed bright.
Ere that sorrow soon shall be.
When in the vows of true affection,
Each to the other would that it should be,
Even so before this dire misfortune
Which it will be to separate."

Mag—"You would not away?"

Jam—"Even so, and now without delay."

Mag—"To where wouldst goest thou to, O Jamesio?"

Jam—"Dare I tell her?"

Mag—"Will he tell me?"

Jam—"Dare I tell her?"

Mag—"Will he tell me?"

Jam—"Insistest thouest?"

Mag—"I dost."

Jam—"Then hark, even that I should say it where I am going."

Mag—"Aha! He speaks!"

Jam—"I go—must I speak?"

Mag—"Yes—yes."

Jam—"I go—to the matinee!"

Mag—"You—to the matinee?"

Jam—"I—to the matinee."

Mag—"Alone goest thou?"

Jam—"Quite so."

AIR—"HE TO THE MATINEE."

(By Maggioli.)

"He to the matinee now departest,
Where in enjoyment there to enjoy himself.
While I—most unhappy one,
Here to work hour upon hour
That I may buy yet my ruching.
Oh, that he should desert me,
So that my heart is thus beating for him
Seems it not more to be cruel?"

Jam—"Enough, Maggioli, I must quit thee."

Mag—"Duckest thou, love?"

Jam—"Even so."

Mag—"Oh, heart of stone, canst thou not sometimes yield?"

Jam—"Nay, nay."

Mag—"Not once?"

Jam—"Not once—or twice."

Mag—"Then I die."

Jam—"Here?"

Mag—"Here—if I choose. What matterest it thou to thee?"

Jam—"Enough—sorry I am now that I did speak. Farewell!"

Mag—"Leave me not! Look! I have gold! This will I spend
even for sweet confections."

Jam—"Temptress! No, no! Me you cannot dissuade. Now to
the matinee goest I."

Mag—"Jamesio! Pardon mio, pleasio!"

Jam—"Away!"

Mag—"Help! Help! Watch me! I faint!"

Jam—"She faints. I must away!"

Mag (again kneeling)—"Here again would I tell all that you may
know it is not as it would seem. Ask me! Jamesio!"

Jam—"No—no! Again—I go. Farewell."

Mag—"Jamesio! Hey!" (Whistles at him.)

He rushes away with both arms in the air. She falls on the side-
walk in a dead faint.—Chicago Record.

AMERICAN SUPREMACY IN MUSICAL INVENTION.

Upon the occasion of a piano maker's dinner at Boston, that
astute observer and clever writer, Dr. Edward Everett Hale, had
something to say of the reason of American inventiveness in musical
directions, and the reason of the same, which are worthy of preser-
vation.

Dr. Hale began by quoting the saw of a relative of his, that if you do not know anything, go to a dinner party and ask. At a dinner party, he said, you would meet men who knew everything. He referred to the various congresses of professional men, the doctors then being in session at Denver, and referred to Bellamy's plan of regulating society by advices from congresses of experts in the department in question, these recommendations being accepted by the national congress, and the reform thereupon instituted. Then he goes on:

"Now, why is it—how is it—that we in America—we should have such congresses when they do not have them in other countries? Why is it, again, that we are making pianofortes in this country to such a large extent, when, in other countries, they devote their energies to industries of a cruder form? I have got in one of the rooms of my house the first piano Jonas Chickering ever saw.

"What moral can we find in the circumstance by which Jonas Chickering's attention was turned from being a machinist in a cotton factory to enter upon the taking up of this industry in America? Why is it that a machinist in New Ipswich, or in New Hampshire, turns to making pianos? Does a blacksmith in Bulgaria turn to making pianos? Is there anywhere in Nijni-Novgorod, or in Archangel, or in the center of Russia, where such a change of conditions is brought about? Is there any country in this world where a man turns about, as you see everywhere in this country, from the cruder forms of manufacture into the making of pianofortes, or of watches, or of locomotive engines, or from every trace or indication of the profession he started in, excepting America? No. It comes in America because America is America, and because the Constitution of America is what it is.

"So long as you choose to misgovern a country it is bound to decay. We have the example at present in the country with which we are at war—Spain, which has been misgoverned for five hundred years. So long as you choose to misgovern a country, as is the case with some of the countries of the world just now, so long you will have no Jonas Chickering's manufacturing pianos, and you will not have nine states represented in a convention of musicians such as you see before you now. You will not have fine art developed in the way the Mayor has just pointed out, by a steady process, which you have had here because we live in a government of the people, for the people, by the people.

"I was saying, Mr. Miller, the other day that we cannot see that it is a certain natural development of a race which we call the Anglo-American race, I believe, just now, because it happens to be made up of five parts Northmen, three parts Saxons, five parts Lombards, and ten parts God knows who. (Laughter.) You can't say that it is the characteristic of our particular race. I said, Mr.

Miller, that the men who leveled their muskets over the ramparts at Bunker Hill—and I hope he will take you down to see Bunker Hill—those men leveled the identical muskets that had been used in the reign of Queen Anne; and in my boyhood's days Queen Anne's muskets were still spoken of. Why was it that between 1710 and 1775 there had not been the change of a scratch in the shape of a musket? They still used the old lock which was used in Queen Anne's day.

"The men that fought at Bunker Hill wore clothes that their great-grandmothers brought over from Plymouth and Holland. Why was it that the manufacture of lineens had not been improved in a century and a half; that the other day, when a baby was born to the Emperor of Russia or somewhere, and they wanted to send for the finest swaddling clothes to wrap the baby in, they sent up to Ballardville to get the cloth? (Laughter.) To that can be traced the impetus that is given to the brain of every gentleman who sits around me here, so that he has suggested some new novelty, or some new fad, or something or other which has had its influence in making the best piano in the world. (Laughter.) And that came not with the Declaration of Independence; no, it came with the day that Ben Franklin and Lord Shelburne made the treaty which made America independent. And from that treaty came the determination in America of open promotion; that, if the man who made chairs went to preach the Gospel he might preach the Gospel, and that, if the man who preached the Gospel wanted to make watches, he might make watches; if he wanted to be President of the United States, he might be President of the United States; he could get the office if he could get over half the people to say he should. Open promotion for everybody is the living principle of this government."

MINOR MENTION.

At the Royal Conservatory of Music, in Parma, Italy, under the direction of Maestro Tebaldini, they do things very well. One of the recent programs contained Saint-Saens' septette for piano and quintette for strings and trumpet; at the same concert was given a march for orchestra, by the director, Mr. Tebaldini.

In this connection it is noticed that in a concert given by the orchestra from La Scala, Milan, in London, under the direction of Leandro Campanari, formerly of Cincinnati, this same march of Tebaldini was given with fine success.

There have also been played at the conservatory at Parma some very interesting programs of old Italian music by such composers as Bassani, Scarlatti, Zipoli, Marcello, Vivaldi, Lotti, Tartini and Galuppi. The compositions were for violin and piano, piano alone,

piano and flute, motette for three voices, quartette for strings and selections for orchestra. For purposes of this kind it is an advantage to the school to have had a past, an advantage which is perhaps almost in excess in Italy.

* * *

Miss Mamie L. Sherratt, the brilliant pupil of Mr. Godowsky, has been engaged as piano teacher in the Chicago Conservatory.

* * *

The Des Moines Symphony Orchestra has been giving some concerts at Chautauqua in that place, with such selections as the "Jupiter" overture by Hoffmann, and various concert overtures. Mr. Fred W. Carberry, the tenor, has appeared a number of times as soloist with great distinction.

* * *

The press notices of the lectures by Dr. Bartlett are all of a very flattering kind, showing that his long musical studies and wide experience have borne good fruit.

* * *

The Philharmonic Society of Newport, R. I., has inaugurated a valuable innovation in the form of twenty-minute intermissions, during which time the members by previous arrangement perform solos. The list of the compositions given last year is a very creditable one indeed, ranging from preludes and fugues by Bach to all sorts of selections by Beethoven, Schumann and later composers, of piano and chamber music, a variety of arias and songs and vocal quartettes, the range being wide and interesting. The value of this feature lies in its tending to keep up the interest of the members.

* * *

The "Amphion," a fortnightly review of music and fine arts, published at Lisbon, is suspended for some months, but intends to resume later with improvements.

* * *

The Tivoli Opera Company commenced their season of grand opera at San Francisco with an exceptionally fine production of "Aida." Marie Brandis sang in the title role with much dramatic power. Mary Linck was also very fine as Amneris. Of the men, Rhys Thomas as Rhadames and Maurice De Vries as the Ethiope King divided the honors, both being in splendid form. Mr. Thomas won great praise by his superb rendering of "Celeste Aida." Sig. Wanrell as the High Priest and W. H. West as the King completed an excellent cast. "Lucia" followed with Anna Lichter in the title role and Sig. Zarni and Wm. Pruette as Edgar and Henry Ashton, respectively.



THE SONG ELEMENT IN PUBLIC SCHOOL MUSIC.

BY CAROLINE V. SMITH.

To define the value of the song element in public school music is rather difficult, for it represents in the broadest sense everything that is possible in music. The history of the music of a people is largely contained in the song element, beginning with simple melody, reaching at last divine harmony. It would be interesting to trace the history of song from the early Grecian period, through the centuries, to a motive or theme by Wagner, and yet through all ages song has been infinitely comforting as an expression of joy, sorrow, courage, hope or triumph. The song element is essentially the culture element in music, representing attainment, that for which we are striving, an expression of that which is best in the human heart.

"A school song in the heart of a child," says Phillips Brooks, "will do as much for his character as a fact in his memory or a principle in his intellect."

A school music course has naturally its limitations. If a love and taste for good music be inspired, it matters little whether children have acquired every form of music or not. Surely a love for that which is beautiful in music will furnish a child with unlimited possibilities later in life.

Beethoven, Bach, Handel, Mozart, Mendelssohn and Schumann will have a deeper meaning if the child has learned to appreciate true music in any form. The song element, because of both the words and the music, is a never-failing source of inspiration and in the hands of a master teacher can form the basis of many interesting lessons. There is much to tell about the song itself: the various characteristics of the melodies of different nations, the introduction of modulation, the musical expression demanded by each tune, a study of the words, the thought expressed by the song, and many other collateral subjects which, though they may look very learned on paper, are quite capable of being explained to the simplest mind in the simplest language. The interpretation of a song,

quite often, possible of being thoroughly artistic, will greatly assist in cultivating the musical taste of pupils. A lullaby, for example, has a wonderfully quieting effect in the schoolroom and can be made the means of securing a pure, sweet tone when all else fails in correcting poor tone-quality.

"From the earliest period of our national life we have been receiving from all parts of the world accessions of those who have come to our shores to help build up this great republic. These various classes have brought with them their characteristic national songs, folk songs and ballads, which have become by our association with them interwoven with our national musical literature."

The school music reader has done much to perpetuate the music of other nations. This is explained by the fact that when music was first introduced in our public schools about fifty years ago, foreign music and methods were largely retained. There is, however, at present this difference between music in European schools and our own: we are solving the sight reading problem far more successfully, thus furnishing the means for future study, while abroad the song element, or culture element, is still prominent.

As a people we are without songs, apparently so. With due reverence for songs generally borrowed from other nations, especially Germany, is there not something of interest in our land, which might serve as material for songs? Have we really no composers, no poets? In the musical world, at least, it is generally acknowledged that the American composer is writing the best short song of to-day. If our own Gilchrist, Chadwick, Foote, Gerrit Smith, Nieldinger, Margaret Ruthven Lang, Shelley, Mrs. H. A. A. Beach, Mrs. Jessie Gaynor and others satisfy the artist, need we hesitate to accept our song writers at school?

THE AMERICAN COMPOSER.

There is but little hope for national music until the American composer finds his way to the heart of the American people through the schoolroom. This would not exclude many gems found in the German, English and other school song books, but the American genius or spirit ought certainly also to find a home in our schools.

Consider for a moment our surroundings, which furnish the subject matter or text for most songs—our own flora, the dainty trillium, anemone, columbine, gentian, meadow rue, goldenrod, our birds and trees, the thousand and one things naturally of interest to the child because well known and loved. Why offer so exclusively the daffodil, cuckoo, linnnet, nightingale—all interesting in themselves, but strangely foreign to the average child?

The same is true of the spinning, hunting and other songs in-

variably requiring translation. I have never been quite able to understand why a child in the primer class should be singing hunting songs; at that tender age this seems like encouraging rather a dangerous practice.

Again, poets of the earlier periods seem to occupy a remarkably prominent place in our music readers; do we of older growth sing daily those excellent old poets, Chaucer, Cowper or Keats? How refreshing Frank Demster Sherman's verses or Eugene Field's exquisite lines would appear in school music!

Song ought to be a perfect instrument in the hands of the teacher for ministering to the inner life of childhood. But in order to do its most effective work each song should be an embodiment of that which the child can comprehend, feel and enjoy.

THE SERIOUS SIDE.

There is a serious side to school music—serious and sacred, the sacred music being so full of that which is most lofty in sentiment and thought. But even then the spirit of joy can prevail, expressed best of all carols, many of which are so full of interest. Every child would be happy in singing Haydn's sweet old carol, "Holy Night, Peaceful Night," and many others equally beautiful. Carols have come to us, quaint and gay, sweet and tender, with curious references to legends and customs, and certain events of history, for the people of the olden time caroled about everything that seemed to them of any particular importance. The historical character of many carols would make them interesting in the school-room, and they would occupy a place of so much more importance than the meaningless rhymes offered so frequently in school music readers.

The joy of school life could be expressed very appropriately in songs of a ringing, stirring character. Such songs as "Marching Through Georgia," De Koven's "Stone Cutter's Chorus," his "Tinker's Chorus" from "Robin Hood," Lacombe's "Estudiantina," Lohr's "Out on the Deep"—all songs which are of a bright, martial character ought to be well represented in the school song book.

In the advanced grades the songs assume a more universal rather than local character, as in the primary classes. People's songs (folk songs), popular songs like "My Old Kentucky Home," the classics, such as Beethoven's "Creation Hymn," Handel's "Largo" and "Hallelujah Chorus," and patriotic music, both of our own as well as other nations, should frequently be sung. The literature and music contained in patriotic selections is interesting from an entirely different standpoint than that of ordinary music, having a much broader significance.

Perhaps the most concrete illustration of what children are capa-

ble of doing in song can be found in the boy choirs of to-day. It is true that voices are selected for this purpose, and special training and advantages are enjoyed; this, however, only proves that children are capable of rendering and enjoying the best there is in music at a very early age. It is only by looking beyond the every-day horizon into that larger world of music that we realize the possibilities of the song element in public school music.

It is to be hoped that the average school music reader may be greatly enriched by making use of the wealth of material lying all about us—and so realize more fully day by day the words of the poet, "We are better for every good song we hear."

(Note: Read at the last Minnesota Educational Association, illustrated by Miss Barbara F. Russell, of LaCrosse, Wis., a graduate of the Class of '94, state normal school, with a number of songs by American composers: "Morning-Glories," "Robin Red-breast," "Violets," contained in "The Child's Garden of Song," Tomlins; Eugene Field's "Rock-a-by Lady from Hush-a-by Street," arranged by DeKoven, and other selections.)

QUESTIONS AND ANSWERS.

BY MRS. EMMA THOMAS.

Question: I am a grade teacher expected to teach music and knowing very little of music myself. We have no supervisor so have to come occasionally to "MUSIC" for assistance. Will you suggest something that will be helpful?

Answer: If possible I would try and take a course in music even if it must be short. You can perhaps find a teacher who can help you or you can take a course by correspondence. I would look over the work I was to accomplish very carefully and would single out little problems that you know would trouble you and work particularly on those. If you can conquer them you have gained a great battle. Then make out a plan of work for the term and try and accomplish well what you have undertaken. Make your music helpful not only to yourself but to your pupils.

Question: Would you advise holding grade meetings? My superintendent leaves it with me and I feel my teachers do not like them.

Answer: I most certainly should hold regular grade meetings. If in a large city call all the teachers together. Explain the work and outline your plans for the coming term. Then as soon as possible have the teachers meet you by grades. Try and persuade the teachers to become familiar with the work in the preceding grades and also with the work that follows their grade. They will then

know what they have to prepare for. At the meetings go over the work for the month, song, chart and book work making helpful suggestions.

Question: I was told that you had written for your schools a verse about Dewey to be sung to the tune of "Columbia, the Gem of the Ocean." Kindly have it printed.

Answer: The following was written for my schools by one of my teachers and we in Detroit use it as the fourth verse of the "Red, White and Blue":

Oh! Dewey! the pride of the navy!
The glory and boast of our land!
We lift our glad voices to honor
The bravery of you and your band,
The sailors who answered the orders,
The men who commanded so true
The flag that was floating above them,
The glorious Red, White and Blue.

Chorus:

Three cheers for the Red, White and Blue,
Three cheers for the Red, White and Blue,
Oh! Dewey's the pride of the navy,
Three cheers for the man and his crew.

Question: Will you please give me the names of some high school songs, both unison and part songs?

Answer: The following I think will do nicely for a high school:
Kipling's "Recessional," arr. by DeKoven. Published in the Ladies' Home Journal.

"The Mariner's," by Randegger. Published by G. Schirmer.

"Heaven and the Earth Display," by Mendelssohn. Published by Ginn & Co. (Coda.)

"The Bridal Chorus," by Cowen. Published by Silver, Burdett & Co.

"Sweet Marden Bells" (quartette), by Walter Spinney. Published by Clayton F. Summy Co.

"Mighty Jehovah," Bellini. Key of D. Ditson & Co.

"May Day," Hadley. Schirmer & Co.

"Out on the Deep," Löhr. Key of Bb.

"Estudiantina," Lacombe. Key of C.

"The Toreador" (solo and unison chorus). From "Carmen." Bb minor.

"Calvary," Rodney (solo and unison chorus). Mezzo soprano.

"Jerusalem," Parker (solo and unison chorus).

"Nazareth," Gounod (solo and unison chorus).

"O Holy Night," Adam (solo and unison chorus).

"Venetian Boat Song," Blumenthal. Mezzo-soprano.

- "To Thee, O Country," Eichberg.
- "Rose Maiden," Cowen.
- "Sion," Rodney.
- "Bonnie Fish Wives," Foster.
- "Pilgrim's Chorus," Wagner.
- "Sweet and Low," Barnby.
- "Evening Melody," Barnby.
- "The Largo," Handel.
- "When the Heart Is Young," Buck.
- "Lead Kindly Light," Gillette.
- "Men of Harlech," Welsh.
- "Sailors' Dance," Molloy.
- "Hark, Hark, the Lark," Schubert.
- "Welcome, Pretty Primrose," Pusuti.
- "Bells of Saint Mary," Rodney.
- "The King of Love My Shepherd Is," Gounod.

MUSICAL CLUBS

THE AMATEUR CLUB.

(Indianapolis.)

Following is the circular of the Indianapolis Amateur Club for the present season. The program is given in full on account of the intelligence shown in arranging the material for agreeable and productive study:

The "Amateurs" will enter upon the sixth season of their work for 1898-1899, October 1st, the president's day.

Recalling the past successes of the club and the ever increasing interest of the members in the work, the program committee have decided to continue last year's plan, and they rely confidently on the loyal support and active participation of all concerned.

The work will be along the lines pursued to advantage last year in Mathews' "How to Understand Music." The course, as contemplated, embraces a systematic advance, beginning with lesson 22 in the text book, and at the close of the meetings a gradual review of the previous chapters, all enlivened by copious illustrations.

The fifteen meetings will be held on Saturdays, 2:30 p. m., as per program appended, twelve being for work and three purely social. The program on each occasion will be in charge of the host or hostess, and will be arranged to do "the greatest good to the greatest number."

Those who have been regular attendants of the meetings realize the good they have derived from the work, and they, with all past members, are urged to prove their zeal by prompt and regular attendance in the coming year.

All past and present pupils of Mr. Leckner are cordially invited to join the club. By filing your application at earliest convenience, a great favor will be conferred, as the detail of work will be arranged with reference to the participants.

Further information may be obtained from the president, Mrs. Max Leckner, 709 North Pennsylvania street, or the undersigned. Miss Bertha Coulter, Secretary, No. 933 Fayette street.

PROGRAM.

1898.

October 1—At the residence of Mr. Max Leckner, No. 709 North Pennsylvania street—Social.

October 15—Lessons 22, 1, 2.

October 29—Lessons 23, 3.

November 12—Lessons 24, 4, 5.

November 26—Lessons 25, 6, 7.

December 10—Lessons 25, 8, 9.

1899.

January 14—Lessons 26, 10, 11.

January 28—Social.

February 11—Lessons 27, 12, 13.

February 25—Lessons 28, 14.

March 11—Lessons 29, 15, 16.

March 25—Lessons 30, 17.

April 8—Lessons 30, 18.

April 22—Lessons 19, 20, 21.

May 6—Social.

 MISCELLANEOUS PROGRAM BY AMERICAN COMPOSERS.

(From "Music and Its Masters," by W. S. B. Mathews.)

For the convenience of clubs and classes desiring programs not so difficult of performance and confined to one or two composers, the following is composed, embracing examples from Messrs. Edgar S. Kelley, Wilson G. Smith, Homer A. Norris, E. R. Kroeger, Geo. W. Chadwick and Mr. William Sherwood. All of these gentlemen have made thorough studies of composition and several of them have exercised themselves in the larger forms, including orchestral and chamber writing. This is particularly true of Messrs. Chadwick, Kroeger and Kelley.

Mr. Edgar Stillman Kelley was born April 14, 1857; he is a native of Wisconsin, and was formerly a pupil of Mr. Clarence Eddy, after which he studied in Stuttgart. He has produced quite a large number of orchestral pieces, but only a small number for the pianoforte alone. I believe that dramatic music is his main delight. He is also a lecturer upon musical subjects, bringing to his task a large amount of knowledge upon the subject and plenty of enthusiasm.

I have here only two examples of his work, the first is entitled "The Flower Seekers," a very pretty and melodious scherzo, having the motto from Chaucer's "Court of Love:"

"Fourth goeth al the court, both moste and leste,
To feche the flowers freshe, and branche and blome."

The second is entitled "Confluentia," and the motto upon it:

"Here is the conflux of the Rhine and the Mosel. This led the Romans to call the city Confluentia. These streams which rise in regions so remote—are here united until they pass into the eternal sea beyond."—Hans von Brechnowski, David Rockwell.

It is a piece in nocturne style with a melodious voice coming in in all sorts of forms, a little in the style of the well-known Schermann Warum.

Mr. Wilson G. Smith is a native of Ohio, educated under Otto Singer in Cincinnati, and at Berlin. He is a pianist and composer and has published a very large number of pieces (something like one hundred and fifty), among which it is quite possible more attractive selections could be found than these upon the present program; still these are the best I know of his. His work is light, melodious and pleasant to play.

The list from Mr. Smith comprises several very pleasant pieces. The "Valse Menuet," opus 43, No. 1, the "Reverie at the Piano," a sort of song without words; the second "Polka Caprice," which is very bright and pleasant, and the "Marche Fantastique," opus 73, which is more brilliant and diversified in its style than the others.

Mr. Ernest Kroeger is a native of St. Louis and has received his education there. He has written a large number of pieces for the piano (eighty or more), many songs, and quite a list of chamber and orchestral compositions.

I have here three sonnets; the first one is in G minor, a sort of cheerful nocturne, with the nicest melody and good musicianship. There is a vein of melancholy about it. The next one, *allegretto* in B minor, is very charming, and the last one is the strongest of all, I think. If a stronger representation of Mr. Kroeger's art is desired, his first suite for the piano can be taken.

Mr. Emil Liebling is better known as a teacher and pianist than as a composer, but it has been his good fortune to win high commendation for the few works he has published. He made his studies in composition under the late Heinrich Dorn, the same who was the master of Schuman in composition—though this may be no more than a coincidence. Mr. Liebling, although born in Berlin, has resided in the United States for nearly thirty years. He is essentially American.

The two Romances represent the most serious side of his work, in addition to which I have put in that very popular little scherzo, "Spring Song," and a very pleasing parlor valse.

Mr. William Sherwood, the distinguished pianist, is not generally known as a composer, but in any other country than this his strong tendency towards composition would have found encouragement and he would have been well known and probably as distinguished in this department as he is now in playing.

I have placed Mr. Sherwood's compositions last because they are the strongest of any in the list, and also the most difficult, when well played they are very effective and deserve to be better known than has hitherto been the case.

The songs upon this programme represent two other composers. At the head of the list is placed those highly impassioned compositions by Mr. Geo. W. Chadwick, of Boston. Mr. Chadwick is one of the most accomplished American composers. From this set of songs called "Told in the Gates," selections are to be made at the convenience of singers.

This collection as a whole is one of the most remarkable of recent times. It would be difficult to find twelve equally stirring songs in the whole repertoire. The keynote is set by the very first song, "Sweetheart, Thy Lips Are Touched with Flame," and in examining it one hardly knows what to admire most, the symphonic skill of the accompaniment, or placing of the emphasis for the voice, or the intimate feeling for musical expression, which enables the composer to arrive at such thrilling effects. At the same time it is not a song for a timid singer or timid player. The second one, "Sings the Nightingale to the Rose," is of a more quiet and reposeful character, well written. The third, "The Rose Leans Over the Pool," a delightful scherzando, in which playful spirit and skillful use of material combine to produce its effect.

The fourth, "Love's Like a Summer Rose," has been noticed before. A very charming song, indeed, for more ordinary occasions, well within the resources of ordinary singers, but with an effect very unusual. The next, "As the Waves Without Number," a baritone song with a very elaborate accompaniment and the usual masterly opportunity for the singer. "Dear Love, When in Thy Arms I Lie," slow and very expressive melody, with a delightful bit of obligato in the first measures, where a 'cello would produce a charming effect; modeled a little after a song in Schumann's "Poet's Love."

"Was I Not Thine When Allah Spoke the Word, Which Formed from Earth the Sky?" a colossal song for baritone, having in it tenderness and the most intense passion. "In Mead Where Roses Bloom," adapted for mezzo-soprano. "Sister Fairest, Why Art Thou Sighing?" a gem adapted for the female voice. "O Let Night Speak of Me," dedicated to Max Heinrich. "I Said to the Wind of the South," dedicated to Miss Edmands; a song for mezzo-soprano, beautifully done.

PROGRAM.

Edgar S. Kelley—

The Flower Seekers.
Confluencia.

Wilson G. Smith—

Valse-Menuet, op 43, No. 1.
Reverie at the Piano.
Second Polka Caprice.
Marche Fantastique.

Homer A. Norris, songs—

Twilight.

E. P. Kroeger—

2d, 3d and 4th Sonnets.

Emil Liebling—

Romance Dramatique.
Spring Song.
Madeleine Waltz.

Geo. W. Chadwick, songs—

According to the taste and convenience of the singers.

Wm. H. Sherwood—

Romance Appassionata, opus 8.
Gypsy Dance, opus 10.
Mazurka, opus 6.
Scherzo Caprice, opus 9.

ANSWERS TO CORRESPONDENTS

"Thinking from your knowledge of musical matters in general, etc., that you would be posted on the United States copyright laws relating to music, I would like to ask you the following questions: First—Can the words of a song be copyrighted separately from the music. Second—If said song (words) is adapted to an old air and produced, does that combination destroy the copyright on the original song?"

M. I. B.

The words of a song can be copyrighted separately from the music. If the words of the old song were copyrighted, that is, if the writer published them in connection with the music, and one copyright entry was made, this copyright entry will protect both words and music, but if you can show that the words have been printed anywhere before they appeared in the copyright song, and appeared without notice of copyright, then you can set them to other music in this case and the copyright of the old song would not be interfered with at all. Your copyright will simply protect the arrangement of the old air to the old words, and every writer would be at liberty to do the same.

The copyright entry of small pieces of music protects each piece of which a separate entry is made. It is very doubtful whether the copyright on a book protects the individual pieces. What you copyright is the title page of the collection of pieces which make up the book. You will find that all musical publishers put a new copyright on each separate piece of music which they are very anxious to preserve.

It will not be safe for you to use the words from a copyrighted song unless you can prove that they were printed before appearing in the music.

I believe I have answered all your questions.

"In Mathews' Graded Course, Vol. II, page 19, exercise 20, bar 5, there are two groups of triplets marked with 3 for the first two beats, then six eighth notes without sign; also in bar 11 one group of three notes marked and nine eighth notes without sign. What

does this mean, and how are they to be played? Will you kindly answer and oblige a subscriber?"

In both measures there are four triplets; the first one is marked and the others are not, but it was supposed that a player finding twelve eighth notes in a common measure, one marked triplets and the remainder grouped in three, would cipher it out that all alike were triplets.

"In my teaching I am using Mason's 'Touch and Technic,' and Mathews' 'Graded Studies.' Do you think it necessary for me to use any other technic exercises in connection with Mason's?"

"What book would be suitable for a pupil who has finished Hugh A. Clark's 'Practical Lessons in Harmony'?"

"I want a primer for beginners. I see your advertisement in MUSIC of Mason & Mathews' Primer. Is this suitable for beginners who have had only a few months' instruction?"

"Respectfully, MRS. N. M. W."

In my opinion Mason's "Technical Exercises" are not only sufficient, but ample up to and including the end of the fifth grade. There are many of Mason's exercises which are excellent later on, but I do not think a pupil should ever discard the two-finger exercises. That is to say, when something else is put in the place of these, the touch presently deteriorates. The technic beyond the fifth grade is very largely drawn from the higher class of studies, such as Clementi, Chopin, Bach and also Brahms. I do not care to recommend a harmony book to follow Dr. Clark's "Practical Lessons." You had better refer that to him.

The "Primer of Music," by Mathews and Mason, is a book of elementary theory, intended to cover those parts of the instruction which are commonly slighted in private lessons. As the pupil ordinarily acquires his elementary theory, he gets it more by haphazard than by any kind of system, and the consequence is that many things which he knows well enough how to do he can not properly explain, in fact, has no adequate verbal forms to put his knowledge in. The Primer has been very much complimented by many teachers on account of its value in just such use.

"I find it a very hard task to secure proper music for my pupils. Could you, and at what price would you, furnish me the names of teaching material, studies and pieces and the manner of combining them?"

A. M."

I am not ready at present to undertake the contract above suggested. But if you care to know some of my ideas you can do so

at a moderate expense in the manner following: Understand, first of all, that after thirty years' acquaintance with them, I prefer Mason's technical exercises to any other for the formation of tone-production, passage freedom and general mastery of the keyboard.

Upon the question of the proper manner of combining material for study, you will have in my "Graded Materials" (The John Church Company) my ideas of a sound course, containing the cream of passage studies, with a great deal of purely artistic material along with it; the whole covering the ground from beginning to graduation in eight grades and about four years' to time. In the "Standard Grades" (Theo. Presser) you have an earlier work, in which some of my ideas give place to perhaps better ones of Mr. Presser himself, who was an experienced and capable teacher before sinking to the position of a great music publisher. Take either of these as foundation for solid work.

Then upon the side of poetic playing and the cultivation of fine taste, use in the third and fourth grades my Book I of "Studies in Phrasing," and in the last of the fourth and in the fifth grades Book II of the same. This will give the pupil a wider range of fine and classical music than pupils usually get, and in a manner to improve her taste. In addition to the foregoing you now need pleasing pieces for parlor playing. I co-operated with Mr. Presser some years ago in making a collection of pleasing pieces, of which the first four grades are now in print. Also last year in connection with Mr. Emil Leibling I prepared a collection of pieces, ranging from the first to the fourth grades, which are now or soon will be issued by the Church Company in two volumes. In addition to these books any publisher will send you teaching music and popular pieces "on selection." Mr. Presser does a very large business of this kind, as also does the Hatch Music Company, and probably the John Church Company. If you will go through this material somewhat carefully (it will not take long nor cost very much) you will have in it the substance of my ideas—such as they are.

W. S. B. M.



MUSIC FOR CHILDREN.

SONGS FOR CHILDREN. By Mrs. Emma A. Thomas. (American Book Company.)

This collection of songs is intended to be used in connection with a book of stories, a story to be told in connection with each song. The pieces, most of them, are very pretty and are intended apparently for kindergarten and primary school use, where a piano is available for giving the songs in complete form with accompaniment.

On page 21 is the melody of Schubert's "Hedge Roses," without accompaniment. The omission of the accompaniment of this song, when it is given in connection with others far inferior, is not easily explained since the harmony is necessary to the accompaniment.

A SHORT COURSE IN MUSIC. Frederic H. Ripley, Thomas Tappan. (American Book Company.)

This first book of a short course in music consists primarily of favorite melodies and later of exercises for reading music in the different keys. In the earlier parts of the book nearly all the portraits are of the authors of the words. The use of the very serious hymn, "Guide Me, Oh Thou Great Jehovah," for primary schools, is rather questionable, and to set it to the prayer from "Zampa" is perhaps yet more questionable.

To the reviewer it seems a question whether the percentage of old music is not too large. At least it can be said that in this small compass are brought together a large number of attractive melodies and a great deal of really good music.

(C. F. Summy Co.)

PLAYTIME SONGS. Alice C. D. Riley, Jessie L. Gaynor.

"A Tiny Fish I'd Like to Be."

"The Gingerbread Man."

"The Jap Doll."

"The Slumber Boat."

This collection of little songs is intended to be sung to children for play; the compositions belong to the same class as others already published by the same authors; the words are attractive and the music clever. The whole perhaps would answer as well to the American woman's universal attributive, "cute," as any explanation that can be given. Perhaps of all the waltz songs, "Baby's Boat Is the Silver Moon," is the prettiest.

SIGHT SINGER'S AID. A. L. Mackechnie, London. (Robert Cocks & Co.)

Part 1, The Major Modes.

Part 2, The Minor Modes.

These two octavo pamphlets, of fifteen pages each, are very curious. The first one consists of a certain number of nonsense verses for assisting pupils to the intervals of the major scale, and the second to the same for the minor scale. They might be used as incidental helps in the schoolroom at least without harm, and perhaps with positive advantage.

(From Miles & Thompson, Boston.)

A HOLIDAY. Six piano pieces by L. E. Orth.

1. "A Holiday Morning."
2. "Dance in the Grove."
3. "By the Mill."
4. "The Mowers."
5. "Fireflies."
6. "Midsummer Night."

In this collection of little pieces Mrs. L. E. Orth has made a very nice addition to the repertoire of teaching pieces available for the second and third grades. The pieces are all pleasing, practicable and useful. Nos. 1, 2, 3 and 6 are what teachers sometimes call finger pieces, running work being the main intention. No. 3 is a melody with accompaniment, No. 4 a mazourka. These pieces all should prove practicable and valuable playing for children.

THREE LITTLE PIANO PIECES. By L. E. Orth.

- "Bugler's March."
- "Bouquet Walse."
- "Dancing Girl."

The three little pieces in this collection are easier than the preceding ones and are available in second grade. The first is a march, the second a waltz and the third a gavotte.

(From Novello, Ewer & Co., London and New York.)

TWELVE ACTION SONGS. Composed by Myles B. Foster.

"The Crow Boys."
 "Swing Song."
 "The Proud Pig."
 "Pussy Asleep."
 "Pussy-cat Mole."
 "The Little Carpenters."
 "Haymakers' Song."
 "The Colliers."
 "The Soldier-boys."
 "Dancing Leaves."
 "The Fly."
 "Hush Song."

This is a collection of very pleasing songs with libretto for action, the music is given in the standard notation and in the tonic sol fa.

(From A. B. Stevens Company, Boston.)

AS IT BEGAN TO DAWN. Homer A. Norris.

This Easter anthem arrived late in the day, but it is none the less acceptable, the first part, consisting of a long recitative, is a very interesting illustration of the modern use of dissonances and passing notes and altered chords. The choral part of the work is perhaps less interesting. In the middle there is a very excellent bass solo, "I Will Extol Thee O Lord, My God."

ALLELUIA. An Easter Song. By Homer A. Norris.

Like the preceding, interesting as an illustration in composition.

(From Arthur P. Schmidt, Boston.)

PIANO MUSIC. By Mr. G. W. Chadwick.

Congratulation. Opus 7, No. 1.
 Scherzino. Opus 7, No. 3.
 Irish Melody. Opus 7, No. 5.
 Two Caprices. No. 1, C major; No. 2, G minor.

At the beginning of the season is a good time for teachers to make selections of sterling compositions for use a little later. The pieces above mentioned, by Mr. G. W. Chadwick, have all been published several years and have been lost sight of, nevertheless they all have so much intrinsic worth that they deserve to be better known throughout the country at large. They are all characterized by decided vigor of rhythm, harmonic freedom and a considerable degree of melodic invention, and are therefore extremely well adapted

for illustration in musical clubs, when the American composer is in question, and are thoroughly sound and admirable pieces for teaching purposes. The first one is short, only two pages long, with free and hearty rhythm. The player will do well to notice that the chords in the first measure are tied.

The Scherzino, No. 3, Allegro con fuoco, in the key of E flat, is a piece of about the fifth grade, or fourth, vigorous and worth hearing.

The Irish Melody is a serious melody in Irish style, treated contemptuously in a very serious way. It is only two pages long and is thoroughly unique.

The best of all this collection, perhaps, is the Caprice No. 2. It is extremely well done and might have been written for orchestra. It is about the fifth grade, and is well worthy a place in concerts and exhibitions. Almost as much might be said of the Caprice No. 1, which is not quite so difficult.

COMPOSITIONS BY ARTHUR FOOTE:

SUITE IN D MINOR.

Prelude and Fugue—Romance—Capriccio.

THREE PIECES FOR LEFT HAND ALONE.

Prelude-Etude.

Polka.

Romanze.

IMPROMPTU (G MINOR).

Without Haste, Without Rest. Etude Mignon.

The first and last of these selections are revised editions of compositions which were published about twelve years ago. The Prelude is well made and vigorous, the Romance pleasing, the Capriccio very good indeed, as it needs should be if dedicated to Fanny Bloomfield-Zeisler. The three pieces for left hand have been noticed in these columns before and are mentioned again as a reminder. The same may be said of the other two, the Caprice and the Etude, both of which are valuable for study and for playing, and belong to the sixth grade.

(From the Boston Music Co.)

COMPOSITIONS FOR THE PIANO. By B. L. Whelpley.

"Albumleaf."

"Through Brake and Brier."

"Dance of Gnomes."

"In the Forest."

"Under Bright Skies."

All these pieces are remarkably well adapted for teaching purposes and for parlor playing. The first one is a rather quiet melody in the time of a slow waltz, fourth grade. The second one is a valuable finger study for sustained speed (fourth grade).

The third a very charming Scherzo with a great deal of refinement in the harmonic treatment and in the rhythms; extremely well worthy attention for teaching.

Fourth, "In the Forest," is a sentimental piece of about the fourth grade.

"Under Bright Skies" is an excellent study in quick changes of hand positions, at the same time it is musical and spirited.

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which really determines the value of a voice, the quality of the tone, is apparently never thought of, or at least is passed by as of minor importance. It is of course true that to sing the great works a voice of power and range is demanded, but of what value are power and range if the tone is of such quality that people seek any means of escape until the singer has finished?

Every pupil should keep firmly before his mind as the goal of his ambition to make his voice an instrument capable of producing beautiful tones; and let him set this down for a fact that beauty of tone and ease of production are so inter-related that you cannot have the one without the other. The two form the foundation of good singing and the long life of the voice. Everything that is correctly used will grow strong by use. The voice that is easily and well produced will grow more powerful with each year. But let power or range be the goal, let the pupil bend all his energies toward getting as much volume as possible from his voice, and just so sure the voice will lose whatever quality it may have had, sound forced and labored, and in the end be another ruined voice to add to the list.

To develop a voice is a work of time. It must have time to grow, and as it grows must be watched with the utmost care that it develops symmetrically. Above all it must not be forced. It is easy, if the teacher is regardless of consequences, to obtain a very rapid increase of power, and gain several additional notes. But this is simply forcing the voice, and as sure as one day follows another will result in a strain.

Next to the quality of the tone, that which makes most for the value of a voice is the ease with which it is produced. The first requisite for ease of production is that the voice shall not be given heavier work than it can stand. It is a delicate question to decide just how much a voice can do without any forcing, and the teacher must be the judge. The beginnings of forcing, like other bad qualities, may escape all but a most practiced ear, but it is then that the remedy can easily be applied. If a voice is left to the tender mercies of some ambitious pupil until it is strained, the result is evident to all, but to restore it to freshness and strength is a long work, if indeed it can be done.

Nothing gives more pleasure in singing than spontaneity or "naturalness." When we hear any great singer we are not conscious of the difficulties, it is all done with such mastery and repose that, as we say, "it seems as though any one could do that," yet let a singer be ever so great, if he goes beyond that mysterious line, which no one can describe, though all can recognize, and begins to force, he fails of his effect. We know that is wrong.

It makes no difference what sort of a voice a pupil may have, whether large or small, with a wide or limited compass, if he will confine himself to music within his capacity, he can sing it so as to give pleasure to a cultivated listener. Then he does not need to strain merely to reach the notes, but can pay attention to the sentiment of the music. If he sings in such a manner with some conception of the music and without forcing the voice, it will grow with each year. In time he will be able to sing with ease and feeling music such as would, if attempted too soon, have injured his voice. It is in this way that the voice and the singer develop together until at length that intangible something called an "artist" is formed.

Mme. Lilli Lehmann began her career as a public singer with a voice of light, high character, as a coloratura singer. As her voice grew she developed in understanding of her art, she began to sing the heavier and more sustained roles. But she always followed the growth of her voice as an instrument and never demanded of it what it could not do well. In this way, by never forcing the voice, she could always sing whatever music she attempted, until in her prime she was the greatest interpreter of great roles we have heard, because she could sing them. Her voice was an instrument of beautiful quality, perfectly at her command. So the expression of grandeur, of deepest sentiment, of greatest passion, was to her possible, not merely because she could imagine all the beauty of the music, but because her voice responded to her. What she desired to express she had the means to express.

This is the test of the great artist. The audience does not know and cannot know how perfect an image of beauty there may be in an artist's mind. The audience only knows what he makes them feel by tones he actually sings. Let the music be never so beautiful, the poetry never so perfect, if the voice is rough, or harsh, or the singer labors and grows red in the

face, he cannot produce the effect of beauty and repose. A great artist may win our admiration by wonderful interpretation even though his voice falls short of our desire, but he does this in spite of such shortcomings, not because of them.

An old Italian teacher of singing once said: "You must learn to sing first. Anybody can learn to shout at any time, but if you learn to shout first, you will never learn to sing."

It is because so many singers feel themselves wanting in the art of vocalizing that they begin to lay such stress upon declamation and interpretation. But declamation, so-called, is usually not singing, and interpretation in the highest sense is absolutely dependent on a finely attuned instrument. We study the art of singing not as an end in itself, but merely that we may adequately sing the music of the great masters. Technique for itself alone is nothing. One who depends on his technique, be it ever so perfect, will never be a great artist. But interpretation depends absolutely upon technical skill. No matter what may be a singer's feeling for music, his thought, and study, if his voice, the instrument by which he is to express himself, be not finely adjusted so that it will respond easily and surely to the varying emotions, he cannot express, cannot interpret.

To sing the music of the great masters is every singer's ambition, but it can only be as a result of long, steady development both of his artistic perception and his voice. The two qualities demanded of an artist are a tone beautiful and sympathetic, and repose. If these two qualities are to be found in the finished artist they must begin with his first lessons and grow with his growth. If the young student does not produce his tone with ease, hard work and more difficult music will not give it to him. If the tone be rough, or forced, or tired, there is something radically wrong somewhere. "As the bough is bent, so is the tree inclined," is as true of voices as of anything else.

As the voice starts, so will it grow. If the first ideals of the pupil are ease, and beauty, and repose, his voice when he has reached maturity will likely have very different qualities than those it would have had if his first thoughts had been all for power and compass at whatever cost. For it is tone, clear, beautiful, ringing tone, that flows out so easily it seems as though it were making itself, that marks the great artist.

JOSEPH WOELFL, RIVAL OF BEETHOVEN.

A BIOGRAPHICAL AND CRITICAL ESSAY BY
E. A. RICHARDSON.

"At Vienna he was the rival of Beethoven, some said that he surpassed him."—(Fétis.)

"Opinion upon the superiority of one or the other were so much divided, it would seem nevertheless that the majority are in favor of Woelfl."—(Allg. Mus. Zeitung. 1. 245.)

I.

Whether Beethoven played his own works or improvised, it was by no means an easy task to take at the piano the place which he had just left. The most artistic virtuoso effects of elegance and bravura might well appear colorless after the sublime fire of this most inspired musician, and many celebrated masters, such as Steibelt, Hummel, Dussek and J. B. Cramer, followed each other in the drawing rooms of Vienna (which was then the undisputed capital of the musical world) without being able to offset the prestige of Beethoven in the judgment of serious dilettante. One single artist, so say his contemporaries, was an antagonist of equal force, and still I know not by what irony of fate the name of this musician has almost entirely fallen into oblivion. We seem to have forgotten his great success, his almost triumphs. Only to those to whom the life of Beethoven is familiar, something is known of Joseph Woelfl; still it would not be sufficient to have read the biography of Wilder, which passes over in silence one of the most curious adventures of his hero.

The circumstances in which Beethoven and Woelfl met, however, are recorded for us by Chevalier Ignace de Seyfried, in the following terms:

"Beethoven had already made himself known by many compositions. He passed in Vienna as a pianist of the first order, until there arose in the last years of the century a rival worthy of him; then was played over again, as we might say, the ancient Parisian dispute of the Gluckists and Piccinists, and the numberless amateurs of the imperial city divided themselves

into two camps. In the one, made up of the admirers of Beethoven, was found the amiable Prince de Lichnowsky; while with the zealous protectors of Woelfl appeared Baron Raymond de Wetzlar, a man of universal culture and truly British generosity, whose splendid villa (situated on the Grunberg, near the imperial residence of Schonbrunn) offered during the delicious months of summer a very pleasant asylum to artists, foreign or national. It was there that subsequently this interesting strife between two champions procured to a choice audience an indescribable play of art."

Later on, a more detailed recital follows, in which the narrator describes the two artists as now improvising and now playing their works; we will look at this presently. For the moment observe this only: That the great Beethoven, who estimated with a cool and experienced eye the rivals that were in opposition to him (because he knew very well his own proper value), consented to appear by the side of Woelfl, to play his compositions alongside of those of his opponent, and to improvise turn and turn about with him. In order that this great genius could take pleasure in these contests, many times renewed, that he should be willing to divide with his rival the favors of the Vienna musical world, it must have been true that this Woelfl possessed magnificent resources, solid instruction, joined to rare temperament. The simple episode recited by Seyfried gives to the figure of Woelfl a relief so extraordinary that it appears to me interesting to inquire carefully what was really the role of this artist; to speak of his wandering life, his premature death and his ephemeral glory.

First of all, Woelfl possessed pianistic virtuosity the most accomplished that could be imagined; all his contemporaries agree upon this point; all writers mention this peculiarity and that he had extremely large hands. The author of a very well-written article which appears in the "Allgemeine Music Zeitung," expresses himself upon this point (April 22, 1799):

"Woelfl has a profound musical erudition and very rich imagination; he executes with facility, precision and neatness, full of traits which appear almost impossible. (Undoubtedly the very large size of his hands gives him very much aid.)"

Wencelas Tomaschek confirms this saying, in his autobiography, by the following anecdote:

"The extraordinary reputation of Woelfl made all the musicians in Prague desirous to hear him; the concert took place in the theater; it was crowded with hearers. Woelfl played a concerto of his own composition with a purity and precision unequalled, because he defied all comparison, owing to the prodigious development of his hands. Afterwards he played a fantasie in F minor by Mozart, absolutely as it is written, without omitting a single note, and above all, without shortening the value of the notes in order to facilitate execution, unlike the would-be romanticists, who think that they can conceal all their faults under a frightful confusion of the pedal. He played this piece without a fault; afterwards he gave an improvisation in which he introduced the theme of "Sunday's Child" with beautiful and brilliant variations. The concert made for him a remarkable success. His virtuosity was as unique as his hands and his figure, which was that of a "scare-crow." I think I may use this expression in speaking of a pianist six feet high whose enormously long fingers compasses the interval of a thirteenth without the least effort! Lean to such a point that he was almost a skeleton, his extraordinary aptitude permitted him to undertake very easily and very surely difficulties which other pianists declare impossible, without ever losing his tranquility. By the side of such a virtuoso all our pianists are mere nobodies, in spite of their eminent studies, and in their would-be improvisations they have never known the significance of true art; they can only imitate in his bravoura effects with grotesque and extravagant pretenses."

But this story, apart from its exaggerations, also corroborates sufficiently well the appreciation already mentioned. The talent of Woelfl appears to have been characterized by a very pure style, joined to prodigious mechanism and delicacy of touch. Were these the sole qualities for which his playing was to be admired? It would be necessary to answer yes, if we have to believe Thomaschek, and one is very much surprised to see him conclude his awkward apology in the following manner: "The singular virtuosity of Woelfl apart, his playing had neither light nor shade, it was absolutely deprived of masculine power; this was the reason undoubtedly why he failed to move his hearers above all by his gymnastic capacity."

And one of the principal biographers of Beethoven, Thayer, has the following conclusion: "The partisans of Woelfl at Vienna would evidently place before everything else this extraordinary virtuosity, while admirers of Beethoven included among them those who demanded in music the feeling of art."

I take the occasion to declare this judgment false. It undertakes to make of Woelfl a simple acrobat of the clavier, and without taking time to show the want of logic which shines on the narrative of Thomaschek, I take the occasion to remark that it fails to explain the famous success of Woelfl at Vienna and the estimation which was held of him in all Germany, and above all, the peculiar estimate which Beethoven gave of his own regard. I am surprised that Thayer had the poor judgment to record this equivocal verdict and yield to the mania of biographers to diminish everybody else in order to make their hero more great. Beethoven, nevertheless, could dispense with this proceeding better than anybody else.

It would have been extraordinary if with so tall a figure his appearance was not that of a "scare-crow," and if with his enormous hands he had lacked vigor; but if his playing had neither light nor shade I would inquire how it could be that he would measure himself with Beethoven; the latter had himself technic of the first order, and how was Woelfl's clearest playing to sustain comparison with him if he had not the feeling which Beethoven poured off in such torrents. Woelfl no doubt showed in a much more moderate light in this respect. I take my authority from an article in the "Allgemeine Music Zeitung," of which I have already quoted a fragment:

"Always clear was the verdict of critics concerning the interpretations of Woelfl; he is wonderfully agreeable and seductive in adagios, played without dryness and without emphasis; one hears him not only with admiration, but with true enjoyment."

Like Steibelt and Hummel, Woelfl attached himself to the school of Mozart. His principles are at least less narrow than those of Clementi, Dussek and J. B. Cramer; he sought a free interpretation more than minute exactness. His playing, while free from faults, was far from being wanting in art, but he pleased above all by his grace, his elegance, and the prettiness of his phrasing. Beethoven was the greater pianist, as he

produced upon the piano effects more unforeseen, more rare, more powerful. Like Woelfl, he had broken with the traditions of the dry playing which clavecinists had made the fashion. His points were an admirable legato, but he lacked clearness; at times, too, he outraged expression and fell into confusion in consequence of maltreating the instrument.

Speaking of the technic possessed by Beethoven, all biographers mention in their report the story told by Wegeler of his transposition of the horn trio in C major to C sharp, because the piano was tuned too low. It is curious to know that Woelfl gave a similar proof of his capacity in a concert at Dresden. Observe the episode as Wegeler has told it:

"When the piano was brought into the hall where the performance of the concerto in C major by Woelfl was to take place, he found that it had been tuned half a tone too low; the tuner required an hour to raise it to pitch. 'What for?' asked Woelfl, coolly; 'if you will have the goodness to commence I will transpose,' and so he played in C sharp one of the most difficult concertos that I have ever known, with facility, with ease, with exactitude and precision, which playing astonished all the orchestra."

III.

The art of improvisation was held in great honor in those days, although it is now lost, or at least limited to organists, who conceal their scarcity of ideas behind the long sustained tones of rolling sounds of their instrument. Following the example of the old master clavecinists there was no pianist at the end of the last century who did not offer improvisation at his concerts; nor was there a public which did not require this proof of talent.

All those who had the opportunity of hearing Beethoven declare that in his improvisations he displayed the fire and force of genius. Among several testimonies this notice is from the "Allgemeine Music Zeitung": "It was curious to see with what facility and at the same time with what sureness Beethoven's ideas developed themselves one after another, upon the spur of the moment, with any given theme. I speak of true development, and not of that fictitious development which is all that many virtuosi have to offer."

When we remember that under his fingers inspiration flowed abundant and varied as the ideas of his immortal sonatas, when one remembers the humiliating check which Steibelt experienced one day for having dared to appear in this role at the side of the Bonn Master, we can measure the high faculty of Woelfl.

On the subject of improvisation, which constituted nearly all the playing at the famous concerts at Grunberg, the Chevalier Seyfried gives the following details: "Each one played his newest productions; then sometimes one and sometimes the other gave himself up to a free course of voluntary improvisation, according to his fancy; or perhaps they put themselves at the piano and improvised turn and turn about upon themes which were assigned each other reciprocally; in this manner were created more than one caprice for four hands which certainly would have been rescued from oblivion if it could have been written at the moment of its birth."

Seyfried speaks further on of the astonishing mechanical facility of Woelfl, and later with a pathos justly characterized by Thayer as bombastic, he says: "Beethoven improvised ecstatically in an infinite kingdom of sounds, his muse, having broken the yoke of slavery, soared triumphant and radiant into luminous regions. His playing had a sparkling character; at the end he would sink into obscurity and then into lamentations which lost themselves in sweet melancholy."

Arresting himself after some more of the same sort, Seyfried goes on in tones much more simple: "Woelfl, on the contrary, was formed in the school of Mozart and remains always like himself, never superficial, but constantly clear, which rendered his playing comprehensible to the great number. His technic was only a means of attaining his end; he never made any kind of parade of it. He knew how to awaken interest and to sustain and develop it, too, with successful, well-ordered ideas. All those who have read Hummel will comprehend what I wish to say."

So with Woelfl as with Beethoven the treatment was not a pure display of virtuosity with an amount of accessory ornament, but a logical development of ideas, an indispensable element of life and work.

Maybe Woelfl was less emancipated and more scholastic and

confined himself more to the wise art of old Bach. But it is established really that he was more clear and serene and refrained from the profoundly human and pathetic acts of Beethoven. If he employed the same means of expression he had not the same warmth nor the same fire of inspiration; he did not attain the same height. Beethoven also injured his expression by his brusque transitions, but he enchained and ravished and delighted in every way. Among the hearers the greater number applauded these astonishingly gifted masters, while the initiated formed a center of enthusiastic applause, admiring highly the immense talent of Woelfl in which he revived the style of Mozart.

IV.

Woelfl was mainly known as a writer for the theater, but his operas, written with an easy pen after the manner of the day, have no other pretention than of having amused their contemporaries. Many of them made a fair success ("Das Schone Mildmadchen," "Der Kopf ohne Mann," "Der Hollenberger"). They contain several pretty pieces, and the little lyric poem for soprano, "Die Geister des Sees," is an excellent example of the ease with which Woelfl treated the human voice. There are three allegros separated by two andantes, written with simplicity, justness and sentiment. But it is above all in piano music and in that for chamber that Woelfl demonstrated his style and showed the good training he had received. The complete list of his productions is given with greater exactness in Grove's dictionary than in Fetis. It contains more than thirty sonatas for piano, six for piano and violin, twelve trios, fifteen quatuors for strings, eight concertos for piano, two symphonies, etc.

Many of his compositions are written in a good and well-sustained classic style. See, for instance, the trio, opus 25, and the concerto in F major entitled "The Calm." The workmanship is solid, the themes spiritual and gay; there are address, clearness, variety, inventiveness and brilliancy. In other pieces, it is true, these qualities are not all illustrated. They sin by a certain monotony in the harmonization, modulations are too rare (quatuor, op. 10); certain andantes of lovely conception are too little developed (3d concerto); certain finales

are a mere emptiness of pure velocity (sonata, "Non plus Ultra").

It would have been interesting to have known which works of Woelfl were produced at Baron de Wetzlar's. They were, maybe, the sonatas opus 1 and 3, which permitted him to sustain his reputation under the eyes of the first dilettanti of Vienna. And Beethoven was not slighting in bringing forward his three sonatas dedicated to Joseph Haydn (opus 2), so genial. It was then that Woelfl offered to his august rival the dedication of his three sonatas, opus 6. Maybe he had written them when he was fresh from one of these contests, or his spirit as improviser had been kindled by that of the master from Bonn; and one might almost find an inner meaning in the dedication to Beethoven.

I am tempted to attribute to this period the grand sonata with introduction and fugue, the remarkable merit of which has been consecrated by the monumental edition of the regretted Professor Marmontel, in his "Classical School of the Piano."

The introduction of this sonata is almost as beautiful as that of the "Fantasie in C minor" of Mozart; it has no other fault than of resembling this great one too much, but here it has the character of prelude and announces the fugue which follows it. This fugue, sufficiently scholastic, is nevertheless melodious and living in each one of its parts. The following allegro reminds us of Beethoven by the abundance of its themes, large and singing, the profound significance of its features, and the sobriety of its developments. In the adagio the ideas, disposed in a beautiful order, are Mozartean in their serenity; the modulations remind us of Beethoven; the rhythmic designs and the treatment of the left hand are entirely personal to Woelfl. Of an admirable freshness of movement, the allegretto finale possesses an orchestral character; it is richly developed with a variety and logic perfectly sustained even to the close. Thus, by the vehemence of the inspiration, the elevation of the ideas and nobility of style, and by its harmonious proportions, this sonata surpasses everything of Steibelt, Cramer, Dussek or Hummel at their best. Without rising to the rank of the more sublime of Beethoven's sonatas, I affirm that this would not be unworthy of being in their company. In its conception it relates itself to the ancient traditions; but

towards the end it is the modern heart which palpitates, and we feel already in advance, Weber.

If they were a little more erudite and a little less routine in their selections, contemporary pianists would find in this work great elements and resources of success.

Woelfl wrote few pieces of this character, and while in his own time fame followed him, it did not outlast two generations. His short life and perpetual tribulations evidently made their impress upon him.

V.

The fanciful Tomaschek compares Woelfl to a "scare-crow" and gives the impression that he was a man to be shunned, reputed for his lack of manners. This verdict is characterized by Thayer as "lively." In reality Woelfl was large and of a beautiful presence, with a face fine and regular. The author of the parallel between Woelfl and Beethoven speaks of his good manner. "It is natural," says he, "that his modest and considerate manner should have rendered him more sympathetic to the aristocratic than Beethoven." So also says Grove: "He has that indescribable charm of manner which contributes so much to worldly success." All who saw him were astonished at his gigantic hands. According to Tomaschek he struck a thirteenth without the least effort. This appears to me a little exaggerated. I like better what Seyfried says, "that he could execute a series of tenths as others play octaves."

On the whole we see Woelfl too much a virtuoso to devote himself entirely to composition, and perhaps too desirous of immediate success to consign himself to the quiet and thoughtful life which would have permitted him to produce lasting works; a great pianist among the greatest, he knew the pleasure of great triumphs; but his glory has scarcely outlasted the echoes of the applause which his own ears heard. For myself, I hope that I have shown Woelfl as a composer badly seconded by destiny, who fails to enjoy the rank he merited; and that Woelfl as virtuoso is worthy a chapter in the history of the piano.

HOW I CAME TO BE A SINGER.

BY DAVID BISPHAM.

**"There are more things in heaven and earth, Horatio,
Than are dreamt of in your philosophy;"**

And in the same scene Hamlet obliges his friends to swear that they will not divulge his secret. Mine is no secret, however; I do not bid you put "your fingers on your lips," and you are welcome to my little story.

A Philadelphia Quaker, old English, set of forbears does not seem a very promising soil for the cultivation of an operative artist, does it? And yet I have heard that some of these good souls belonged to the Singing Quakers—namely, those who, for the life of them, could see nothing wrong in their singing—as it was their nature to; and so they sang.

**"Let dogs delight
To bark and bite,
For 'tis their nature to."**

George Fox, however, stepped in to stop what he could not stop; you know the old riddle, why can't you stop the Mississippi? and George couldn't muzzle his followers, all, for some of them had in them a stronger impulse. Hamlet again:

**"But it is no matter; let Hercules himself do what he may,
The cat will mew, the dog will have his bay,"**

As Beerbohm Tree reads it. And so it was that my parents had in them some, and much, of the beauty of holiness, and the sweetness of melody also was not wanting; and I remember how that my good mother desired that I should go to meeting on the First Day with her as a boy in Philadelphia; and I did so. Later, my father, who played upon the flute most beautifully, and was a Philadelphia lawyer besides, and, moreover, saw through the wiles of Fox, desired that I should sometimes go to church with him—for meeting was irksome to his freer soul. And so it was; to church I went. Then it was war time, say about 1864. Rhythm was in the air (to think that music should lead men to make mincemeat of each other! Fie upon them all! why not eat each other, too?), but

then it was that the drums beat and the shrill fifes tooted, and my own little drum went paddy-whack, and rhythm and martial music are my five-year-old remembrances. Then we went to live in the New Jersey country, and I, developing a voice, used to sing in the volunteer choir in which my father was much interested. On alternate Sundays, meeting. Which appealed to me more? What use to ask? You don't have to lead a duck to water. Last winter I was in that very church with many of the same people—they never die in ———; long may they live, dear friends; and how many thoughts crowded into my mind! The music, and how tired my neck used to get during the sermon, and my first sweetheart; these were my principal recollections—music, sermons, love:

By music caught, and in love's mesh,
She often looked toward me;
The first and third are ever fresh,
The second always bored me.

Also the Psalms of David brought up memories of my painful self-consciousness when my name came pounding out as if everybody had turned around to look at me. And this was my introduction to the public. Shortly after I was presented with a lute, biblically speaking, really a guitar; and also I learned to play upon an instrument of ten strings, and more, namely a zither. Oh, who did give me those silly time-wasting toys?—all very well for the eastern monarch, I daresay, but no use in our civilization. Still they may have taught me what was better, and they did; but no one ever taught me to use another instrument; that strong Quaker tendency lingered about, preventing the intelligent cultivation of music; but it "would out." The winter theatricals, the summer serenades, the Glee Club singing at college later on, only served to show me that there was an inner man crying out for emancipation. I am reminded of the contralto, Antoinette Sterling, who a few years ago attended the Quaker meeting in London, and, being greatly impressed by the solemnity of the occasion, found herself singing "Oh, Rest in the Lord"—she could not help it, that was all, and because she was a singer she was afterwards refused admission to that religious denomination! Do you wonder that I preferred church as a boy, and joined it as a man? No, no.

The dog will have his bay
He is built that way.

Let us skip some years to 1876, when I graduated at college. They tried to make a man of business of me, with very poor result—uncommonly poor. And so I had a long journey over Europe, as an incidental divertisement; it was both incidental and diverting; and then business was more irksome than ever. Several years were lost in that Maw of Time we read of, and my only delight was in all the music I could get as an amateur. I took singing lessons from Giles, now dead; I was invited to join the choir of Holy Trinity Church, and of St. Mark's afterwards; and became a member of the Oratorio Society, and the Orpheus Club, all under the late Michael Cross, to whom I owe my introduction to a rather extensive knowledge of choral music, sacred and secular, and to the masterpieces among string quartettes; for once a week, for several years, I attended his quartette parties; and so I came to know what was what, to distinguish between the good and the bad and to hate the latter—not forgetting that much of the former is dull, than which nothing is worse! I was becoming a singer whether or no, and I was acting very often in plays and operettas in various amateur organizations, so that I began to take a fearful delight in the thought of making public professional appearances. It was as though I was being drawn unwillingly, yet holding back reluctantly.

The wife of Professor Huxley once said to me that she believed "many people lived long in life ere they found their souls"; I think this was so in my case; I was struggling against surroundings to find and seize that part of me without which I was not complete, that manifestation which makes a man whatever he is. Italy followed; and Vannuccini, in Florence, thought that a public career would be a success. Many concerts at the Sala Filarmonica confirmed his opinion. On a visit to London, however, Shakespeare said "No," he did not think the voice (that was nine years ago) had sufficient power. Smoking I abandoned "one man's meat is another man's poison" and tobacco is my poison. Constant lessons followed with that strictest and most honest of masters, Shakespeare, who had said "no." A beginning was made in concerts with my old friend Sims Reeves; and one day there came

a letter from my mother—bless her memory!—removing, at one stroke that must have cost her a mighty effort, all the former opposition to my making a career of concert singing. One restriction, however, there was: I should go no further than oratorio; that, you see, was a glorified sort of hymn singing, and as such, might be allowed. In reply I craved her indulgence “if so be as how” an operatic engagement should come along, and went on merrily with my concerts in the hopeful meantime.

A week of amateur performances of professional dimensions brought an offer of real opera; the gentle apron-string was pulled, the loosened knot yielded, and I found myself, in the autumn of 1891, just seven years ago, making my debut in opera at the age of thirty-five, or all but—for the curious, and not being a girl, I don't mind saying that I was born in Philadelphia on January 5, 1857.

The debut was at the Royal English Opera, London (now the Palace Theater), intended by Sir Arthur Sullivan and Mr. Carte to be the home of opera in English. Sullivan's “Ivanhoe” and Messenger's “Basoche” began and ended the undertaking, and it was in “The Basoche” that I made my debut. It was a success, I am glad to say, and in order that it might be so I studied comedy with the French actor, Marius, and Shakespearean tragedy with our compatriot, Herman Vezin.

And now comes the strange part of this eventful history: Early in 1892 the opera closed, and did not reopen. I was naturally in doubt as to the proper course to be pursued in my work. Be it known that I am not a spiritualist, though naturally interested in the phenomena of spiritualism and kindred subjects. I was, however, the recipient of a communication which was so strange, and so immediately and permanently affected my future, that I will give it, with a few unimportant omissions and additions, as I sent it to Mr. Wm. T. Stead's magazine, “Borderland,” of October, 1893, Vol. I, No. 2. It read:

“London, August 15, 1893. Dear Sir—I have been advised by several persons to send you an account of my experience with ‘Planchette,’ and the outcome of the advice then received and at once acted upon. The closing of the Royal English Opera early in 1892 caused me some anxiety, for I was uncer-

tain whether I should devote my attention to concert and oratorio or to opera; I refused several offers for comic opera, though I was frequently heard in concerts in London and in the provinces.

"One day my friend, Baron Alphonse Walleen, brought a Planchette to my house; a few sittings amused us, but led to nothing. Subsequently, however, in March, 1892, he and I and Baron Rudbeck, who is specially gifted, sat in Baron Walleen's house. Rudbeck, whom I then knew but slightly and who is not musical, had his hand upon Planchette. Walleen asked the questions for me, very seldom touching the instrument, while I did not touch it at all. This is what happened:

"Should I (Mr. Bispham) pay particular attention to concert or opera?"

"Opera, by all means."

"What operas should I study?"

"Those of Verdi and of Wagner."

"Which of Verdi's operas?"

"Aida."

"Which of Wagner's?"

"Tannhauser, Tristan and Meistersinger."

"What parts should I study?"

"The principal ones, of course."

"In Aida, for instance?"

"Amonasro."

"In Tannhauser?"

"There is only one principal part."

"But there are several basses and baritones."

"Wolfram."

"Which part in Tristan?"

"Kurwenal."

"And in Meistersinger?" (I had some time before begun to work at Hans Sachs, but to my surprise, I was told)

"Beckmesser."

"When shall I be engaged to sing in these operas?"

"In a couple of months you will know."

"I was so much surprised by the clearness of all this that I began the next day to study these parts. On Wagner's birthday, May 22, 1892, there was a great Wagner concert at Ham House, Lord Dysart's place near Richmond. I sang

the parts of Alberich in the 'Rheingold' and Wotan in the 'Walkure.' Sir Augustus Harris (the great impresario of Covent Garden) was in the audience. I had never met him then but, to my astonishment, I received from my agent the next day the following letter (Mark the 'couple of months'—March to May): 'Dear Mr. Bispham, Sir Augustus Harris gives you the opportunity, if you can be ready by June 30th, to sing Beckmesser in Italian in "Die Meistersinger" with the de Reszkes. Take it in hand immediately and write me a letter, saying that you are prepared to do it.'

"The opera was rehearsed, and the day fixed for its production, but Monsieur Jean's throat trouble prevented the performance from taking place until the next season.

"Crossing the stage one day after rehearsal Sir Augustus Harris asked me if I knew Kurwenal, for Herr Knapp would not be able to take the part at the performance of 'Tristan' two days later. I sang it practically without rehearsal."

Let this end the quotation, but allow me to say that Beckmesser, Wolfram and Kurwenal, besides many other parts, have been among my principal Wagnerian roles, and that, to carry out the prophecy, as I was coming from Covent Garden one day during 1892 poor Monsieur Castlemary, the stage manager, asked me if I knew Amonasro, in "Aida," as Maurel was ill and might not be able to sing the next night. Fortunately I could say "yes."

Bearing in mind, however, that I should pay particular attention to Verdi's operas I went to Milan in February, 1893, studied Falstaff, saw the early performances, and immediately on my return to London sang the title role at Sir A. Mackenzie's lectures upon it at the Royal Institution, and have since sung it on the stage more than twenty times with the original cast. So now I am awaiting the revival of "Falstaff" and am studying Iago and Rigoletto. We must give the greatest living composer a show. He is far ahead of all living composers in "Falstaff," and we ought to delight in such merry music—only the powers that be say "no, the opera does not draw." I dare say they are right, but I am sure musical people are tired of the everlasting old repertoire, and would welcome an enlargement. Most opera-goers are not musical, however, so there we are again, around the circle once more. When will

come the time that Americans—so keen for education, so utilitarian, so able (more than any other nationality) to enjoy to the utmost all that is beautiful—will look upon music as a thing to be revered? But there—time only can bring to humanity the knowledge of the “Beauty of Holiness” and of music.

DAYBREAK.

(Schumann, Op. 68, No. 17.)

BY WALTER FRANCIS KENRICK.

The lilies lift their heads snow-white
 Above the water's tranquil blue,
 And drink deep of the golden light
 That tints each chalice with its hue.

The robins sing their matin lay
 To wake again a slumbering world,
 With bursts of song they wing their way
 O'er wood and field with dew impearled.

All Nature's host, the birds, the flowers
 To morning's call make glad reply,
 New Heaven and new Earth are ours
 Each time the Sun ascends the sky.

Awake! awake! The morning light
 Brings joy and hope, dispels all fear;
 Old cares are vanished with the night—
 Anew, another day is here!

ON THE EDUCATION OF INTERPRETERS OF THE MUSICAL DRAMA.

FROM THE PROGRAM BOOK OF MR. VICTOR MAUREL.

(Translated by Edgar F. Jacques.)

In the remarks which I am about to submit to you I have combined and unified the introductions to a series of recitals given by me last month in Paris. I then undertook to be my own lecturer, because my object was to give an account of personal experiences and ideas that had been lived (*vécues*); and fearing that my thoughts might to some extent suffer at the hands of a word-virtuoso (*virtuose de la parole*) I did not hesitate to risk the disadvantages of singing after having spoken.

A leading idea formed the basis of the Paris recitals; namely, the duties of the interpreter in modern musical drama, and it was towards the complete equipment (formation) of this interpreter that I wished to contribute my experience, the fruits of a long career during which the subject in question has constantly occupied my attention. I confined myself, however, solely, neither to theory nor to practice, but strove to unite them; for theories, presented alone, are in danger of remaining sterile; and practice, to be understood, must be thoroughly explained.

To give illustrations and to explain them: to present theories and exemplify them—these were my aims. My remarks are, therefore, but one part of my task—the recital itself is the other.

I.

“Everything has been said since men have commenced to exist and to think,” said Pascal. And of course I have no new ideas to offer on the subject of music in general and her marvellous powers. This has been amply treated, by illustrious writers, and besides, a course of musical esthetics does not fall within the scope of my present plan. But stage-song (*le théâtre chanté*) has experienced the influences of evolution, and

these I have followed in the best possible way, by taking my part in them as a conscious interpreter. I was not simply carried along by the movement as a disabled bark is borne down stream; but sparing no effort, and utilizing all my intelligence, I strove to discover how, within the measure of my powers and my duty, I might assist in this progress towards an ideal. And in so acting it does not seem to me that I have at all exaggerated the importance of the functions falling within the scope of the interpretative artist's calling.

The author remains the author, and the only author. He conceives a thought, he realizes it, and, in one sense, he is therefore its interpreter. But he remains an interpreter in the first degree. The other interpreter—the only one for the public—has no right to the title of creator, which is often wrongly given to him. He is simply the interpreter, in the second degree, of the author's thought, but his task, none the less, is often extremely difficult—sometimes even more so than that of the author. To interpret one's own thought by means of words or notes; to interpret the thought of another by means of movements, gestures and sounds—these, then, are the two tasks. But the interpreter in the second degree produces his own means of expression; he derives them from himself; and it is with his own person that he has to complete the materialization of the idea undertaken by the author by means of the resources of language and music. It is no metaphor to say that the interpreter gives his flesh and blood. Let him be but thoroughly convinced and he gives himself, whether he will or no. The author's work is on a higher mental plane, but for this reason it appeals only to a small number, and cannot dispense with the assistance that shall translate it to the great public, for which, if a work for the theater, it has been specially designed.

But from this it follows that to properly fulfill his task, the interpreter in the second degree must identify himself with the thought of the interpreter in the first; must study it from all sides, note its every intricacy, penetrate it and understand it in its minutest details—in a word, he must make it his own. Then will he present of it a more sensitive reproduction and interpretation, colored by the prism of his own temperament and vivified by the means of expression at his command. Only

under these conditions will the interpreter avoid the risk of proving unfaithful to the unity of idea that presided at the birth of the work. His fidelity is assured, because in expressing the thought of the author he is expressing also his own.

This is the true role of the interpreter, exaggerated neither by the under nor over statement. This is all it includes; this, also, is where it stops. And to the complete development of modern lyrical art such interpreters are indispensable. But how are we to form them—these interpreters?

I here purposely pass over all discussion of the subject which is at the basis of all lyrical interpretation, viz: voice production. It is not one that can with any profit be treated briefly; and as I have, for some years, had in preparation a book on the subject, I postpone what I have to advance on this point till its publication.*

I proceed then to consider the artist as in possession of his art so far as singing goes, and will occupy myself with him only as an interpreter of the musical drama.

Musical drama, the definite and complete form of theatrical representation, is living art in its highest and most perfect expression. By the union of three arts—poetry, music and dancing, it should give an image of life, though, of course, in conformity with the laws of theatrical perspective.

What follows? This: That the theater being an image of life, one must understand life to be able to represent it properly. One must, I repeat, understand life, which does not mean that we must have the experience of it that comes only after long years, and often too late to be profitably utilized, but that we must understand that interior life which is the cause of the outer life, and the secret of which is less difficult to penetrate than that of the latter; for, as Descartes has remarked, the soul is easier to understand than the body. It is therefore the life of the soul in its most intimate manifestations that we have to observe, for it is the soul which dominates and compels us; it is that half of the world which links together the spiritual and material parts of our nature (*qui nous enchaîne à nous-même*) and determines our acts. The gestures

*See on this head "Problème d' Art" (Tresse and Stock, Paris), and a lecture given at Milan in 1890, published in my "Dix Ans de Carrière" (Dupont, Paris, 1898.)

of our souls, so to speak, are the essence of our essence; they originate the gestures of our bodies, and they must be understood if they are to be accurately expressed. That is to say: the interpreter, to fit himself for his task, must devote himself to the thoughtful observation of frames of minds (*états d'âme*) and then proceed to ascertain for himself the psychological causes of each interesting situation in ordinary life.

This is the first portion of his duty, but there is another. It is not enough to understand and to feel, he must also express, that is to say, make others understand and feel—in a word—interpret.

This brings us to the central point of my argument. I lay it down as a principle that:

In order to be able to satisfy the demands made by modern dramatic music, the lyrical interpreter should, in the room devoted to study, and without the help either of costume, scenery, or lighting apparatus, be able to call a character (personage) into being. He should, before thinking of presenting his character on the stage, have realized for himself the perfect union of the three arts: poetry, music and dancing. (This word "dancing" I do not use in the narrow sense given to it at the present day, but with the larger meaning that it possessed among the ancients, to whom it meant, not only what it means to-day, but also the science which has for its object the study of the laws governing the expressive movements, gestures and play of features constituting the art of mimicry.) This union once realized, the correct expression is found, and the transition to the stage will then be made without the painful efforts so often witnessed, even at the best theaters. If all those who have assumed the responsibilities of tuition had understood the evolution of the lyric stage, they would have seen what modifications had been effected in the position of the interpreter, and, at the same time, what importance ought to be given to truth of expression.

But to achieve it—this truth of expression—what devious routes do not artists enter upon!

I am sure (for numerous experiences have proved the fact) that the path I have indicated is the surest. But I shall be asked: "Is it really possible to give to a piece, in the study, all the shades of meaning and expression that it needs—is it

possible when one is at the piano, in a jacket—or, perhaps, even in a dressing-gown—to give the impression one would convey in the theater accompanied by an orchestra and clothed in the costume of the character?" I answer: "Yes, it is possible; and my ambition is to try and prove the statement." In order to do so I thought that no better means could be found than the concert-platform. On that comparatively narrow field I determined to attempt the realization of that which, in the theater, I had been able to achieve each time that, in the study, I had already found its true expression.

II.

Before bringing my demonstration into the concert-room, however, I took great pains to select pieces thoroughly suitable for the purpose I had in view. I sought out compositions in which the musician had revealed a ruling desire to compose for the poem, that is to say, to effect a complete fusion of the music with the words; in such sort that the subject had become translated into a language that is neither poetry nor music, but is music and poetry so intimately united that the power of music added to the power of words together form a means of expression that is absolutely homogeneous. This, of course, describes the tendency of the musical drama, and the same tendency had to characterize the pieces selected. To enter now into details, I would remark that this union of word and tone can realize itself in compositions of various kinds which I shall enumerate, starting with those having most affinity with the musical drama. Indeed, my selections include pieces which are nothing else but dramas in miniature, by which, in a few bars, the impression of a drama is given. Next in order are pieces in the nature of meditations on a given subject; others which give a description either of a landscape (*paysage*), an environment (*milieu*), or an epoch; others which deal with an abstract idea to which they, so to speak, give life; and, finally, pieces in which the portrayal of emotion is mixed with that of material things, as, for instance, in Beethoven's "Adelaide."

The feelings (*les sentiments*) are Music's domain. She depicts them better than any other art, because, in questions of feeling, to define (*preciser*) is often to destroy, and Music does

not define—she makes us feel, and alone is able to say what words are powerless to render.

III.

The theater, embracing life in general, includes every variety of expression. From this arises the difficulty which the interpreter finds in adapting himself to the needs of every situation, and of every role. But after the apprenticeship which I advise him to make on pieces of no great length, he may perhaps, if he be intelligent, find himself able to approach modern stage-song (*le théâtre chanté*) with dignity, with the conscience of his duty and the means of fulfilling it. To enter more fully into the matter, let us suppose that an artist has to prepare a part for the theater, or even a concert-piece belonging to one of the categories I just now enumerated. What is he likely to do? One might safely bet a hundred to one that from the very commencement of his task he will drown himself in details. This is indeed precisely the defect which marks the immense majority of interpreters—even those most deservedly esteemed: inability to grasp, by synthetic process, the scheme of a work as a whole. What first strikes them is a detail here, a detail there. They fail to see the connection between such details, they do not perceive the dominant idea. They concentrate themselves upon the study of a role without occupying themselves with its connections. In a word they follow a route exactly contrary to that of the author. They see the details before they see the ensemble. Small wonder that the author fails, as happens only too often, to recognize his own work!

This, on the contrary, is the plan that should be pursued—whether for the study of a small piece, or of a dramatic piece of large proportions: The first effort should be brought to bear on the thought of the poet, without the least notice of the work of the musician. This thoroughly understood—but not till then—we may examine how the musician has interpreted it—that is to say, how he has conceived and effected the fusion of word and tone. We have to note how the thought of the poet, translated by words, is amplified by sounds, and how music, creating an atmosphere in which this thought may blossom and develop, manages to foreshadow it ere words can even make it clear.

After this glance at the work as a whole, it becomes necessary to proceed analytically, in order to observe details and classify them according to their relative importance in the general scheme.

Finally we have to seek in the music those phrases which are of first and second rank and those (called neutral) which form the background on which the melodic design is displayed.

This study, which presupposes the thoughtful observation of mental states which I have already referred to, constitutes the first part of the interpreter's task.

As regards the interpretation itself, the artist must obtain an absolutely correct pronunciation and articulation of the words; scrupulously observe the musical accent; bring out the most minute shades of emotional meaning contained in the poem; and find the gestures and physiognomical movements that shall faithfully convey these to the spectator-listener.

To sum up: It is evident that the interpreter will greatly advance himself by being able to render small pieces in which the various tendencies of modern works find themselves embodied. It is obvious that if a singer has accustomed himself in such works to thoroughly understand the thoughts of poet and musician, and to seek out the means by which they may best be expressed, he will not be dismayed when confronted with works of larger scope. The difficulties in these are more numerous, more complex, less easy to surmount; but they are difficulties of the same kind. The frame is smaller but the picture is one of the same genre. The perfect adaptation of note to word is the chief aim of the musician; exactness of expression remains that of the interpreter. These little "dramas" confined within the limits of a few bars demand the same qualities as the most important theatrical works. But as the interpreter, when studying, has to accustom himself to taking, so to speak, "bird's eye views" of his subjects, this clearly becomes an easier task when the works in hand include a comparatively small number of events (peripetias). It being evident that the interest of composers is not separable from that of interpreters, it follows that the former would find it to their advantage to write such small pieces—complete in their brevity. I do not mean only that work of this kind

would be useful to them for the composition of theatrical productions; it is evident that if they are willing, by the supply of small pieces, to assist in the formation of competent interpreters, they themselves will be the first gainers. I now leave my hearers to estimate the value of the remarks I have submitted, by the application of them which I am about to make.

YSAYE'S VIOLIN.

BY GRACE WALCOTT HAZARD.

The mysteries no poet sings
Lie mute along the waiting strings
Until an absolute control
Shall fling their meaning on the soul.
So things no man is learned in,
Speak from the Master's violin.
By his own music summoned, he
Tastes of his immortality;
For him the heavens opened are:
He looks beyond the farthest star;
Prophetic, knows himself to be
A native of infinity,
Destined forever to traverse
The music-haunted universe.
Along the strings he touches thrill
The intimations of his will;
They feel his soul, and at his nod,
Wake, and grow eloquent of God.

DEPPE AND HIS PIANO METHOD.*

BY AMY FAY.

Having been requested to give an account of the Deppe method in piano playing, I take pleasure in once more calling attention to the artistic principles of that most original and wonderful teacher.

As I described the Deppe finger exercises in detail at our meeting of the Music Teachers' National Association in Saratoga three years ago, illustrating them by the playing of my pupil, Miss Laura Sanford, I think it would interest you more to-day if I should give an account of the man himself before proceeding to technical questions.

The first time I saw Deppe was at the Sing-Acadamic in Berlin, the time-honored concert hall, where so many great artists have appeared. In this hall I had listened to the concerts of Joachim, Rubinstein, Clara Schumann, Von Bülow, Tausig and many other musicians of the first rank. Here I heard Wagner conduct his Faust overture, and when I saw Deppe it was as the conductor of an orchestra also. I only remember one piece on the programme, the great overture (No. 3) in C, to Leonora, by Beethoven, and his conducting of it was one of those startling performances which first awaken one to a realization of a composition, and live forever in the memory.

The next time I heard of Deppe, when he was most distinctly brought to my inner consciousness, was through Mr. Wm. H. Sherwood, the celebrated pianist. He rushed into my room one day and said: "Oh, I've just heard the most beautiful playing that ever I heard in my life!" I asked him who it was that had taken him so by storm, and he said it was a young English girl named Fannie Warburg, and that she was a pupil of Deppe's.

"Well, what is it about her that is so remarkable?" said I.

"Oh, everything! Execution, expression, style, touch, all are perfect! I never heard anything to equal her, and I feel as if I never wanted to touch the piano again!"

* Read before the M. T. N. A., New York, 1898.

This was such strong language for Sherwood, who is generally very critical and anything but enthusiastic, that my interest was immediately excited. Some time afterward a party was given for Anna Mehlig, by an American gentleman living in Berlin, to which both Sherwood and I were invited, and, as it happened, Deppe was also present. I was listening to Mehlig play, when suddenly Sherwood stole up to me and said:

"Come into the next room and be introduced to Deppe."

At these magic words I started and immediately did as I was bid. I found Deppe in one corner, looking about him in an absent sort of way. He was a man of medium height, with a great big brain, keen blue eyes and delicate little mouth, and he had a most cheery and sunny expression. He gave me a delightfully cordial shake of the hand, and then we sat down and got into a most animated conversation, all about music. (He never talked anything else.) Soon after this I became his pupil, and Mr. Sherwood could not have rendered me a greater service than he did in presenting me to such a teacher as Deppe proved to be.

Deppe began his musical career by learning the violin, but he did not carry it to a great point of virtuosity. He gradually became an orchestral leader, and made his reputation as a conductor of oratorio in Hamburg. He was much interested in oratorio, and he used to say "that was one of the few fields in music where something might be done." ("Da wäre was zu machen.") He preferred to conduct oratorio to opera, but what he loved to do best, strange to say, was to teach piano. This was probably because he invented a new school of piano playing, and it interested him to work out his theories.

From Hamburg Deppe was called to Berlin, where he was offered the leadership of Stern's orchestra during the absence of Stern in Italy. He settled quietly down to his work and divided his time between his pupils and his concerts, going off once in a while to conduct a festival somewhere. He gave Mendelssohn's oratorio of "Elijah" once at a musical festival in Breslau, with an orchestra of one hundred and ten players, a chorus of five hundred singers and the Angels' Trio was sung by Etelka and Bertha Gerster, and by the beautiful Berlin

contralto, Frl. Assmann. The performance was so extraordinary that Deppe said he "never wanted to give another of Elijah," as he felt he could not equal it again. He added that he "never could forget the incomparable manner in which the two Gersters and Frl. Assmann," who was a particular favorite of his, "sang the "Angels' Trio."

Like Theodore Thomas, Deppe was always working over his scores and "bowing" them over again, and other conductors were always trying to borrow them of him, such an authority was he regarded by his colleagues on oratorio.

When I was studying with him he was living in two simple rooms, and he had given up Stern's orchestra and was absorbed in teaching. Deppe was not in the least an ambitious man, and he loved music for its own sake. He never cared for fame or money, and it was quite the same to him whether his pupils paid him or not. Yet, without seeming to make the slightest effort to get it, he always had all the money he wanted. "Das bischen Geld was ich branche, komm't mir gar zu leicht" ("The little money I need I get far too easily"), he would laughingly say.

Deppe was incapable of giving a short lesson, and I usually spent two or three hours with him at the piano each time. How magically short they seemed, too, in his society! After I went to him he had several American pupils, all of whom have had distinguished success as pianists or teachers. These were: Mr. and Mrs. Wm. H. Sherwood, Mr. John Orth of Boston, Mr. Warren Locke of Cambridge, Mass.; Mr. Harry B. Hatch of Elgin, Ill.; M. Walter Jones of Greencastle, Ind., and Miss Nora Smith of Tacoma, Wash. The Sherwoods, Mr. Orth and Mr. Locke studied with Deppe at the time I did; Mr. Hatch went to him by my recommendation, and Miss Nora Smith and Mr. Walter Jones were pupils of mine whom I also sent to Deppe. Miss Smith remained with him for five years.

My book, "Music Study in Germany," was translated into German by Liszt's request, to whom I had sent a copy, and was widely read in Germany. People began to be curious about Deppe, and to take lessons of him in the aristocratic circles of Berlin. Frl. von Puttkamer, a niece of Bismarck, studied with him, and Count Hochberg, the director of the

Royal Opera, was another most devoted pupil and admirer of his, and finally he became the teacher of the present Empress of Germany, who was at that time the wife of the Crown Prince, and had not yet come to the throne. Deppe used to go to Potsdam, to the palace, to give her the lessons, and he told me that her son, the little four-year-old Crown Prince, would give him his hand and say, "Guten Tag." "He had a splendid hand, too, for the piano," added Deppe, who never forgot his profession, even amongst the royal family.

Under royal patronage Deppe speedily rose to the highest honors, and he became the conductor of the royal orchestral concerts, which correspond to our Philharmonic Society in New York and of the royal opera in Berlin.

He did not care anything about these exalted positions, did not want it spoken of that he was the teacher of the Empress, and it did not set him up in the least to be called "Court" Capellmeister Deppe. Plain "Herr" Deppe suited him just as well. After conducting the opera for two years he resigned both positions and returned to his simple mode of life and to his piano pupils. He said he "had never wanted to be an operatic conductor, anyway, or an orchestral leader, either. He might take an interest in oratorio, but he would prefer teaching the piano to anything else. Everybody has his fad, and my fad is to give lessons on the piano," said Deppe, "Es ist eine Marotte von mir."

When I last saw him, in 1885, he was living the old simple life, and was about to go to Pyrmont, near Hanover, a watering place where he spent the month of August every year. He died and was buried in Pyrmont in the autumn of 1890. To show the sensation it created in Berlin, when Deppe was made conductor of the Royal Opera, I translate from the German the criticism by Ehrlich, a well-known pianist and musical writer in Berlin, who is still living, and is now an old man of seventy-three.

"Wonders happen in our day! A musician who has suddenly been lifted from a comparatively obscure position to a brilliant one (to the disapprobation of all) and for whom a complete fiasco was predicted, has achieved success and forced recognition. Herr Deppe's appointment was received with general disapproval. Was there ever a man who entered upon

an arduous office under more unfavorable prognostications on the part of the public than Deppe?

"He had lived for twenty years in Berlin, and had seldom experienced anything agreeable there. He had conducted the now deported Berlin Symphony Orchestra. He had devoted himself to teaching the piano, and for a while he was much talked of on account of a pamphlet he had written against the Berlin Hoch-Schule, the style of which was disapproved of by those who could not deny the truth of its contents. In latter years he became the teacher of Count Hochberg and by him was made conductor of the Silesian Musical Festival. But he had never conducted an opera in his life. Now the reader can have some idea of the astonishment of all circles as the fact leaked out that Count Hochberg had called Deppe to conduct the classic opera, and that the highly respected Radecke, the previous conductor, would have to take a back seat. There was neither tea table nor cultivated beer table at which the event was not discussed, and the great majority were against Deppe. When Radecke conducted for the last time he was greeted with thunders of applause, with trumpets and drums, and showered with laurel wreaths. The honest man could not keep back his tears.

"Ten days after this Deppe conducted his first symphony concert. He showed himself in Schubert's Symphony an excellent drillmaster, but people reserved their opinion till they saw how he would conduct an opera. He had chosen Beethoven's 'Fidelio' in which to make his *début*, and really it would have been hard to find a more hostile group of cultivated listeners than the one in which I sat. The public heartily applauded the great opening overture, but my group only said, 'That was a piece for orchestra, which, well studied and played by such important artists, would make a good effect under any one's conducting.' But after the first scene began a whispering and nodding of heads. 'The orchestra sounds well,' we said; 'this passage comes out beautifully,' etc. After the canon we called out, 'Bravo,' and after the first prisoners' chorus there was thundering applause. We said we had never heard 'Speak softer, they are listening,' rendered in such a telling manner, and out of our hostile little group was suddenly developed a *claque*! So it went on! The indescribably

splendid instrumentation for the orchestra now first clearly appeared, and at the close of every act resounded cries of **bravo** and calls for **Deppe!** The entire press was most favorable, and all the judges were united in their opinion that a **new and fresh spirit** had permeated the performance. And so he who the day before had been scorned and hooted at became on a sudden the praised of all!"

You may imagine, ladies and gentlemen, how delighted I was with this tribute to Deppe, from such a distinguished authority as Ehrlich. I, who had known and had written about him in his humble days, when he was an unpretentious teacher of the piano, not yet famous.

I come now to his method, or, rather, to the "school" of piano playing which he founded, for he disliked extremely to be called the author of a "method," wishing his ideas to be taken in a much broader sense. "I have not written a method, I have founded a new school," he would say, "in the art of piano playing." And this is true, when we examine his mode of procedure. Instead of loading up the pupil with a great book of method, Deppe did for piano technic what Moses did for the moral law. He went to the bottom of the thing, and put it in a few words, condensed but clear. These principles once understood and fixed in the mind, one could no more practice wrongly than one could break a commandment and not be able to put one's finger on the particular commandment. They are contained in a few pages, and can be learned in two lessons.

Deppe began with elementary principles, with all his pupils, whether they were advanced or not. The first thing he did was "to get the hand in order," as he expressed it, before allowing them to take studies and pieces. He divided piano technic under the following heads:

- 1st. Hand position.
- 2d. Tone development.
- 3d. Trill.
- 4th. Scale.
- 5th. Drop notes.
- 6th. Chords and octaves.

He contended that the pupil must understand how to do these things before the farther complication of **reading notes**

should be added. To this end Deppe gave thirteen exercises of the most extreme simplicity, with no technical difficulties in them whatever, to be practiced by each hand separately and by heart, so that the whole attention should be concentrated on every movement of each finger, in order that it should be done exactly right. He never even took the trouble to write out these exercises, but taught them by rote, carefully explaining the points of each one as he went along. I got so many letters making inquiries about them, however, that I finally edited them and they were published in Chicago, where they may be ordered from T. W. Straub, 245 State street.

I wish I could play these exercises and explain them to you now, ladies and gentlemen, but that would take too much time. Suffice it to say that Deppe, who was fully twenty-five years in advance of his time, is having a powerful influence on modern piano playing to-day.

The piano method which is being most prominently forced on our attention at present is that of Mr. A. K. Virgil. It is called "Foundation Exercises of Piano Playing." This method is simply a new presentation of Deppe's method, point for point. It is only necessary to compare the one with the other to see their correspondence in principle in nearly every particular. Mr. Virgil frequently employs several exercises to show what Deppe demonstrates in a single one, but the general plan of his book is the same.

In saying this I have no desire to disparage Mr. Virgil's work, which is very thorough and highly admirable; in fact, I often recommend it as a very good supplement to the Deppe method on account of the wood cuts in it, which illustrate perfectly Deppe's hand position and the faults which he pointed out should be avoided, particularly those of the thumb.

I have frequently been told by Mr. Virgil's disciples, to whom I have spoken of this similarity, that Mr. Virgil's aim was not originality, but to make a method which should contain the best of what was in every method. This is a good principle, but I think, all the same, that he ought to have quoted his authorities. Mr. Virgil made the journey from Peoria, Ill., where he was living seventeen years ago or more, to Chicago, where I was then living, for the express purpose

of learning from me all about Deppe's method, and I taught it to him in the most exact and careful manner. I am highly delighted with the excellent use he has made of the instruction I gave him then, as evidenced by his book, but, in Deppe's defense, I must say, "Honor to whom honor is due." Mr. Virgil, like Deppe, begins with elementary principles and his description of hand position is almost verbatim that of Deppe.

Where did Mr. Virgil get his ideas of turning out the hand from the wrist, of holding the tip end joints of the fingers, which he calls the "third phalanx," perpendicular to the key? Of stretching from the thumb, of avoiding throwing out the elbow, of attacking from above, of sinking with the wrist in chords and octaves, of holding the hand high on the outside, of lifting the fingers and holding them in the air, which he calls "stroke position"? Of all these things, and many more, nobody ever spoke before Deppe. I should not express myself thus strongly had Mr. Virgil ever mentioned Deppe's name in his book, or given Deppe credit for Deppe's own inventions. It is one thing to originate new principles of art and it is quite another to make a clever and elaborate exposition of those already discovered.

If such a thing could be possible, that Mr. Virgil had invented a method identical in all sorts of little peculiarities with that of Deppe, and often couched in the very words in which I explained Deppe's ideas to him prior to the year 1881, which was the year my book was published, he must have pupils before that date, who can come forward and substantiate the claim, or printed exercises, or magazine articles; something incontrovertible to show that in the very heart of this continent an American piano teacher was simultaneously and independently developing, not even a similar, but actually in many respects, an identical piano method, with that of the great Deppe, the Delsarte of the piano.

THE DEBT OF POETRY TO MUSIC.

BY JULIA B. CHAPMAN.

It has been said that if we would attempt the herculean task of eliminating all traces of the Christian religion from the world, it would be necessary not merely to close the churches, silence the clergy and destroy the Bible in all lands, but to remodel all laws, alter innumerable customs and traditions, revise the whole of the world's literature and even (if it were possible) to change radically the entire language and modes of thought of all peoples of the earth.

If this be true of Christianity, it can be said with almost equal truth of that "Serene Religion," music. So completely have musical phrases and musical ideas permeated our language, that even non-musical people make more constant use of them than they are aware of in ordinary speech. So that, if every musician were to perish off the face of the earth, and every instrument be silenced forever, the poets alone would keep alive the memory of the "Lost Art."

I am not referring now to poems on strictly musical subjects, such as "Enchanted Music" (Spenser), "Abt, Vogler" (Browning), "Solemn Music" (Milton), and many others by Shakespeare, Shelley, Wordsworth, etc.; nor to poems in praise of music like "Song for St. Cecilia's Day," by Dryden, and others that will readily suggest themselves; but to the habitual use of musical phraseology and musical metaphors to enrich and beautify thought.

Especially has this tendency been noticeable in poems of nature, for "Gentle pilgrim, if thou know the gamut old of Pan," thou wilt be very well assured that:

"Nature beats in perfect tune,
And rounds with Rhyme her every Rune,"

and will not be surprised that winds and waves, trees and rocks, should prove tuneful sources of inspiration.

Whittier's seekers after the waterfall were disappointed of the "Vision:"

"But still the water sang the sweet
Glad song that stirred its gliding feet;
And found in rock and root the keys
Of its beguiling melodies."

While Tennyson's "Brook" carols blithely:

"I chatter over stony ways
In little sharps and trebles."

There is an exhilarating swing, very suggestive of the sea and its mysterious cadences, in Tennyson's "Sea Fairies:"

"Oh, listen! listen! Your eyes shall glisten
When the sharp, clear twang of the Golden Chords
Runs up the ridged sea."

and in the same manner Allan Cunningham's lines,

"Hark the music! Mariners!
The Wind is piping loud."

suggest all manner of images of sails and cordage, tense and vibrant, giving out weird tones like gigantic drums and viols. And what infinite variety of "tone coloring" these same winds can produce in the ear of an appreciative listener! First, *pianissimo*:

"the low winds make
Such melodies as keep the woods awake
And listening all night long."

Again, a little stronger, but still "piano andante":

"Through woods and mountain passes
The Winds, like Anthems, roll."

Once more, and this time "forte, presto agitato:"

"The gathering winds in hoarse accord
Amid the vocal reeds pipe loud."

The crescendo continues to gain power, for:

"The Brook sings on, though loud and high
The Cloudy Organs blow."

until the climax is reached in a tremendous "fortissimo" when "the Thunder shouts his battle song."

Trees and boughs add to "the untaught harmony of Spring," and, of all the trees, the pine seems to have commended itself to the poets as the most musical. Mrs. Browning writes:

"And the Pine stood quivering
As the awful word went by,
Like a vibrant music string
Stretched from mountain peak to sky."

and of the same tree Emerson tells us:

"The countless leaves of the Pine are strings
Tuned to the lay the Wood-God sings."

The "Music of the Spheres" has been full of inspiration, and has found in no one a more devout admirer than Longfellow, whose "Occultation of Orion" rolls out its sonorous numbers like the tones of an organ.

"I saw, with its celestial keys,
Its chords of air, its frets of fire,
The Samians' great Aeolian Lyre
Rising through all its sevenfold bars
From Earth unto the fixed stars."

The musical simile seems to maintain its hold on him until he reaches a climax worthy of his subject:

"And like an instrument that flings
Its music on another's strings,
The trumpet of the Angel cast
Upon the Heavenly Lyre its blast."

A little later he tells us how:

"majestic, mournful Saturn goes,
And down the sunless realms of space
Reverberates the thunder of his Bass."

doubtless bearing his part in the:

"Solemn old Chorale of Night
With fullest chords of might,"

of which Miss Havergal writes.

Browning was surely hard put to it for a rhyme for rats when in the "Pied Piper of Hamelin" he laments over their

"Drowning their speaking
With shrieking and squeaking
In fifty different sharps and flats!"

What a wide range of tonics those rodents must have had, and what an advantage it must have given them over the merely human vocalist!

But it is when we leave the world of nature, and enter the

realm of sentiment that we are met with "Symphonies of gladness, "Chords of the spirit," "Harmonies of thought," "Notes of sorrow," etc.

Hamlet had certainly a degree of rhythmic feeling when he assures his calm, unmoved queen-mother:

"My pulse as yours doth temperately keep time
And makes as wholesome music,"

while Burns' good wishes to his friend display a knowledge of Tempo quite remarkable:

"May still your life from day to day
Nae 'Lente Largo' in the play
But 'Allegretto, Forte' gay
Harmonious flow."

Browning, always enigmatical, becomes positively incoherent when he comes to write of love and music, as:

"What? Those lesser thirds so plaintive, sixths diminished, sigh
on sigh,
Told them something! Those suspensions—those solutions—'must
we die!'
Those commiserating sevenths—'life might last! we can but try!'"

—

"Then more kisses! Did I stop them when a million seemed so
few?"

"Hark! the Dominant's persistence till it must be answered to!
So! an octave struck the answer," etc., etc.

but what he means I know no more than I do in the "Lovers' Quarrel:"

"We shall have the word
In a minor third
There's none but the Cuckoo knows."

In striking contrast is the simplicity of the little song by Burns:

"My Love's like the melodie
That's sweetly played in tune."

Locksley Hall is the lover's poem, and every lover's heart vibrates in unison with Tennyson's passionate words:

"Love took up the harp of life and smote on all the chords with
might;
"Smote the chord of Self that, trembling, passed in music out of
sight."

But, alas! all is not love and friendship in the world! The peace and harmony of nature are often rudely broken by man's fierce passions, and the "low, sweet tones of Nature's Lyre" are drowned in the thunder of "War's Great Organ." Yet Longfellow finds music even in the "Diapason of the Cannonade," and writes of the Arsenal at Springfield:

"from floor to ceiling
Like a huge organ rose the burnished arms.
But from those silent pipes no anthem pealing
Startles the villages with strange alarms."

"Ah! what a sound will rise, how wild and dreary
When the death-angel touches those swift keys!
What loud lament, and dismal miserere
Will mingle with their awful symphonies."

Whether it is a foretaste of what is popularly supposed to be the sole occupation of the blessed in Heaven that inspires so many musical figures in sacred poetry, I do not know, but certain it is that hymnologists of all ages are particularly given to this class of metaphor. Among the very modern, we are not wont to look to Ella Wheeler Wilcox for religious poetry, yet what can be more beautifully devout than her poem on luck:

"Luck is the tuning of our inmost thought
To chord with God's great plan."

"with the soul's fine ear
Attune thyself to harmonies divine!
All, all are written in the key of love;
Keep the score, and thou hast naught to fear."

Miss Havergal finds comfort for the mysterious chances and changes of this mortal life in the thought:

"That in the grandest Harmonies
The strangest discords rise."

and in her serene, abiding faith that:

"The discord that involveth
Some startling change of key,
The Master's hand revolveth
In richest harmony."

Dear old Keble, saint and poet, had his times of depression because, alas!

**"The music of our hearts is faint and low,
Fear, doubt and sin make dissonance within!"**

Therefore his prayer, "Tune for thyself the music of my days," shows the need he felt of direction and guidance. The same idea of the discord made by man's evil doing is finely expressed by Milton, thus:

"sin
Jarred against Nature's Chime, and with harsh din
Broke the fair music that all creatures made
To their great Lord, whose love their motion swayed
In perfect diapason."

And so we may go on, back, and still further back through the centuries, till we come to the royal poet—musician of Israel—with his constant reference to harps, psalteries and cymbals, and his perpetual exhortation to sing and make melody, and even to "make a cheerful noise unto the Lord" (I wonder if King David evolved that phrase out of his experience with the Levites, or whether he had a prophetic vision of the modern boy choir?), until the climax is reached in the grand chorus:

Praise Him in the sound of the Trumpet,
Praise Him upon the Lute and Harp,
Praise Him upon the strings and Pipe,
Let everything that hath breath praise the Lord!

MUSIC IN SHAKESPEARE.

BY IRA GALE TOMKINS.

(Concluded from page 88, May, 1897.)

MUSIC OF THE VOICE AND TONGUE.

How angel-like he sings!
—Cymbeline, iv. 2.

She sings like one immortal,
Deep clerks she dumbs;
—Pericles, v. gomer.

She sings as sweetly as a nightingale,
—Taming of the Shrew, ii. 4.

when to the lute
She sung, and made the night-bird mute,
—Pericles, iv. gr.

for thy tongue
Makes Welsh as sweet as ditties highly penn'd,
Sung by a fair queen in a summer's bower,
With ravishing division, to her lute,
—1st Henry IV., iii. 6.

Your eyes are lode-stars; and your tongue's sweet,
More tunable than lark to shepherd's ear,
When wheat is green, when hawthorn buds appear.
—Midsummer Night's Dream, i. 1.

An admirable musician;
O! she will sing the savageness out of a bear;
of so high and plenteous wit and invention.
—Othello, iv. 1.

for I can sing
And speak to him in many sorts of music.
—Twelfth Night, i. 2.

When you speak, sweet,
I'd have you do it ever; when you sing,
I'd have you buy and sell, so give alms,
Pray so; and, for the ordering your affairs,
To sing them too.
—Winter's Tale, iv. 3.

My tongue shall catch your tongue's sweet melody.
—Midsummer Night's Dream, i. 1.

Celestial as thou art, O, pardon love this wrong,
That sings heaven's praise with such an earthly tongue.
—Love's Labor Lost, iv. 3.

Come, your answer in broken music; for thy voice is music and thy English broken.

—Henry V., v. 1.

One whom the music of his own vain tongue
Doth ravish like enchanting harmony.

—Love's Labor Lost, i. 1.

Therefore like her I sometime hold my tongue,
Because I would not dull you with my song.

—Sonnets.

MUSIC OF THE VOICE.

A CHIME.

and when he speaks,
'Tis like a chime a-mending.

—Troilus and Cres., i. 3.

A MELLIFLUOUS VOICE.

Sir And. A mellifluous voice, as I am true knight.

—Twelfth Night, i. 5.

CORDELIA'S VOICE GENTLE AND LOW.

Her voice was ever soft,
Gentle, and low, an excellent thing in woman.

—King Lear, v. 3.

CHANGE OF VOICE.

And speak between the change of man and boy
With a reed voice.

—Merchant of Venice, iii. 3.

thy small pipe
Is as the maiden's organ, shrill and sound.

—Twelfth Night, i. 5.

CHILDISH TREBLE.

and his big manly voice,
Turning again toward childish treble, pipes
And whistles in his sound.

—As You Like It, ii. 7.

BOTTOM'S VOICE.

Aparagon. He has the best wit and the best person too; and he is a very paramour for a sweet voice.

Flu. You must say "paragon;" a paramour is, God bless us, a thing of nought.

—Midsummer Night's Dream, iv. 2.

ROARING LIKE A NIGHTINGALE.

I will aggravate my voice so that I will roar you as gently as any sucking dove; I will roar you an 'twere any nightingale.

—Ib. 2.

MUSICAL INSTRUMENTS.

THE LUTE.

Thou lovest to hear the sweet melodious sound
That Phoebus' lute, the queen of music, makes;
And I in deep delight am chiefly drown'd
Whenas himself to singing he betakes.

—Pass. Pilg.

STOPS.

Claud. Nay, but his jesting spirit; which is now crept into a lute-string and now governed by stops.

—Much Ado, iii. 2.

CASE OF LUTE.

Hero. When I like your favor; for God defend the lute should be like the case!

D. Pedro. My visor is Philemon's roof; within the house is Jove.

Hero. Why, then, your visor should be thatched.

—Ib., ii. 1.

O, had the monster seen those lily hands
Tremble, like aspen-leaves, upon a lute,
And make the silken strings delight to kiss them.

—Titus Andronicus, ii. 3.

VIOL-DE-GAMBOY.

He plays o' the viol-de-gamboys, and speaks three or four languages word for word without book, and hath all the good gifts of nature.

—Twelfth Night, i. 3.

The oars were silver,
Which to the tune of flutes kept stroke.

—Antony and Cleopatra, ii. 3.

A' was so forlorn, that his dimensions to any thick sight were invisible: a' was the very genius of famine.

TREBLE HAUTBOY.

For you might have thrust him and all his apparel into an eel-skin; the case of a treble hautboy was a mansion for him.

—2d pt. Henry IV., iii. 2.

TABOR BAG PIPE.

I have known when there was no music with him but the drum and the fife; and now had he rather hear the tabor and the pipe.

—Much Ado, iii. 2.

SINGS IN THE NOSE.

Clo. Why, masters, have your instruments been in Naples, that they speak i' the nose thus?

When the bagpipe sings i' the nose.

—Merchant of Venice, iv. 1.

And now my tongue's use is to me no more
Than an unstringed viol or a harp,

Or like a cunning instrument cased up,
Or, being open, put into his hands
That knows no touch to tune the harmony.

—Richard II., i. 3.

SINGING AND FINGERING.

My books and instruments shall be my company,
On them to look and practice by myself.

Come on; tune: if you can penetrate her with your fingering, so: we'll try with tongue too: if none will do, let her remain: but I'll never give o'er. First, a very excellent good-conceited thing; after, a wonderful sweet air, with admirable words to it: and then let her consider.

VICE IN HER EARS.

If this penetrate, I will consider your music the better: if it do not, it is a vice in her ears, which horse-hairs and calves'-guts, nor the voice of unpaved eunuch to boot, can never amend.

—Cymbeline, ii. 3.

In illustrations of his many sided subjects—as has been said—our poet draws upon all things in the realm of nature and art, and among others music comes in for a large share in pointing a moral and adorning a theme.

DECEPTION.

FALSE STRAINS.

Ros. Do you pity him? no, he deserves no pity. Wilt thou love such a woman? What, to make thee an instrument and play false strains upon thee! not to be endured!

—As You Like It, iv. 3.

In the following significant scene between Hamlet and his sycophantic courtiers our poet cites a striking object lesson, besides affording a signal evidence of the wonderful wisdom and profound and subtle thought and philosophy that pervades this marvelous masterpiece of human genius:—

PLAYING UPON AN INSTRUMENT AND UPON A MAN.

O, the recorders! let me see one.

Why do you go about to recover the wind of me, as if you would drive me into a toil?

Guil. O, my lord, if my duty be too bold, my love is too unman-nerly.

Ham. I do not well understand that. Will you play upon this pipe?

FROM LOWEST NOTE TO TOP OF COMPASS.

Guil. My lord, I cannot. I know no touch of it, my lord.
Tho' you fret me, you can not play upon me.

Ham. 'Tis as easy as lying: govern these ventages with your fingers and thumb, give it breath with your mouth, and it will discourse most eloquent music. Look you, these are the stops.

Gull. But these cannot I command to any utterance of harmony; I have not the skill.

Ham. Why, look you now, how unworthy a thing you make of me! You would play upon me; you would seem to know my stops; you would pluck out the heart of my mystery; you would sound me from my lowest note to the top of my compass; and there is much music, excellent voice, in this little organ; yet cannot you make it speak. 'Sblood, do you think I am easier to be played on than a pipe? Call me what instrument you will, though you can fret me, yet you cannot play upon me.

—Hamlet, iii. 2.

A SOUND NOT IN GOVERNMENT.

Hip. Indeed he hath played on his prologue like a child on a recorder; a sound, but not in government.

—Midsummer Night's Dream, v. 1.

Martial Music.—Nothing more strongly appeals to that melodious divinity within us than martial music; and when the blast of war blows in our ears what is more inspiring to the emotions than are the strains of "the ear-piercing fife" and the sound of the "soul-stirring drum?" It rouses up a man's patriotism as nothing else does, and under its inspiring influence he is ready to march to victory or death.

Sound all the lofty instruments of war,
And by that music let us all embrace.

—1st pt. Henry IV., v. 2.

DRUM—FIFE.

I have known when there was no music with him but the drum and the fife; and now had he rather hear the tabor and the pipe.

—Much Ado.

KETTLE-DRUM.

Farewell the neighing steed, and the shrill trump,
The spirit-stirring drum, the ear-piercing fife,
The royal banner, and all quality,
Pride, pomp and circumstance of glorious war!

—Othello.

TRUMPET.

The kettle-drum and trumpet thus bray out
The triumph of his pledge.

—Hamlet, i. 4.

And let the kettle to the trumpet speak,
The trumpet to the cannoneer without,
The cannons to the heavens, the heavens to earth.

—*Ib.*, v. 2.

Lock up my doors, when you hear the drum
And the vile squealing of the wry-neck'd fife.

—*Merchant of Venice*, ii. 3.

Why wry-neck'd fife?

This phrase, like those quoted in comment above, exhibits our poet's infinite felicity in the use of epithets, metaphors and qualifying terms. In this the subjective may be said to be transferred to the objective, and the qualifying adjective changed from the performer to the instrument performed upon. In playing the fife the musician twists his neck in order to bring his lips in contact with the mouth of the instrument, giving it the appearance of being awry—hence the phrase.

Such terse and expressive phrases and figures—like "the lightning in the collied night"—convey a vivid and instantaneous impression upon the retina of the mind's eye, and we grasp the forceful thought or conception instantly. Here follows references to other military musical instruments:—

Which so roused up with bolisterous untuned drums,
With harsh-resounding trumpets' dreadful bray.

—*Richard II.*, i. 3.

TRUMPET—RATTLING TAMBOURINE.

Make all our trumpets speak; give them all breath,
Those clamorous harbingers of blood and death.

—*Macbeth*, v. 6.

Trumpeters,

With brazen din blast you the city's ear;
Make mingle with our rattling tabornes;
That heaven and earth may strike their sounds together,
Applauding our approach.

—*Antony and Cleopatra*, iv. 8.

SACKBUT, PSALTERY, FIFE, CYMBAL.

The trumpets, sackbuts, psalteries and fifes,
Tabors and cymbals and the shouting Romans,
Make the sun dance. Hark you!

—*Coriolanus*, v. 4.

TUCKET SONANCE.

Then let the trumpets sound
The tucket sonance and the note to mount.

—*Henry V.*, iv. 2.

Beat loud the tambourines, let the trumpets blow,
That this great soldier may his welcome know.

—Troilus and Cres., iv. 5.

TRUMPET CHALLENGE.

Give with thy trumpet a loud note to Troy,
Thou dreadful Ajax; that the appalled air
May pierce the head of the great combatant
And hale him hither.

Ajax. Thou, trumpet, there's my purse.
Now crack thy lungs, and split thy brazen pipe:
Blow, villain, till thy spher'd bias cheek
Outswell the colic of puff'd Aquilon:
Come, stretch thy chest, and let thy eyes spout blood:
Thou blow'st for Hector.

—Troilus and Cres., i. 6.

MUSICAL INSTRUMENTS MENTIONED BY SHAKESPEARE.

While the harp the lyre and the psaltery are the oldest musical instruments known, the instrument most frequently mentioned by Shakespeare is the lute.

This was a melon-shaped instrument, very much resembling in form the modern mandolin. It consisted of four parts—the table, or front; the body, having nine or ten ribs or sides, arranged like the divisions of a melon, the neck having the same number of frets; and the head, in which were the screws for turning the strings, it being played upon in the same manner as the mandolin or guitar. It would seem to conform more to "the golden shell" of the ancients than either the lyre or harp.

The Tabor was a kind of lute or guitar, or small drum, used as an accompaniment to pipe or fife, and played by the same person.

The Hautboy, more modernly called oboe, was a wind instrument sounded through a double reed, and in shape much resembled the modern clarionet, but with thinner tone. It was so called on account of the high penetrating, pastoral quality of its tone, and hence we have the word haughty.

The Pipe, or Bag-pipe, most of us are familiar with as peculiarly a Scotch instrument.

Shakespeare speaks of "the bag pipe singing in the nose," and in the play, Merchant of Venice, Shylock, in the Court scene, in speaking of natural antipathies, refers to the peculiar physiogological effect of the sound of this instrument on

certain people or temperaments, but which it would be out of place to quote here.

The Recorder was a pipe or wind instrument much resembling the modern "flageolet."

The Sackbut was the ancient trombone, and used in a similar manner to its modern prototype.

The Viol de Gambouy probably corresponded to our modern violin and bass viol.

The Psaltery is so very ancient that the exact form of it is not now known. It was an instrument much used by the Jews, and we have in the Psalms this reference: "Praise the lord with the harp; sing unto him with the psaltery and with an instrument of ten strings."

The other instruments mentioned by our poet—the fife, drum, kettle-drum, flute, tamborine and trumpet—are probably generally well known and need no description here.

MUSIC AND DANCING.

As poetry and music bear an intimate relation to each other, so does music and dancing, and one who is sensitive to the concord of sweet sounds, and the charms of a lively melody, sometimes finds it difficult to refrain from keeping involuntary time to the music with the motion of his feet.

He is every man in no man; if a throstle sing, he falls straight a-capering.

—Merchant of Venice, i. 2.

CANARY TO IT WITH YOUR FEET.

Moth. No, my complete master: but to jig off a tune at the tongue's end, canary to it with your feet, humor it with turning up your eyelids, sigh a note and sing a note, and keep not too long in one tune, but a snip and away.

—Love's Labor Lost, II. 1.

MEASURE IN EVERY THING.

Beat. The fault will be in the music, cousin, if you be not wooed in good time: if the prince be too important, tell him there is measure in every thing, and so dance out the answer.

Music is a medicine
That's able to breathe life into a stone,
Quicken a rock, and make you dance canary
With spritely fire and motion.

—All's Well, I. 3.

WOOING, WEDDING AND REPENTING.

For, hear me, Hero: wooing, wedding and repenting, is as a Scotch jig, a measure and a cinque pace; the first suit is hot and hasty, like a Scotch jig, and full as fantastical; the wedding, mannerly-modest, as a measure, full of state and ancientry; and then comes repentance, and with his bad legs, falls into the cinque pace faster and faster, till he sink into his grave.

—Much Ado, II. 1.

Why dost thou not go to church in a galliard and come home in a coranto? My very walk should be a jig; I would not so much as turn round but in a sink-a-pace.

—Twelfth Night, I. 5.

DANCING BILLOWS.

When you do dance, I wish
You a wave o' the sea, that you might ever do
Nothing but that; move still, still so,
And own no other function.

—Winter's Tale, IV. 3.

In approaching the conclusion of our exhaustive theme, it would perhaps be in consonance with the subject to make its ending in harmonious accord with the last scenes in man's pilgrimage, "here upon this bank and shoal of time."

King. Let there be no noise made, my gentle friends:
Unless some dull and favorable hand
Will whisper music to my weary spirit.

—2d pt. Henry IV., IV. 5.

Cause the musicians play me that sad note
I named my knell, whilst I sit meditating
On that celestial harmony I go to.

—Henry VIII., IV. 2.

Pem. He is more patient
Than when you left him; even now he sung
P. Hen. O vanity of sickness! fierce extremes
In their continuance will not feel themselves.

—King John, V. 6.

Range that death should sing.
I am the cygnet to this pale faint swan,
Who chants a doleful hymn to his own death,
And from the organ-pipe of frailty sings
His soul and body to their lasting rest.

—Ib.

How oft when men are at the point of death
Have they been merry! which their keepers call
A lightning before death.

—Romeo and Juliet, V. 3.

In addition to the psychological phenomena here referred to—an established fact—this is also illustrative of the truth of the ruling passion being strong in death.

It is recorded of the renowned composer, Mozart, that he died singing the alto part of his "Requiem," while friends took up the air and the bass.

In corroboration of this phenomena the writer would state as an incident of his own personal experience that an aged relative on his bed of death sang an old familiar church hymn, and affirmed at the same time that an old friend of his own, who had been dead, or, rather, who had been living in spirit life some thirty odd years, accompanied him in the song.

All this goes to show that there are more things in heaven and earth than were ever dreamed of in our philosophy.

In literature, the mythical tradition that the swan sings only at the moment of death, when its notes are most melodious and inspiring, Shakespeare has made frequent use of in illustration of this phase of this grave and solemn subject:—

"DEFUNCTIVE" MUSIC.

Let the priest in surplice white,
That defunctive music can,
Be the death-divining swan,
Lest the requiem lack his right.

—Phoenix and Turtle.

"THE DEATH-DIVINING SWAN."

And now this pale swan in her watery nest
Begins the sad dirge of her certain ending.

—Rape Lucrece.

A SWAN-LIKE END.

Let music sound while he doth make his choice:
Then, if he lose, he makes a swan-like end,
Fading in music.

—Merchant of Venice, III. 2.

THE WILLOW.

THE "DIVINE DESDEMONA'S" DEATH.

A BODING SONG.

Emil. What did thy song bode, lady?
Hark, canst thou hear me? I will play the swan,
And die in music. (Singing) Willow, willow.

—Othello, v. 1.

"POOR OPHELIA."

Queen. There is a willow grows aslant a brook,
That shows his hoar leaves in the glassy stream;
Pulled from her melodious lay to muddy death.
There on the pendent boughs her coronet weeds
Clambering to hang, an envious silver broke;

When down her weedy trophies and herself
 Fell in the weeping brook. Her clothes spread wide;
 And, mermaid-like, awhile they bore her up;
 Which time she chanted snatches of old tunes,
 As one incapable of her own distress,
 Or like a creature native and indued
 Unto that element; but long it could not be
 Till that her garments, heavy with their drink,
 Pull'd the poor wretch from her melodious lay
 To muddy death.

—Hamlet, iv. 7.

The above for rare descriptive, picturesque and pathetic beauty, it would be difficult to parallel even in Shakespeare.

MUSIC OF THE SPHERES.

Look how the floor of heaven
 Is thick inlaid with patines of bright gold:
 There's not the smallest orb which thou behold'st
 But in his motion like an angel sings,
 Still quiring to the young-eyed cherubins.

HARMONY IN IMMORTAL SOULS.

Such harmony is in immortal souls:
 But whilst this muddy vesture of decay
 Doth grossly close it in, we cannot hear it.

—Merchant of Venice, v. 1.

From discordant, obtuse and muddy mortality to pellucid and melodious immortality is a great transition. But that is the theme of the above text wherein is voiced two of the grandest and most sublime ideal conceptions of the poet. The first part refers to the music and harmony of the spheres:—

“Forever singing as they shine,
 The hand that made us is divine”—

and the latter part to the melody and harmony in immortal souls, when freed from this “muddy vesture of decay.”

The logical and lyrical force of Shakespeare's epithets are frequently noted for contrast, as the word muddy applied to death in the two last quotations; the last especially indicating the striking contraries between the mortal and the immortal, when, as Byron says: “Reft of its carnal life the mind shall be all free from what it loathes in this degenerate form.” And Milton also:

“Then all this earthly grossness quit,
 Attired with stars, we shall forever sit
 Triumphant over death, and chance, and time.”

FUNERAL MUSIC.

And now his grief may be compared well
To one sore sick that hears the passing-bell.

—Venus and Adon.

K. Hen. Do we all holy rites;
Let there be sung, "Non nobis" and "Te Deum;"
The dead with charity enclosed in clay.

—Henry V.

"TE DEUM" CHOIR MUSIC.

The choir,
With all the choicest music of the kingdom,
Together sung "Te Deum."

—Henry VIII.

REQUIEMS AND DIRGES FOR THE DEAD.

Cap. All things that we ordained festival,
Turn from their office to black funeral;
Our instruments to melancholy bells,
Our wedding cheer to a sad burial feast,
Our solemn hymns to sullen dirges change.

—Romeo and Juliet.

MELANCHOLY BELLS.

No longer mourn for me which I am dead
Than you shall bear the surly sullen bell
Give warning to the world that I am fled
From this vile world, with vilest worms to dwell.

—Sonnets, 71.

It may not be out of place in connection with this phase of our theme to mention a beautiful custom the Moravians have in announcing the demise of one of their number who has crossed stygian river:

the melancholy flood,
With that grim ferryman which poets write of,
Unto the kingdom of perpetual light.

—Richard III., 1. 4.

A trombone band is stationed in the belfry of the church and its first peculiar notes announce the sex and age of the deceased. Then follows at first, slow and solemn strains of music, but gradually changing toward the end and finally culminating in notes of gladness, hope and triumph, as indicating "the resurrection and the life immortal."

LAST SCENES AND NOTES IN MAN'S "STRANGE, EVENTFUL HISTORY."

Gaunt. O, but they say the tongues of dying men
Enforce attention like deep harmony.

MUSIC'S ENDING.

More are men's ends mark'd than their lives before:
 The setting sun, and music at the close,
 As the last taste of sweets, is sweetest last,
 Writ in remembrance more than things long past.

—Richard II., ii. 1.

A SOLEMN, FULL AND NATURAL CLOSE.

Congreeing in a full and natural close,
 Like music.

—Henry V., i. 1.

EPILOGUE.

If music were blotted from the earth, probably a very large percentage of man's happiness, goodness and religion would be extinguished with it.

The ministry of music is heard and felt in the thousand voices of nature and art. In nature it is softly heard in a minor key in the gentle rustle of the summer breeze playing its Aeolian harp upon the branches of the balmy trees, conveying melody and "stealing odor." In the sound of the babbling brook, "making sweet music with the enameled stones," and especially is it heard and felt in the delightful minstrelsy of the birds in wood and grove. In a louder key it is heard in the music of the "multitudinous seas" which

"Like the smile and the tear, the song and the dirge,
 Still follow each other with surge upon surge."

And louder still, in the deeper diapason of grand old ocean, "when the ruffian Borcas enrages the gentle Thetis, and twist the green sea and azure vault sets roaring war;" and again in the detonating music of "heaven's artillery," when the electrical elements in meeting, with "thundering shock tear the cloudy cheeks of heaven."

In the ascending scale of being we realize its power in the "lullabys" of mothers sounding through all the centuries. In the old familiar hymns sung in log meeting houses, and in the deep, vibrating organ notes of vast cathedrals, where

"Through the long-drawn aisles and fretted vaults,
 The peeling anthems sound the notes of praise;"

singing of "the resurrection and the life," that will never let Handel, Haydn, Mozart or Beethoven die, but will send their names and notes echoing along the corridors of the ages, and reverberating on the eternal shores to the last syllable of re-

corded time. We also feel the power of melody in a minor key in the sweep of the bow across the strings of violin and base viol; in the strumming of harps, in the exquisite notes of the piano, in the trumpet's resounding bray and the bugle's awakening blast, with the many other instruments that administer to our delight. Especially do we realize its power when all instruments are united as in one, and move in sweet accord, as in the music of great orchestras.

The ethical and educational effects of music are greatly realized in the songs of children in day schools and Sabbath schools, pouring forth their many voices in sweet and tender, "childish treble." Also in church choirs and congregations in their resounding doxologies,

"Praising God from whom all blessings flow;"

and again in the sweet chimes of Sabbath bells:

"Where each its creed in music tells,
In tones that float upon the air
As soft as song, as pure as prayer."

And last, though not least, the controlling and uplifting power of music is supremely felt in our national songs and anthems, which will continue to enthuse and inspire with the love of country and patriotic devotion all hearts which, like John Brown's, will continue forever marching on to such inspiring strains as

"My country 'tis of thee,
Sweet land of liberty,
To thee I sing."

Music is immortal because its spring is love. Therefore let all sing—and if you can't sing, play.

MUSIC IN THE CONGRESSIONAL LIBRARY.

BY RAVANASTRON.

Perhaps few of those who come to Washington and visit the new Congressional Library building get a complete idea of the value and scope of the scheme embraced in the work of this beautiful marble palace of art and literature. Of course, the building is pre-eminently a place for the preservation and utilization of printed knowledge, with its vast store of books, pamphlets, periodicals and newspapers. But besides these there are other educators there, such as dramatical and musical compositions, maps, charts, engravings, cuts, prints, lithographs, photographs, designs and chromos.

The copyright law, which is continually bringing to the Library large amounts of the material mentioned, has, according to the librarian's reports—which give the deposits up to 1896—brought to this place 6,026 dramatical and 289,617 musical compositions. But as every copyright entry was not accompanied by a deposit of the article thus protected, the latter now in the library does not agree with the above figures. As an illustration of this we cite the number of musical publications now on hand, which is 187,178.

With these things which so nearly concern the singer and actor, there are in the Library nearly 40,000 photographs dealing with almost every phase of life. They are kept in a large room at the top of the southeast part of the building, where the whole collection is arranged in labeled piles according to class, thus forming a valuable lot of picture data, at the service of any one who desires information in this line.

Among the photographs are those of about 400 different actresses and 344 actors and singers. One photographer had copyrighted 300 different photographs of Lillian Russell. Of course the taking of so many pictures of one person extended over a period of several years. Lillian Russell is largely in the majority in photographic representations in the Library's collection; no one, either male or female, approaches her in this

respect. The copyrighted pictured forms and faces of other actresses and singers, from one to a dozen in number, are here seen in all variety of pose and costume; and, strange to say, the charming face of the great Patti is represented among them by only two photographs. This, of course, is not because the divine singer has failed to pose before the camera; the small showing is due to the fact that her photographers paid but little attention to copyright law.

If, upon leaving the photograph collection room (which is not visited by the sight-seer), and coming down the winding stairs leading therefrom, we turn abruptly to the left, the hall of music opens before us. This is a large room 135 feet long by 35 feet wide, having a lofty ceiling. On the west wall are hanging, attached to each other, several rows of photographs of celebrated singers and instrumentalists, while at one side, and also near the center of the room, are tables on which are arranged photographs of other musical notables.

It is the plan of the music department of the Library to place upon these tables photographs of the principal singers and instrumental musicians who come to Washington, and to change the display from time to time as these important personages come and go. It is also intended--as the writer was informed by Mr. Walter R. Whittlesey, superintendent of the music department, who kindly furnished information concerning his valuable and interesting charge--to display in the hall, for public benefit, programs in advance of coming musical entertainments, just before the companies, or individual musicians, arrive in Washington. Thus will the recipients of this attention be "billed" in the most beautiful palace of collected thought in all the world, and their names and faces will form a part of the attraction of the thousands who walk in wondering admiration through the enchanting halls.

Although the music room will eventually be the repository of all the musical publications possessed by the Library, at present there are only 17,000 pieces there. These are kept in wooden cases, about eighteen feet long by ten feet high, which are divided into small compartments somewhat larger than an ordinary sheet of music. Here it is easily gotten at by the superintendent, whose experienced assistance is of much value

to those who go to the musical department to study, copy scores or otherwise avail themselves of the advantages of the place. A copy of all copyrighted music finds its way to the music room, where it comes at the rate of from thirty to forty pieces each day. The receipts for 1898 amount to something over 5,900 productions. The arrangement perhaps can be best described by quoting from the librarian's report for 1897. He says in this:

"We are now arranging the music under three general heads—namely, vocal, instrumental and mechanical. Vocal music is understood to embrace sacred, solos, duets, trios, quartettes, quintettes, chorus and grand chorus. There are subdivisions of ballad, comic lullabys, Ethiopian and pathetic songs. Under the head of "instrumental" the piano is given a complete division, including solos, four hands, eight hands, classic concertos, with orchestra or military band accompaniment. The church organ has a similar division. The violin is subdivided into solos, duets, etc. The clarionet, cornet, flute and other music for band and orchestral instruments are similarly arranged. There are divisions for orchestral and mechanical music. The collection of mechanical devices is large and interesting. There is a double card index for music. The first card shows the title of the composition, the instrument for which it is intended, the arrangement for voices, the publisher, and where published. The second card indicates the name of the composer, title of the music, and the arrangement for voices and instruments. This means a double check upon each composition filed, making it easy of access when required."

The musical department embraces everything that pertains to printed music, and includes in its collection musical charts for schools and kindergarten mechanical instructors, which consist of sheets of cardboard to which are attached movable notes.

Another valuable and attractive feature, which not long after opening this department of the Library, was added to it, is the music-practicing hall, where the student, after selecting such music as he desires to play, retires and sits down to a grand piano. If he so desires he can let out his voice to its full capacity, for, as the music-practicing hall is shut in by thick walls far from the reading rooms and the business parts

of the building, no one can be disturbed. Here he can play and sing ad lib., for as yet the student has not been given any specified time in which to enjoy the benefits of the place. If he wishes to copy scores, tables and chairs in the hall are at his disposal, and when tired, or waiting for someone to leave the piano, rest can be found upon a comfortable lounge.

It would seem that with the many advantages offered the student of music at the Library's musical department, the latter would have more visitors than could be accommodated. But that such is not the case is owing to the fact that the large majority of musical people in Washington are not aware of the facilities for study offered them. This is especially so concerning the piano feature, which has not been established long enough to draw to any considerable extent the attention of the musical public.

There may be, however, some objection to the music-practicing hall on account of its present acoustic properties. It has a great deal too much vibration, but this defect can be in a great measure prevented by putting matting on the floor and adding more furniture.

It is safe to assume that this department of the Library will, in the not distant future, have a goodly share of the student's attention, and that as time goes on the educational advantages of the place will be largely increased. As a place of research among musical compositions it is of immense value, a value that is growing by the steady inflowing of publications from this and other countries.

EDITORIAL BRICA-BRAC

Taking the world of music as it stands in this country there are two aspects which as yet are not satisfactory. Music-study is something very different from what it was a generation ago in America, and its aims vastly more serious and its ordering more intelligent. The standard of taste and of execution in performance have advanced prodigiously and the countless amateur clubs, of which almost every middle-sized town has one or more, show an appetite for musical improvement as universal as it is encouraging to those who believe this form of art to be at once the most universal in its appeal and the most suited to the state of society as it now exists.

There are, however, two points in which a marked advance needs to be made. The first, strange as the reader will at first think it, is the habit of attending first-class musical performances, and particularly first-class recitals by artists—singers or players. To many it will at first appear strange that indifference to recitals can be charged in communities which gave Paderewski such magnificent support. But Paderewski is not the whole of art. His personality and the charm of his sentiment, together with unique and highly skillful application of printer's ink, raised his concerts for a time to the rank of a fad. There is no other Paderewski, and it is very doubtful whether even he will again be able to duplicate his former popular successes. Besides Paderewski played in only a few places and in most of these only once. To have heard this singular artist is indeed to have had a valuable musical privilege, the memory of which will be highly prized. But it is not of Paderewski that we are now speaking.

Among the players of last season were such highly esteemed artists as Siloti, Mme. Bloomfield-Zeisler, Mr. Godowsky, Sherwood, Joseffy, etc. Now Siloti has a high European repu-

tation, yet his recitals were a failure, despite (or perhaps in consequence of) the novelty of his programmes, in which the later Russian school was numerous represented. True, Siliti is not a virtuoso of phenomenal powers, but he is a graceful and fluent player with a lovely tone quality. Everything that he played sounded musical, even if sometimes amateurish in its reading. But these qualities did not serve to gather to his recitals paying audiences. Mme. Bloomfield-Zeisler plays but a few recitals a year, and these are distributed all over the world. Yet it is no secret to the well-informed that she is one of the first lady pianists of the present time; some think the very first. Why is it not possible for her to fill one of the largest Chicago halls six times a year with recital audiences? Simply because the musical public is too indifferent. I mention this case because, so far as I know, nobody disputes the quality of her art. Everybody concedes her technique, the originality and personal vigor of her readings, and her cosmopolitan quality.

Or if the art of Bloomfield-Zeisler is too well balanced for our jaded appetites, what is the matter with that sterling pianist, Mr. William H. Sherwood, the foremost of peculiarly American pianists, although it might not be easy to show wherein Sherwood is more an American pianist than Mme. Bloomfield-Zeisler or Mme. Carreno, since all alike were born in America and had the most of their education here, and all alike have studied seriously in Europe and made successes there. Mr. Sherwood, whom no one can accuse of not taking his art seriously, plays indeed a large number of recitals in a year; but in the large cities, where there are so many music pupils, and where so very few artists are heard in any season of like excellence with himself, he plays very little—and rarely to pecuniary profit.

There is also that lovely player, Mme. Julia Rive-King, who has been one of the great educators of the American public in piano playing; her name is at the very head. Yet how often do we hear of her appearing in public? Nevertheless, everybody says her technique is beautifully finished and her interpretations ripe and musical.

Other excellent pianists there are also, who play well enough to give pleasure to anybody, yet they can only be brought for-

ward to small audiences or else at a loss to the piano house backing them. No doubt the playing of Emil Sauer will for a moment seem to give the lie to these observations. But then Mr. Sauer has still his American reputation to make; when he has done this it will be time enough to consider how he is going to keep it. It is also the same with Rosenthal. He appeals to the smaller musical public and the financial result of his season is matter of doubt.

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Nor is it to pianists alone that this indifference exists. How is it with singers? Supposing such a song singer as Mr. David Bispham were to be advertised all over the country in a series of song-recitals to the number of fifty, could they be adequately supported? It is very doubtful. With violinists it is the same. The late interesting personality and great artist, Mr. Edouard Remenyi, went into vaudeville, where he appeared before audiences able to recognize him merely as another "fiddler," because concert appearances no longer paid. And there is Mme. Camilla Urso about to enter the same evil-smelling garden of art—Camilla Urso, who has always been so true to art and a high standard.

Yet of all the thousands of music students the three provinces of piano, song and violin, comprise at least nineteen-twentieths; and in all of them it is true that a recital by an artist is more than a first-class lesson. Indeed it is the only first-class lesson. The way to understand art is to study it and to observe it as interpreted by the greatest artists. The advanced player or singer has no other way of arriving at a complete understanding of the possibilities of the master works he studies. And for the younger student, the work of first-class artists is at once an education and a stimulation which shortens the course and steadies the aim at perfection.

This is true for students in every grade above the very beginning. Think what it is to the young student of singing to hear an artist like Melba, with tone so pure, breathing so easy, and phrasing so charming. It is at once a charm and a training. And for the violinist what more useful than to hear a César Thomson, an Ysaye, or any other great master?

* * *

Nor is this deadly apathy confined to recitals and to students. It pervades the profession and extends to all classes of would-be musical amateurs, even as regards chamber music and symphony. It is true that we are now having in America some six or eight fully fledged symphony orchestras which maintain long series of concerts every season; and in Boston and Chicago bodies of players who are kept together and play under no other conductor the entire season than the conductor of the symphony concerts. But these experiments are very costly and entail heavy subventions from private sources. The public as yet has not fully awakened to their importance and meaning.

In chamber music, as might be feared, it is even worse. How many musical amateurs are there in Chicago who could name upon hearing any one of the six principal quartettes of Beethoven? How many would recognize the best of Haydn or Schubert? And how is it with duos and trios? It is true that the veteran Carl Wolfsohn maintained for several years series of trio concerts here in which all the great masterworks in that department were produced. But how many piano teachers would be able to identify an unannounced work of this class upon hearing? Very few indeed. And of duos perhaps the variations of the Kreutzer sonata might be recognized, but the chances are that the line would be drawn right there. In short, while we have some hundreds of teachers of music in any city, and many thousands of students and many other thousands who have been students and still profess to love music, there are not enough to give a paying support to any kind of high art performance.

* * *

What is the reason of all this? Why is it that the votaries of the most enthusiastic form of art known to men should be so curiously apathetic to everything but pedagogic or popular appeal? This is one of those questions which are more easily asked than answered. Some say, and I understand Mr. Liebling to be among them, that the reason an artist cannot draw a paying house in any American city is because of the flood of school concerts and church entertainments, to which people can go free or are forced into buying tickets by over-solici-

tation. Meanwhile art concerts cannot depend upon this work of personal proselytism and they therefore perish. But here the question arises why a profusion of concerts by small artists or would-be artists should not eventually awaken an appetite for something better. Why not? Why does not all this advertising of an art of music, and all these many public performances, to which hundreds come who really know nothing about the matter, kindle a desire to know what this art may be in its higher manifestations? It cannot be said that the reason is because the local artist lacks prestige. On the contrary, whose names are we continually seeing in the musical columns of our daily papers but those of local artists? I know it is a favorite idea of theirs that the foreign artist absorbs public attention; but this is the attention of press agents. In the papers of every city the names of local artists figure ten times for once where a foreign artist is mentioned—and this simply because the local artist having nothing else to do furnishes a more numerous variety of news items.

No, it is not because local players are not good artists, nor yet because they are mentioned in the local press. But simply because the musical profession, and particularly the teaching body, is without high ideals. These people are not teaching music so much as they are conducting businesses in which music is an incident. The real thing they are after is giving lessons and collecting tuitions. If they were seeking to turn out cultivated pupils they would necessarily be forced to urge the students to hear music wherever possible. To hear school concerts when they could, but hear artists every time possible. In no other manner can they acquire an acquaintance with any considerable range of masterworks, and in no other way can they be educated to high ideals in music. Artists are the prophets of the musical gospel, and their verdict concerning it is the final one. It is from them that the world learns and must learn; and it is from artists that teachers must learn whatever they acquire of interpretation and the inner meaning of art.

* * *

Closely allied with this apathy on the side of hearing music is that of reading about music. I concede without question that music is not an art which can be made to "go" by talk. On

the contrary it must go as art—as playing or singing; **more**, as interpretation, yet more by artistic interpretation. **But** music is an art of high ideals and of enthusiasm **beyond all** other arts. And it is one of the conditions of **awakening and** maintaining an enthusiasm that the fires be duly fanned. **This** kind of ship goes by a forced draft and not purely by the **accidental** blowing of the stray winds of heaven.

Artists indeed do read a great deal about art. **They have to.** An artist is first of all one who takes his mission seriously. **As** soon as he begins to realize within himself something of this mysterious gift of art, he turns to the work of artists **to find** out whether his ideas are like theirs; and to the writings of serious critics and estheticians to discover whether his **ideas** are like theirs, and to get on track of the highest ideals possible. For what good is it to have an ambition to be a **great** artist if one is not willing to take the trouble to find out what kind of work great artists are doing and have done, and in what manner they think of their art? **This** is the very **first** thing a young artist does. It is only the cranks and fools who begin by announcing themselves the harbingers of a new **gospel**, and as Schopenhauer in one place says of preceding **philosophers**—"so have all philosophers before me gone." **And** the truer the artist and the more original and the **more gifted** in insight, the more he remains sympathetic to the ideals of other serious artists and the more anxious to discover **where** he stands as compared with other artists.

But the teacher is under no such compulsion. Disciple of a reputable master, who has "marked" his copies of **masterworks**, he desires nothing more than to remain true to the **traditions** in which he has been brought up; and any artist **dotting** an "i" or crossing a "t" where his master had **failed**, is forthwith written down an usurper and an ass. **But this** is not art, nor is it upon the road along which art may arrive.

It is one of the gratifying incidents of the **multiplicity** of musical clubs that an appetite for musical **biography and history** is being awakened upon a very wide scale. **Too often** it is an appetite for information about music and **about musicians** rather than for matter helpful for defining the **stand-**

point of musical art and of the individual great masters. Still it is something that the musical amateur has discovered that there are more things in the musical heavens and earth than his philosophy had previously taught him. Later it will gradually appear that accessory information about music is one thing, and a very good one so far as it goes; and that real feeling for music is another; and that the ideals and the standpoint of the creative musician are also worth knowing something about. In this manner all the elements of a true musical culture will eventually arrive, and we will have a musical training and experience truly appreciative. And then artists will be recognized at their real value, their concerts will be supported and sought for.

* * *

All this good time coming might be greatly promoted if the habit of musical reading could be awakened among teachers and students. Undoubtedly good musical reading is one of the most valuable sources of musical inspiration for students and teachers. How many times an editor gets a letter from some out of the way place, saying: "I highly prize your magazine and it has been of great service to me; but I do not get time to read it properly and have concluded to do without it for the present. Later I hope to renew my relation to it." Very likely if the letter had been a little longer the confiding writer would have added: "I do not even get time to think; and as for ideals, they do not thrive in this climate."

As our readers know, it has been a favorite idea of the editor of MUSIC to present in these columns impressions of music as artists see it and as good thinkers think about it. Naturally such an undertaking appears somewhat elusive to the materialistic reader, or even "queer," as to our eminent New York collaborator, Mr. Henry Edward Krehbiel; and others will say that even if such a conception could be realized there would "be nothing in it." Perhaps not in a commercial sense. But surely for the young reader it is by no means without influence to follow the best musical thinkers in their thought, to be brought into frequent contact with impressions concerning great masters, and to learn particulars of works and writers. As for the casual element of "news" this also has its val-

ue. But one might be chock full of musical news **without** being musical. I forbear to quote examples.

And so I come around again to the practical question, **Why** every teacher should not encourage among his students **musical** reading? And why he does not see that it would **help his** work and confirm his influence more than almost any **other** instrumentality outside of his own active and pervasive **personality**.

This argument is as sound for the country as for the city, and for the city as sound as for the country. The neglect of artists and of artistic performances and of musical **reading** is as pronounced in the city as in the country—and alike **fatal** in both places. The cultivated future will have a **different** story to tell, some of the elements in which will be like those I have mentioned. Think it over.

* * *

Mention has been made in these columns formerly of the compositions of Mr. Leopold Godowsky, as being **original**, very musical and most distinguished workmanship, but **unfortunately** as yet unpublished. Students of advanced **technique** will be glad to know that several of the Chopin studies **rewritten** for the left hand, a number of Mr. Godowsky's own **original** studies and other compositions, to the number of **twenty** or more, are taken in hand and will shortly appear from one of the foremost publishing houses in America. The verdict of the professional readers to whom some of these **compositions** were submitted was favorable in the highest degree, **saying** that while their great difficulty might restrict their **use**, they undoubtedly had an important future. These **works are very** original from a harmonic point of view, very refined and demand a peculiarly musical quality in the treatment of the voices. Perhaps the best illustration of the latter **point is** found in his study No. 2, which is written for **five voices** and in highly troublesome combinations of rhythm. **When well** played it is delightfully elusive, yet expressive and **musical**; but it is very difficult.

Among the new pieces will be several combined into a **suite** all in a more or less modern-antique manner. **These are short** and charming in the extreme, but at the same time **by no**

means easy. Among the smaller compositions in the list is a waltz which is very delicate and happy. Another is his concert paraphrase of the Chopin waltz in E flat, which is a curious enlargement of Chopin's idea, a very difficult and effective concert number.

* * *

The Chicago Manuscript Society is about starting out for a year of industrious work and renewed allegiance to the high ideals which have marked its former efforts. In the nature of the case a society of this kind has to struggle along for several years before it reaches full self-consciousness. The immediate use of such an organization is to furnish composers a sort of social field of meeting wherein they can compare ideals, hear one another's work and learn how their own ideas strike musical hearers. This kind of appreciative environment is of as much use to the most advanced composers as to the poorest—perhaps even more. Consider the peculiarly ungrateful experience of an American composer of high ideals, who works for year after year upon elaborate works, such as operas, symphonies, and the like, and after ten or twenty years of work is still unable to find publishers or adequate public performance. Such has been the experience of Mr. Frederic Grant Gleason, for instance, and of many other good musicians in this and other American cities. There are also many young composers well trained technically, but as yet unknown to the public. If some kind of adequate encouragement can be provided for these, the chances are that at least a few of them will persevere through the elementary writing, by which every pen artist must gain technique, and finally reach a real originality and a free and finished style, and so, eventually, a public. The good qualities of these young writers will be recognized in a society of this kind, and their weaknesses pointed out; and so they will receive in somewhat judicious measure at once encouragement and a needed restriction of undue eccentricity.

Moreover, such a society appeals of a large outside public of thinking musical amateurs, who are willing to pay a certain yearly due for an associate membership in the society, for the sake of hearing the new works and of taking a hand in

the encouragement of struggling genius. Even the most gifted composers work under great disadvantage. For instance, I have mentioned above the proximate publication of some twenty compositions of Mr. Leopold Godowsky, compositions distinguished in equal measure for elegance and refinement of style, strong originality of harmony and delicate and deep musical sensitiveness, no less than for illustrating a more advanced technique than most of the existing works for piano demand. This young artist wrote most of these pieces while still in Paris, studying with Saint-Saens; others were composed seven or eight years ago in New York. But through the discouraging effect of having no public for his works, he has for the last three years composed scarcely more than a half dozen pieces of all kinds, and only by repeated requests from intimate friends was induced to play any of his own pieces in his recitals.

It is a good promise for the Chicago Manuscript Society that at the head of the committee for passing the test compositions of candidates for membership in the society Mr. Godowsky will act this year. The presence of such an artist in such a place cannot but tend to bring in still other strong musicians who have hitherto held aloof, under the impression that this was a sort of American trades union against the foreigner (which it is not in the slightest) and to encourage young musicians to bring out the best and strongest works in confidence that their merits will be recognized by a master eye.

It is the ambition of the society to give several private concerts during the year, and as soon as possible (though perhaps not this year) to give a concert with full orchestra, producing the best work of the strongest members of the society.

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In another part of this issue is reprinted from the program book of Mr. Victor Maurel a very valuable article upon the nature of musical interpretation and the manner in which the art of interpretation is to be acquired, especially from the standpoint of the theater or lyric stage. His distinction between the composer who created the work and the artist who interprets it is unusually well done, and deserves the careful attention of players and singers universally.

Another point in his work which is especially worthy of attention is the theory that in order to interpret the serious and strong music one must "understand life," and especially nice is the manner in which he derives everything from the interior life to its effect in the outer life. Still another point particularly valuable is the demand that the artist should be able in a room, without the aid of costume, or any kind of accessory assistance, to throw himself into a role with such earnestness and vigor of imagination as actually to bring to realization the conception of the poet or composer. This, it will be observed, is a very different thing from being simply able to sing a role correctly.

Another point in this essay worthy attention of students is that in the second chapter, where he explains the reason for employing at first very strongly marked selections; and the proper way of progressing from short compositions to longer ones. Also noteworthy are his directions in regard to study, as, for instance, getting a complete conception before proceeding to details.

* * *

It is thoroughly characteristic of that splendid artist, Mr. David Bispham, to forward to this office the program book of Mr. Maurel's recitals from which the foregoing was taken. Mr. Bispham himself, as all our readers well know, is one of the most serious artists now upon the stage, and a gentleman of wide and varied accomplishments and an interpreter of very high rank. So for this reason the valuable and clever observations of Mr. Maurel appeal to him with the power and force so thoroughly characteristic of the man, and he seeks to give the matter a wider currency.

All those who have seen Mr. Maurel in any of his popular roles, and especially as Iago in "Othello," will remember the finish and subtlety of his dramatic work and the beautiful artistic finish of his singing, and it is a pleasure to discover that these qualities are so fully ingrained in the nature of the artist.

* * *

The leading Chicago music schools have opened unusually well as to attendance and spirit. The Musical College looks forward to the most prosperous year in its history, and the

same is true of the American Conservatory and the Chicago Conservatory, and probably of the Sherwood and the Kelso schools.

The plans for chamber concerts for the coming year give promise of experiences in this line of a quality the city has not before known. Perhaps the best outlook of all is at the Chicago Conservatory, where the fortunate combination of the Spiering quartette and Mr. Godowsky as pianist enables the production of a half dozen ensemble programs of distinguished quality. Besides these, Mr. Spiering and Mr. Godowsky will give several evenings of duos for piano and violin. As Mr. Spiering is a very sincere artist as well as a talented violinist of the highest ideals, something of public value may be looked for.

The concerts of the Chicago Orchestra will be resumed late this month, but as yet no particulars have reached this office. It is likely that the early programs will be rather conventional, awaiting the better condition of the players after a few weeks' rehearsals, before introducing anything new or important.

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German readers of musical theory will be interested in Dr. Hugo Riemann's "Geschichte der Musiktheorie im IX—XIX Jahrhundert." Leipsic, Max Hesse; price, 10 marks. Notice in next issue.

W. S. B. M.

NOTEWORTHY PERSONALITIES

MISS MAUDE PECK.

The protrait herewith will serve to recall to the reader the name and charming personality of Miss Maude Peck, a delightful young artist, who after many years of preparation under some of the first masters of the present time, is now available for recitals and concert work. Miss Peck was last of all, as well as earlier, a pupil of Barth of Berlin. Gifted with a sympathetic touch, more than ordinary technique and plenty of sentiment and lofty ideality, her work should appeal to musical clubs, societies and the like, for she is better in an entire program than in a single number. In the good time of the future every middle-sized city will have young artists with qualifications of this kind; but at present they are lacking, and in place of home work artists from abroad must be brought in for the necessary inspiration of amateurs and students.

MISS AMANDA VIERHELLER.

Miss Vierheller is a talented and promising young singer and musician of Pittsburgh, a pupil mainly of that excellent artist, Mr. Ad. M. Foerster. Miss Vierheller is credited with a fine, full dramatic soprano voice, and, to judge from her press notices in many parts of the country, she sings with unusual taste and refinement. She has made a special study of the songs of Robert Franz, Franz Liszt and the other best German lieder. In addition to which she has gained many laurels by her lovely interpretations of the musical songs of her teacher, Mr. Foerster. Miss Vierheller is understood to be available for song recitals as well as concerts.



MISS MAUDE PECK.

MR. HENRY EAMES.

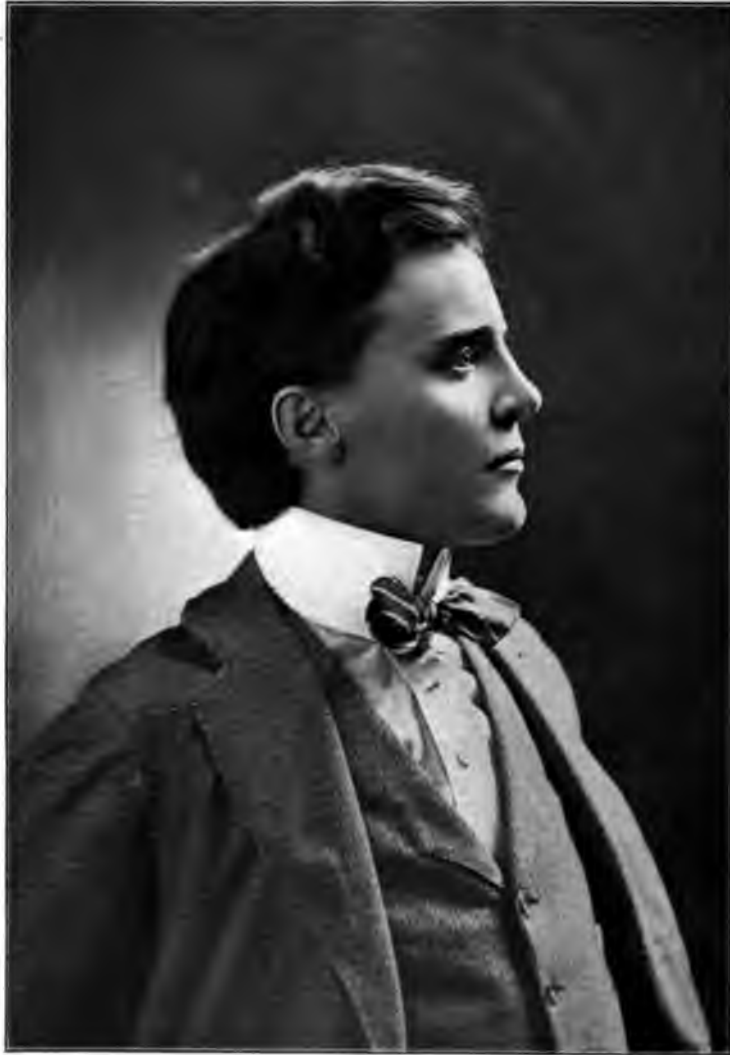
The conservatory of music of the Nebraska University is fortunate in adding to its faculty the young pianist and teacher, Mr. Henry Eames. Mr. Eames belongs to the class of



MISS AMANDA VIERHELLER.

young musicians who in addition to long studies at home and in Europe have enjoyed the accessory advantage of university training. In his case this preparation went further, embrac-

ing the law, and he was admitted to the Chicago bar. Nevertheless his lifelong ardor for music could not be resisted, and



MR. HENRY EAMES.

so he enters upon his career as teacher, concert pianist and lecturer with a training and knowledge of the world which will

necessarily add much to his influence and usefulness. It is particularly encouraging that Mr. Eames is able to see his way to go so far away from a great musical center, in spite of the fact that his opening and connections in Chicago were of a highly flattering nature. The country needs young artists of this class in all the university towns and smaller cities, and MUSIC believes that they will not only add to the local appreciation of music in its finer sense, but also build up for themselves careers of profit as well as of usefulness.

MR. WALTER SPRY.

Among the younger pianists and teachers of Illinois there are few more competent than the subject of this sketch, Mr. Walter Spry, director of the Quincy Conservatory of Music. Mr. Spry was born in Chicago in 1868, and after studying music here went to Berlin, where he acquitted himself with distinction. Still later he made very serious studies in Paris, in this way acquiring a thorough musical equipment as composer of cosmopolitan value. Returning to Chicago, he became a member of the Chicago Manuscript Society and appeared in chamber concert with the Spiering quartette, with encouraging success. Then the field at Quincy being pressed upon his attention, he accepted the place at the head of the Conservatory, and during the past year made a very encouraging record for the school.

The location of so sound a musician as Mr. Spry in Quincy and so well trained a pianist and composer, who has his record still to make, is a most fortunate event for the musical life of the city. It is unfortunate that too many of the older teachers in these smaller cities find themselves after some years of ill-appreciated work discouraged and disheartened. From the first rank as an art music has sunken in their estimation to the position of a merely commercial department of gaining a living. The younger men are better educated than most of the older and have seen more of the world. They know better what position a musician of high character ought to hold, and believing in evolution, they know that well-continued effort will eventually bring them the desired recognition and standing in the community. Moreover, they have the advantage of the pioneer work which the older men have done, but have

not known how to finish to blossoming and fruit. The future of such a musician as Mr. Spry in any city rests entirely with himself. If he preserves his ideals, does continually something advanced in the line of composition and produces high class works enjoyably in his recitals, he will surely reap as he sows. Meanwhile, that the public recognition upon a wide



MR. WALTER SPRY.

scale is tardy in coming, it will be his lot to strengthen himself by strengthening his students and keeping them up to the same kind of ideals which have made his own studies as restful and inspiring as Jacob found his years of service while waiting for Rachel.

THINGS HERE AND THERE

THE GREAT ENGLISH FESTIVALS.

Through the kindness of Mr. David Bispham programs of the Leeds and Gloucester festivals are at hand.

The Gloucester Festival was held September 11 to 16, the range of programs being substantially the following: The festival opened with a service on Sunday afternoon in the cathedral, in which were given a new Festival overture by Mr. Charles H. Lloyd, a Magnificat and Nunc Dimittis by C. Lee Williams, and Psalm XCVIII, "O Sing Unto the Lord a New Song," by Mr. A. Herbert Brewer. All these were written for the festival and conducted by their authors.

On Tuesday morning was the oratorio of "Elijah," beginning at 11:30. The solo artists were Messrs. Watkin Mills and Ben Davies, Mmes. Albani and Giulia Ravogli. Tuesday evening Dvorak's "Stabat Mater" and the first part of Haydn's "Creation." The solo artists were Mme. Ella Russel, Miss Hilda Wilson, Mr. Hirwen Jones and Mr. David Bispham.

On Wednesday morning a concert in the cathedral, Mendelssohn's "Hymn of Praise" and several instrumental selections, together with the sacred pieces lately brought out in Paris from the pen of Verdi. The latter were given by the solo artists. Wednesday evening, at the shire hall, Choral Ballade for tenors and basses, by Rosalind F. Ellicott; an Orchestral Ballade in A minor, written for this occasion by Mr. S. Coleridge-Taylor, and Sullivan's "Golden Legend"; solo artists the same as in the first program.

Thursday morning, "A Song of Darkness and Light," composed for this occasion by Mr. C. H. H. Parry; Beethoven's "Eroica" symphony, and Bach's "Christmas Oratorio." Solo artists, Miss Hilda Wilson, Mme. Ella Russel, and Messrs. Hirwen Jones and David Bispham. Thursday evening, "Inclina Domine," by Basil Harwood, Psalm in five numbers, Mozart's symphony in G minor and Handel's "Judas Maccabaeus," the title role in the latter by Mr. David Bispham.

Friday morning, "The Messiah," Mme. Albani, Miss Hilda Wilson, Mr. Ben Davies and Mr. Watkin Mills. All the new works were conducted by the composers, respectively.

This program deserves careful attention from our American con-

ductors of large festivals. It occupied a time perhaps unduly long, but the time was well filled. In addition to seven choral masterworks of the highest reputation, there were no less than five ambitious works by living English composers, and two more of already established reputation (the double chorus of Wesley and Sullivan's "Golden Legend"). What would we think in America to hear a great festival with five important American works upon the program? What would we think if there were even a beggarly two? Ask our German directors.

The Leeds Festival takes place October 5, 6, 7 and 8, and the following standard works are to be given: "Elijah," Mass in B minor, Bach; Handel's "Alexander's Feast"; Beethoven's Ninth Symphony; Mendelssohn's "Hymn of Praise." Also the following new works written for the festival and conducted by the composers: "Caractacus," a cantata by Mr. Ed. Elgar; "Te Deum," by C. Villiers Stanford; ode, "A Song of Redemption," by Mr. Allan Gray; "Ode to the Passions," by Cowen; besides which a new "Scene Mythologique," "The Birth of Venus," by Gabriel Faure, is given. The solo artists at Leeds consisted of Mme. Albani, Mme. Medora Henson, Miss Marie Brema, Edward Lloyd, Ben Davies, David Bispham, P'unket Greene, and others.

SHERWOOD AT CHAUTAUQUA.

During his recent season at Chautauqua, Mr. Sherwood played in eight recitals, covering a fairly wide range of styles and authors. In several he was assisted by the violinist, Mr. Sol Marcossou. The sonatas of the series were the following: Beethoven's "Appassionata," for piano and violin; the Kreutzer, No. 5, in F, op. 24; Handel, in A minor; Grieg, sonata in G; Ries Suite in G major; Rubinstein in G. Mr. Marcossou also played the Mendelssohn violin sonata, and Mr. Sherwood played the Schumann Etudes Symphoniques. There was a numerous representation of American composers in smaller works, among which one notes Mr. Ad. Foerster's "Exultation," MacDowell's "Witches' Dance" (rather a trying selection for the reputation of the distinguished Columbian professor, in place of the "Tragic" and "Heroic" sonatas—perhaps too heroic and tragic for the occasion), Arthur Foote's Toccata, etc. Liszt, curiously enough, had very little show in these recitals, the only pieces bearing his name being the concert study in D flat, the arrangement from the "Tannhauser" march, "Walderrauch," Liebestraume, Polonaise in E and Tarantelle from "Venice and Naples." On the whole these must have been interesting and enjoyable recitals.

CHOPIN AS PIANIST AND TEACHER.

The following excerpts are from recent recollections of Chopin from the pen of Georges Mathias, who studied with the composer in

Paris for five years. The translation is by Kathleen C. Thorp, for our monthly contemporary the "Record":

What shall I say of Chopin as a pianist and teacher? As a pianist? All those who ever listened to Chopin's playing can testify that they never heard anything even approaching it! His playing was like his music, and what mastery, what strength! The latter, it is true, for only a few bars. What inspiration! What entrancing magic! The whole soul of the artist seemed to live in the instrument, and every hearer was filled with a sort of solemn awe. The instrument on which Chopin played has never given forth such sounds again! I know but one artist whose poetry, expression, and quality of tone remind me of Chopin. But I shall not mention his name.

In the presence of women, Chopin surpassed himself, and if they possessed a title, that was no disadvantage; on the contrary! He was positively infatuated with the aristocracy, and who would wish to blame him? This predilection was a consequence of his thoroughly refined, thoroughly gentle, and loving nature: he esteemed elegantly dressed women, white hands, and rosy fingers! There could scarcely be anything more beautiful than this circle of aristocratic women for whom Chopin played. A veritable Decameron which he rendered immortal through his dedications. The artist and his hearers were of equal birth.

This gifted artist interpreted Mozart and Beethoven with the soul of a Chopin, and that was glorious, wonderful! He did not belong to the historical critical race of pianists, though by this one does not mean to infer that the latter are wrong. Taste, knowledge and technic are in themselves much; but geniuses are unusual phenomena!

Touching his rubato, I must beg to be excused if I linger somewhat longer on the subject. Rubato is a sign which was already used by the old masters—Bach and others—and which, by means of altering the tempo, is one of the two factors that lead to music expression. Alternation in tone and tempo is as necessary as when in rhetoric the orator raises or lowers his voice according to the feeling with which he is inspired, accelerating or restraining the flow of expression. Rubato is then a shading of the tempo. It embraces acceleration and retardation of the speed as well as impetuosity and tranquillity; but great moderation is required in the exercise of this mode of playing which is only too often misused. When listening to the interpretation of Chopin's music, one is constantly annoyed by the exaggerated use of the rubato. This is the fault of most dilettante, and, alas, also of many artists!

Who is not familiar with the grotesque mirror which reflects an image so distorted that one can scarcely refrain from laughter! The exaggerated rubato gives me exactly the same impression!

Chopin, as Madame Camille Dubois so rightly remarked, express-

ly required that the accompaniment for the left hand should be played strictly according to time, while the right hand with cantabile part glided smoothly on over the bar with all freedom of expression. And that is easy to attain. One accelerates in advance, and again slackens the speed, the apparent irregularity of both hands being equalized in ensemble. This mode of playing Chopin advised, more especially for Weber's music. It seems to me as if I heard him today; not alone for his own music has he often recommended me such a mode of execution, but also for Weber's compositions, as for example: The Sonata in A flat major, and also for the passage in A flat major, in the Concerto.

We shall now speak for a moment about Chopin as a teacher. I can still hear his "Excellent, my angel!" if anything went well, and can still see how he ran his fingers through his hair if anything did not go according to his mind. On one occasion, he dashed a chair to pieces before me! It is true, it was only a wretched straw-bottomed, chair, such as might still be seen with artists at that time.

But what magnificent penetration into the spirit of the composition! What wonderful mastery in his power of elucidation, and of rendering the composition intelligible! As a means of expressing the poetry that was inherent in him, Chopin's language was as eloquent as his music. It was poetical as that of a poet! At one passage, for instance, in Weber's above-mentioned sonata in A flat major, I well remember his saying to me: "At this moment an angel flew through the heavens!"

I became acquainted with Chopin in the year 1840. He lived at No. 38, rue de la Chaussée d'Antin, in a house which has since then been pulled down to make way for some alterations in the rue Lafayette.

On my first visit - I was fourteen years old then—I played to him a composition of my former master, Kalkbrenner: "Une pensée de Bellini"; Chopin listened to this abominable music with the greatest composure, without even a contortion of his eyebrows. He accepted me as his pupil, and directed me to take as preliminary studies, the A minor concerto of Hummel and Moschelle's Studies. (Chopin played the third study of second book with wonderful mastery.)

Once, when Chopin was ill, we were received by his pupil, Fontana, who played to us the master's first Ballade which my father—who was an excellent musician—and I scarcely understood. Chopin's music, in those days, was looked upon as the Music of the Future, which will certainly seem strange to the young people of 1897.

I remember the first Impromptu, opus 29 (Schlesinger), the Sonata with the Funeral March, the second Impromptu, the two Nocturnes, opus 37, the second Ballade, etc., which in 1840, at the time of the differences between Chopin and Schlesinger, appeared at Troupnas.

in the rue Vivienne. But there was no sale for all these, and they remained on the shelves of the publisher!

Another time, when Chopin was ill and likewise confined to bed, he was kind enough to receive us. On the table by his bedside, I remarked the "Carnival," of Schumann, in Breitkopf and Härtel's first edition with an illustrated title page. My father asked Chopin what he thought of it; the latter answered with extraordinary coldness, and as if he scarcely knew the composition. That was in the year of 1840; the "Carnival" was published in 1834, but, as we have already said, Chopin not only outwardly conveyed the impression that he knew nothing of the opus 9 of Schumann, but did not evince the smallest desire to become acquainted with it. He was as classical in feeling and sentiment as he was romantic in phantasy, or rather, he was nothing of all this, he was simply a great genius!

In the highest and fullest sense of the term, Chopin was a simple man; not by any means simple in mind, but simple as regards criticism and literature. He was neither so widely read nor possessed of the many-sided interests of a Liszt or a Berlioz. He was Soul itself and not Psychology: the psychologists anatomize all the individual motives of a soul, but possess none themselves; they are but skillful surgeons.

Notwithstanding his friendship with George Sand, Chopin remained a stranger to all literary movement. He read little with the exception of the Polish poets, as for instance: Mickiewicz, a book of whose poems I always remarked on a little table in the salon, "Marya Pan Tadeusz." For Chopin was a zealous patriot, and all his money found its way into the pockets of Polish emigrants.

Often I have had in my hands Chopin's manuscript of his second book of studies which he dedicated to Comtesse d'Agoult, mother of Frau Cosima Wagner. A small, neat, delicate, and very pretty musical handwriting. As Chopin often received his friends during the lessons, I once heard Monsier de Parthius, Adjutant to Louis Philippe, say to him: "Why do you not write us an opera?" and Chopin answered: "Ah, Monsieur le Comte, let me keep to my pianoforte music, that is all I can accomplish!"

Chopin possessed an exceedingly small foot and loved to enclose it in sleek leather boots. I have never seen such glossy boots since! His coat, ever cut according to the latest fashion, was always buttoned closely to the chin. He carried himself with extreme elegance, and one was compelled to think on each occasion that he wore a perfectly new suit of clothes!

"WHICH SYSTEM OF HARMONY?"

The article under the above title in *MUSIC* for August, suggests the following reflections: No satisfactory system of harmony has as yet been formulated and published. The purpose of instruction in

harmony, as I conceive it, is to enable the student to think music as the composer thinks it. This purpose can be effected only by following the method suggested by the action of the composer's mind. But the books on harmony conspicuously fail to give us any hint of the composer's mental processes. Judging from the books, one would suppose that the composer had at his elbow a box of assorted chords, and that he took out these chords one by one, fitting each to those previously strung together, very much as one matches dominoes. Any one who has written ten measures of real music knows that nothing could be further from the truth. The process of composition might more justly be likened to weaving. Every piece of music of firm texture is the result of an interlacing of threads of melody. The connection of the simplest and commonest chords, the tonic and dominant triads, cannot be fully understood except through an appreciation of the melodies of the separate voices. Still more does the comprehension of the more intricate harmonies, such as the so-called "altered chords," depend upon the recognition of melodic influences. The understanding of the structure of a passage given by chords analysis of the usual sort is about as complete as the idea of an arm of a leg one would gain from a series of cross-sections. The essential matters, the course and the action of muscles, veins and nerves, would be almost entirely overlooked.

Every well-schooled composer knows that his effective training began with counterpoint, the handling of simultaneous melodies. In the great majority of cases the chords are the result of the leading of independent melodies, each with a definite end in view, rather than the reverse. The elementary instruction book ought to treat of the inter-relations of melody and harmony. It should deal with actual music rather than abstract formulae. And it should lead the pupil to recognize that in the composer's mind the phrase is a whole, the end foreseen from the beginning. In no other way can the book be made an effective tool for the teacher's use.

BERTRAM C. HENRY.

SAN FRANCISCO NOTES.

Mr. Wm. L. Tomlins delivered a highly interesting lecture on "Music, Its Nature and Influences."

During his visit here he is organizing choral classes and will close with a grand concert. Choral works from the "Messiah" and "Israel in Egypt" will be studied.

The grand opera season at the Tivoli Opera House is drawing large houses. The company is far in advance of former ones, and though all are well liked, the baritone, De Vries, seems to be the public favorite. "Lohengrin" was produced with great success and in a highly creditable manner. Max Hirshfeld is musical director and wins great praise by his intelligent and conscientious work.

Another star has risen in the firmament of child pianists who promises to excel even Josef Hoffman. It is little Paloma Schramm, an artiste of nine years whose marvelous talent has won the praise of the entire California musical world.

This child plays the most difficult works of Beethoven, Bach, Chopin, or Liszt, with a technique delicate and exact, phrasing perfect and with thought and meaning which is only the product of great genius. She was born in San Francisco, but has resided in Los Angeles since she was two years old. She is to some extent self-taught and her ingenuity of execution is a revelation.

With tiny hands not large enough to strike the octave, she manages the most complicated fingering with a finish worthy of a master. She has rare abilities as a composer and her improvisations are wonders of beauty and color.

When Paderewski was in Los Angeles she had the opportunity of performing for him, and he immediately pronounced her a genius of great promise.

Her temperament is highly artistic, with a disposition sweet and charmingly simple, despite the praise and attention she has received.

I think she is about to appear in the East, where I feel confident that her past successes will be repeated.

Henri Marteau, the French violinist, has published, in his impressions of his American tour, some very caustic and unjust remarks about San Francisco music, etc.

He says: "If one sets about musically educating a city of the importance of San Francisco" (which he says is "hardly beyond the A B C of music"), "and has at his disposal the most primitive means, he should produce some masterpieces and modern novelties and by all means lay aside such mediocrities as Goetz's Symphony in F."

Mr. Marteau makes a very sweeping statement. He surely is not acquainted with the repertoire of the Symphony Society; or, if he is, his knowledge of music must be very deficient, for during the last season the following symphonies were successfully performed: Dvorak's "New World," Raff's "Im Walde," Beethoven's Fifth, Tchaikowsky's Sixth "Pathetique," Schumann's D minor, Beethoven's Ninth, with chorus and soloists complete, and Berlioz's "Harold in Italy." Also a great variety of old and new composers, notably Grieg. If these be mediocrities, then, what, in Mr. Marteau's estimation, is good music?

H. E. M.

RULES FOR A MIXED CHOIR.

In an English contemporary I find the following rules for a mixed choir, which are quoted from Mr. Merry, an organist in London. They certainly have a very merry ring:

The practice shall commence at half-past seven, or at such late:

time when a sufficient number of members shall be gathered together. Members are usually thought more of if they arrive late.

Copies of the music in rehearsal may be had in either the sol-fa or staff notation. Those who understand neither should be very particular to get copies in the staff. Why they should do so is not known; but this is usually made a great point of.

The conductor is always pleased to receive advice from individual members of the choir whenever they have any that they find no use for themselves. He likes to receive hints as to choir management, suggestions as to tempo and expression, and is glad to be instructed in the elements of musical grammar. If you think that he has made a mistake, do not hesitate to tell him so.

The choir are expected to provide their own voice lozenges and other sweetmeats, and to pass them round during the singing. The conductor never minds half the choir leaving off—if he knows that they are sucking acid drops or brandy balls.

MEMORY IN ITS RELATION TO PIANO PLAYING.

In an English contemporary Mr. Alfred Velt has an article upon this subject, from which the following extracts are taken:

In its special application to pianoforte playing memory includes:

- I. Faculty of tactile perception (touch).
- II. Faculty of pitch (hearing).
- III. Faculty of perception of the position of notes on the printed page (sight).
- IV. Musical analysis.

The faculty of touch is probably the most important to the pianist. It enables the performer to strike the right key at the right time, depending upon a certain sensibility of the nerves in the tips of the fingers. It furnishes the blind pianist with the capacity for finding the correct notes on the piano, and enables even the deaf to perform to some extent (Beethoven). In laying particular stress upon the faculty of touch as the most important essential to memory in the pianist, I am cognizant of the fact that in some exceptional cases that faculty does not enter into play at all. It is well known that the prince of musical mnemonicians, Hans von Bülow, could memorize a whole concerto without touching the keyboard. In the case of Von Bülow, the faculty of pitch, combined with musical analysis, sufficiently explains this seemingly impossible feat. The story of Beethoven transposing his C-major Concerto to C-sharp at a rehearsal, as well as the transposition of the "Kreutzer Sonata" by Brahms, into another key, can be explained on the same principle. The average amateur, whose faculty of pitch is defective, like the immortal Trilby, depends almost exclusively upon the faculty of touch when trying to memorize.

After hearing a talented pianist perform the "Tarantelle," by

Chopin, in a satisfactory manner, I incidentally mentioned the fact that Hans von Bülow had published the same composition transposed to B-major. Bülow declares that it shows to greater advantage in that key, and appears more brilliant than in the original. The pianist I allude to was highly gifted, an excellent musician, combining, therefore, all the essentials mentioned above. He immediately tried to play the "Tarantelle" in a new key, but discontinued after several unsuccessful attempts. The facts were evidently these: Although possessing II, III, IV, the faculty of touch in this instance had, for the time being, proved inadequate to accomplish the task of playing the composition in another key. In other words, the piece had to be practiced all over again, like a new piece. Besides, the memorizing had to be modified entirely, in order to suit the new demands called forth by the new combinations on the keyboard. In the memorizing of pieces upon mute instruments the faculty of touch enters exclusively. The fingers are trained to go through the mechanical evolutions demanded by the figures of the composition. The impressions thus received are photographed upon the retina of the memory, and reproduced when required. Pianists, no doubt, will have often observed that compositions thoroughly familiar to them somehow would not go as well upon a strange piano as upon the "old piano at home." The cause is simply this: The faculty of touch must adapt the fingers of the pianist to the new conditions—no two pianos being exactly alike. When once accustomed to the demands of the new keyboard, the results will be the same.

The importance of the faculty of tactile perception as an aid to memory is often demonstrated in the following fashion: Ask a pupil to name the notes of a melody—say the opening melody of D-flat Nocturne by Chopin. It will be observed in many cases that the fingers will unconsciously perform the movement of playing the notes on the piano, or the subject experimented upon will suddenly exclaim: "Let me play it on the piano first!" The touching of the keys in this case is simultaneous with the revival of the impression desired by the memory.

I once asked Antoine de Kotski, of leonine fame, what he did when his memory forsook him during the performance of a piece in public. "I think of nothing at all, and the fingers run on of their own accord," he replied. A similar remark is attributed to Saint-Saëns, showing that both artists depended upon the faculty of touch exclusively during temporary loss of memory. The most important essential to memory, as applied to pianoforte playing, in the case of artist and pupil alike, seems, therefore, to be the faculty of touch, which does not seem to require any high degree of talent. This explains the fact that even pupils without any particular talent, or, to quote Shakespeare inaccurately. "Sans ear, sans eyes, sans taste, sans everything," are enabled to memorize their pieces fairly well—sometimes astonishingly well.

Leschetizky, in speaking of memory, once remarked that in striking notes upon the piano it is safer to know them by name than by pitch. Upon another occasion he observed that although the faculty of pitch is of practical advantage to the musician, he did not consider it of the highest importance as an aid to memory. It is undoubtedly true that the faculty of pitch is developed to an extraordinary degree in some musicians. (Mozart and the "Miserere" by Allegri.) Most players of string instruments acquire it, whereas most pianists lack it.

Of far greater advantage to the average pianist seems to be what Dr. Edridge Green in his book on "Memory and its Cultivation," calls the faculty of perception of position. This faculty enables the pianist to see the printed page as in a mental picture. Thus he knows exactly where each note is to be found. Try the following experiment: After memorizing a composition in a certain edition—say a Chopin Ballade in the Klindworth Edition—endeavor to play it from the Scholtz Edition. It will be seen that, owing to the difference in the arrangements of the notes on the printed page and the difference in the general appearance of the page it will prove rather confusing, although the music itself is exactly the same. It is, therefore, advisable to use the same edition when restudying a certain composition after having dropped it for some time.

It goes without saying that the pianist musician finds musical analysis another powerful aid to memory. By means of this process a composition is laid on the dissecting table, as it were, and thoroughly separated into its constituent parts. The intellectual scalpel used during the operation comprises harmony, counterpoint, form, with the various modifications. As a case in point, I would mention the following fact told me by Leschetizky himself. During the summer of 1885, Mme. Essipoff prepared for a concert tour, and desiring to add the great Sonata, Op. 106, by Beethoven, to her repertory, she studied that composition with the composer Fuchs in all its minutest details. (Since then Busoni published an analysis of the fugue in his excellent edition of "The Well-Tempered Clavichord.")

It would be absurd to underestimate the value of musical memory and its cultivation in connection with our musical education. We may all admire the beauty of a watch and delight in the intricacies of its movement, but unless we know how the different wheels, springs and other details are adjusted and fitted together, we really cannot judge of the merits of its construction. Similarly, we have no adequate conception of the workings of a composition until we separate it into its component parts; in other words, until we memorize it. The memorizing process will bring out certain points that have, until then, remained obscure and indistinct. Every experienced pianist knows this. Also, that the mere playing over of a piece or even the analysis of it does not acquaint him with its

manifold details until he has committed it to memory. Just as an author lives and breathes with his characters, shares their joys and sorrows, should the pianist identify himself with the composition he is trying to play. It is therefore absolutely necessary that he should memorize it in order to do so. However, between the process of memorizing a piece and playing it from memory in public is a vast difference. The former is a duty we owe ourselves as conscientious students; the latter is not an absolute necessity. After all, is the hydra-headed monster called public not composed of creatures of habit? Why should a pianist play the piano part in the Schumann Concerto without notes, and use them in playing the quartet by the same composer? "Because the quartet is simply accompaniment, whereas the spontaneity and freedom in the delivery of the concerto would suffer by the mere fact of turning the leaves, thus preventing it from being a 'continuous performance,'" answers the choir invisible. "Custom," say I.

RELATIVE POPULARITY OF OPERAS.

"Le Journal Musical" gives the repertory of the grand opera in Paris during the month of June, with the receipts of each representation, as follows:

1. Le Prophète	22,285
3. Faust	20,569
4. Le Prophète	17,145
6. Le Prophète	17,829
8. La Cloche du Rhin, l'Etoile.....	13,160
10. Le Prophète	22,089
13. La Cloche du Rhin, la Maladetta.....	15,115
15. Le Prophète	21,208
17. La Cloche du Rhin, la Maladetta.....	16,242
20. Le Prophète	18,769
22. La Cloche du Rhin, la Maladetta.....	13,332
24. Le Prophète	20,128
27. La Cloche du Rhin.....	13,739
29. Le Prophète	17,747

The "Bell of the Rhine" is a lyric drama in three acts, words by Georges Montorguel and P. B. Gheusi, music by Samuel Rousseau. It was represented for the first time, June 8, with success. Artists: M. Vaguet (Konrad), Mlle. Akté (Hervine), M. Noté (Hermann), M. Bartet (Hatto), Mlle. Héglon (Liba). Director, M. Mangin.

At the Opera Comique the operas and receipts were as follows:

1. Manon	\$ 3,553
2. Fervaal	5,214
3. Carmen	3,410
4. Lakmé, le Nouveau Seigneur du village..	4,631
5. Le Chalet, la Dame blanche	2,973
6. Fervaal	1,883
7. Mignon	3,353

8.	Sapho	2,356
9.	Fervaal	4,065
10.	Carmen	3,301
11.	Manon	4,050
12.	En matinée: Fervaal	3,817
12.	Galathée le Pré aux Clercs.....	2,797
13.	La Vie de Bohême (1re représ.).....	1,873
14.	Sapho	2,090
15.	La Vie de Bohême.....	3,931
16.	La Navarraise, Lakmé.....	3,724
17.	Fervaal	2,165
18.	La Vie de Bohême	8,000
19.	En matinée: Manon	1,530
19.	Mignon	2,982
20.	La Vie de Bohême.....	5,685
21.	Fervaal	1,947
22.	Sapho	1,175
23.	La Vie de Bohême.....	7,682
24.	Carmen	3,796
25.	La Vie de Bohême	7,916
26.	En matinée: Les Amoureux de Catherine, Mignon	2,818
26.	Galathée, Mireille	4,106
27.	La Vie de Bohême.....	5,831
28.	Fervaal	4,345
29.	La Vie de Bohême.....	7,710
30.	La Vie de Bohême.....	7,318

Dividing the above figures by five, in order to reduce francs to dollars, it appears that Meyerbeer's "Prophete" showed most popularity—a circumstance probably due to the strength of the cast. Next to this the new work, and as these two alternated most of the time, the latter represented what we call "off nights." The highest receipts, it will be noticed, were a trifle over four thousand dollars, while the lowest of the Opera Comique amounted to only \$217.

LADY COMPOSERS IN THE NETHERLANDS.

A writer in "La Gulde Musicale" says that during the exposition of female labor at the Hague there were two concerts a week devoted to productions of lady composers. Here the Netherlandish Cham-inades and von Bronsarts, not content with having composed and orchestrated their own works, undertook their actual direction, vieing with Richter, Mottl and the like. Naturally this exercise lacked occasionally in the matters of charm and grace. Among the feminine composers brought out in these concerts the correspondent gives the palm to Miss Catherine van Rennes. She knows what she wants, writes well for the voice, and has the great merit of not striking too high for her resources. Her songs for children have a great popularity in Holland, which is well merited. Another capable composer is Miss van Tussenbroecke, who has written the words and music of an operetta for girls and children. "Three Little Lute-

Players," a charming work which has been represented three times at the Grand Theater with great success. The most celebrated of all these lady composers is Miss Cornelia van Oosterzee, who is afraid of nothing. She composes symphonic poems for orchestra, cantatas, promises of symphony, and has already been decorated with the order of Orange-Nassau, a proof that her work is appreciated in high places.

THE PASSING OF JOHN HOWARD.

The collapse of John Howard is one of the greatest tragedies in the American vocal profession. The collapse of William Courtney was another.

John Howard was unusually gifted, was Yale educated, and had had the advantage of European study, yet all of his talents, all of his acquirements, all of his experience, are dissipated away, and he ends his career in a madhouse! We can not say if strong drink was the primary or the secondary cause of his downfall. For a number of years, however, he seemed to be habitually under the influence of liquor.

He was the Great American Vocal Experimenter. Very many of his so-called lessons were simply experiments. The pupil would often be directed to do something at one lesson, then directed to do something directly opposite at the next lesson. It seemed as if Mr. Howard had changed his mind over night and had "discovered" some new "law." This change of exercises kept many a pupil in constant confusion and in discouragement. Yet Mr. Howard had satisfied and enthusiastic pupils, and pupils that made progress. We do not know of any pupils, however, that have won great success by reason of the "Howard Method."

Mr. Howard was a knocker-down of vocal idols. He smashed every idol, even his own idols. Like many other iconoclasts, he failed to put idols back into the places of those he knocked down. In our opinion, his chief good consists in that he showed many vocal writers how very little they knew about the science of voice-production, but we are not aware that he himself made any positive contribution to vocal science.

In the smashing of idols John Howard was to the vocal profession what Alfred Ayres is to the elocutionary profession. If the theories of such men could be carried out to their logical end, the beauty and the content-giving qualities of art would be swept away, and we should have only its rattling dry bones left.

"That's not the way to teach singing," cries Mr. Howard, but he does not tell what the right way is.

"That's not good reading," cries Mr. Ayres, but he does not show what good reading is.

Such specialists are like the man who starts out to make a shoe,

but who never gets beyond the uppers. He might make uppers all of his life, but unless he makes the soles and joins them to the uppers, he never will make a shoe. Likewise a person may make groans, hisses and grunts (important factors in the "Howard Method") for years, but they alone will never turn him into a good singer. Neither can a person ever become a good reader by confining himself to emphases, the getting of which is the chief part of Mr. Ayres' teaching. Art is a complex synthesis of many thoughts and of many emotions, and the use of every avenue both to the head and to the heart is indispensable.

The passing of John Howard calls attention to the status of vocal science. The vocal profession is suffering from dry rot. This is proved by the reception given to Emil Sutro's "The Basic Law of Vocal Utterance." Here is a book giving the results of years of experiments of a man who asserts that he has made wonderful discoveries, yet professional workers in voice pay no attention either to the author or to his book. They do not take the trouble to read it, much less to attempt to refute his statements.

Before the day of John Howard vocal teaching rested, and to-day it still rests, on empiricism. There have been, and there still are, good teachers of singing. But none of them can tell how they reach results. Their methods are gropings guided by their ear. The laryngoscope, for instance, is an idle toy in their hands. Some have experimented faithfully enough with this and with other instruments only at last to throw them down in disgust and to return to the old empirical ways. They make singers, but they can not tell how they do it.

It would seem that knowledge comes in waves. Now comes a wave of progress linked with some great man like Helmholtz, or Tyndall, and the world makes a step forward. Then the whole world seems to settle down, remaining stationary, until the wave has ebbed and returns laden with new knowledge and with another discoverer. Sometimes these periods of ebb and flow seem very long, and men get tired of waiting. Vocal science is in its ebb condition just now. Dr. Lennox Browne and Emil Behnke's book, "Voice, Song and Speech," marked the high-water mark of the Helmholtz-Tyndall epoch. But the problems were not fully solved by these men. We are still in the dark about the basic laws of voice and speech. We can not tell, for instance,

Whether the ligaments under the tongue are a voice-producing apparatus;

Whether voice is produced by ingoing as well as by outcoming air;

Whether cavities other than the lungs (like the stomach, for instance) furnish air for vocal and speech purposes;

Whether that disturbance of speech known as stammering or stuttering is not mainly a condition caused by the putting out of

gear one air-chamber in its relationship to other air-chambers, whereby the air-pressures during the speech-act are at war with one another, resulting in the well-known manifestations.

But there is no use to extend the list of the things not known. We are still on the threshold of vocal science. When its problems are solved then will be solved also many of the problems of life. Attention should be paid to the experiments and the theories of such men as Emil Sutro and Dr. Frank E. Miller. These men must be answered. They will not subside; they will keep on until they refute or are refuted.

John Howard was noted for his "lessons by mail." So far as we know, he did not claim that written instruction could take the place of oral instruction. He was violently attacked because of his mail lessons, yet why can not a person teach as well by written as by printed instruction? Some of his most bitter assailants were those who had published books for self-instruction. Of the two forms of instruction—written and printed—written instruction should be and is the safer and the best, for every pupil can be individualized and special exercises and explanations can be given to suit his particular needs, whereas a book goes forth like a patent medicine prescribed for all vocal ills, no matter what the intelligence and condition of its reader-pupils may be. It may do harm, not because it itself is wrong, but because it is misunderstood, or because it has not provided for the peculiar conditions of the peculiar individual.

The account given below tallies with what we know of Mr. Howard, and is a friendly outline of the career of a most remarkable figure in the American vocal world.—Werner's Magazine.

JOHN HOWARD INSANE.

Hundreds, yes, thousands, of singers and public speakers and voice-students will read with regret the pitiful story of John Howard's mental wreck. For the well-known voice-specialist has gone mad, and has been sent to Bloomingdale. Sitting on the side of his couch, Howard sings from morning till night in a rich baritone voice, enunciated with the grace of infinite practice. It is believed to have been a policeman who shattered the singer's brain. Several weeks ago he returned to his home at 459 West Fifty-seventh street, New York, with two great wounds on his head. In a rambling way he told of being arrested and clubbed.

Certainly no other writer on voice-topics has created so much discussion as the man whose end is thus cruelly told. His theories were so novel, almost startling, that the arguments for and against them grew until at one time most of the voice-teachers were arrayed either as warm partisans of the "Howard Method" or in antagonism to it. The basis of Mr. Howard's method, which he proclaimed as a discovery, is that by certain defined muscular movements voice-

production can be controlled and naturally weak tones strengthened and errors of enunciation corrected. He formulated a fixed set of rules by which, with aid of a hand-mirror, the student may produce the desired results. It was a physiologic system and entailed an elementary knowledge, at least, of the vocal organs.

The success of the "Howard Method" was remarkable, singers and speakers coming to him from all parts of the world. But it was his specialty of giving lessons "by mail" that proved most profitable and won for Mr. Howard his wide reputation. His pupils included many who have won distinction; and, notwithstanding that he had many bitter opponents among the voice-teachers in New York, he had also the endorsement of others equally prominent, among them being Mr. Frederic W. Root who, while failing to agree in all of Mr. Howard's formulas, regarded his method as presenting many valuable features from a scientific standpoint.

Another strong point in Mr. Howard's favor was his marvelous facility of expression. As a writer on voice-topics he was invincible. His use of the English language was limitless in its elegance of diction and at times keenness of satire. If he felt that a foe had passed the limit of proper discussion he would put into action a Gatling-gun of ridicule so withering that the most experienced antagonist would flee before it. This was equally so in public debate, as all who have listened to Mr. Howard's repartee at the music teachers' associations will witness.

Personally Mr. Howard was so eccentric that the announcement of his great misfortune must, on second thought, seem but a natural termination of his never-ceasing activity. Anecdotes without end could be cited. He used to himself tell how in his boyhood days he would ride horseback from his home to the village in Vermont, and would pass his parents' farm and keep on to the next town before awaking to a consciousness of his whereabouts. It was his habit to read or write at all times, whether in his office, in the cars or walking along the street. He was very near-sighted and it was common to see him rushing along Fourteenth street, in New York, with a scratch-pad close to his face writing rapidly with a fountain-pen as he moved hurriedly along the street.

Some ten years ago Mr. Howard was a heavy advertiser, his "Howard Method" finding a place in hundreds of the newspapers. This brought him a great correspondence and much money. He was, however, a very poor financier and his money went as fast as it came. In the days of his prosperity his upper vest pockets served for his bank and it was seldom that he was seen without a big roll of bills and postal orders carelessly rolled together and stuffed away there. His total self-forgetfulness was always apparent. He would never go to a meal unless reminded to do so, and his pupils counted themselves lucky if they found him at an appointed time. An incident which came near costing him his life will illustrate. One win-

ter's night after disrobing himself in his office, where he slept on the sofa as often as he did at his home, Mr. Howard stood with his back to the open-grate reading, as was his habit. The fire reached up and caught his robe de nuit and crept well up his back before he discovered it. Then without dropping his book the professor rushed down the stairs and into the street. He was caught by an officer and, after subduing the fire, taken to the hospital where at first it was feared the burns would prove fatal. The building in which his office was located was damaged to the extent of several thousands of dollars.

John Howard was also a good musician. He has written many songs of decided merit, one of the best being "O, Sweet Wild Rose," which has been sung by public artists. As a writer his numerous pamphlets tell of his skill, and a large volume on voice-production remains to bear witness to the serious character of his work and usefulness."—The Presto.

FORMER MUSICAL JOURNALS.

I wonder how many publications on music there have been in this country? I mean how many musical journals and periodicals. The first which ever attained important influence was "Dwight's Journal of Music," which was established in 1852 by J. S. Dwight in Boston, and continued until 1880. Mr. Dwight had been a member of the "Brook Farm" community. He contributed musical notes to the "Dial" and performed many literary services of a semi-musical kind.

The immediate design in the publication of "Dwight's Journal" was that of agitating the claims of certain composers who at that time were almost entirely unknown in this country, especially Chopin and Schumann; Mendelssohn was already held in high esteem and many of his works were known, but Chopin and Schumann were unknown personalities in art.

Another idea of Mr. Dwight's undoubtedly was to counteract to some extent the influence of the musical convention leaders who were then at the height of their power. Dr. Lowell Mason, A. N. Johnson, W. B. Bradbury and George F. Root and others of the same class stood in the minds of most Americans as the most authoritative representatives of musical art. The influence of these men was by no means of equal merit; Dr. Lowell Mason, indeed, became a prolific author of psalm books, but his personal teachings and influence were always in favor of high ideals in art. Unless I am very much mistaken he regarded his own work as the preparatory school for something better. This conception of the convention leaders, however, probably weakened in Dr. Mason himself in later years in consequence of the pecuniary profit of his work and the efforts of other writers to divide the field with him. Still in all his published teaching there is a very distinct influence in favor of the highest ideals.

With many of the other convention leaders this was by no means

the case; Dr. G. F. Root, for instance, considered that there was an antagonism between classical music and what he called simple music, his position being that the great bulk of mankind were so constituted that they never would become able to enjoy the higher kinds of music and that the pieces which he himself composed were sufficiently good for all practical purposes.

Against this personal standard, which was the spirit of very much of the work of the more prominent American musicians at that time, "Dwight's Journal" came as a voice from a better world. The songs of Schubert and Franz, the instrumental works of all the great composers and the idealistic writing of the best German critics formed the standard toward which Mr. Dwight steadily worked. One of the most interesting contributors of the early issues was Alexander W. Thayer, the celebrated biographer of Beethoven, lately deceased. Thayer wrote for many years for "Dwight's Journal" under the signature of "The Diarist," and in this way a vast amount of interesting musical matter came to expression from his forcible pen. One of the most curious things connected with "Dwight's Journal" was the influence it had in spite of the circulation, which at the present time would be considered too small to be of consequence; probably the largest circulation enjoyed during the management of Mr. Dwight was less than one thousand copies per issue, yet so great was the influence of this journal that it made or marred professional reputations perhaps more decidedly than it is in the power of any existing periodical to do.

Throughout the course of this journal Mr. Dwight's standpoint remained the same, and in the concluding number, in his valedictory, he states practically that the claims of these new composers, Chopin and Schumann, having then been substantially conceded on all hands, and no new composers of like importance coming on to press for recognition, there was nothing to do but to lay down his pen.

I wonder how many have ever seen a copy of the "Musical Reporter," a monthly periodical published in Boston in the year 1841. I happened to pick up a volume in a second-hand store in Boston, containing the numbers from June to September, 1841. There is no title page and no index and no place of publication is given, nor name of editor. The matter is mostly reprint or translations, very few notices of concerts given, but personalities are almost entirely wanting; every number contains one or more compositions of music generally from the English.

I should like to know who was the editor of this periodical, how long it was published and so far I have not been able to find any account of it.

In the olden times the publication of musical books was not by any means confined to the cities. I have here a copy of an "Essay on Musical Harmony, by Augustus F. C. Kollman, organist of His Majesty's German chapel at St. James," a treatise which includes

both simple and double counterpoint, extending to 289 pages. This first American edition was published at Utica, N. Y., in 1817; the appendix contains the names of eighty-six subscribers, of whom fifteen are residents in Utica, two copies are subscribed for by the musical department of the Harvard Theological Seminary and fourteen individual subscribers are recorded from the same source. The Boston Handel and Haydn Societies also contributed sixteen subscribers.

Considering the time when this work was published, only two years after the founding of the Handel-Haydn Society, and the range of the work (double counterpoint, etc.), this seems to me one of the most remarkable illustrations of American enterprise I have ever come across.

EGBERT SWAYNE.

MINOR MENTION.

The *Aeolian Quarterly* will be found very interesting reading, wholly aside from the information it gives about the peculiar work and the new additions to the aeolian repertory.

* * *

In his lecture on music in Des Moines lately Dr. M. L. Bartlett said a number of good things, as, for instance, this:

"Classic music is that which has been tried and not found wanting; that has lived from generation to generation and that will be eternal as life. The term is outrageously misunderstood and misconceived and its indiscriminate use has come to be the especial mark of ignorance of the real meaning of music in its highest and best sense. The speaker said that music, like love, is undefinable. It submerges expression and outstrips language. We feel music and we cannot describe the feeling. It satisfies, exhilarates, uplifts man. It is the dome under which all the ennobling arts find their shelter and their field of activity. Music begins where words leave off. So words are a small part of music. They cut small figure. They are a peg on which we hang real music."

* * *

Mr. George Hamlin announces a recital of songs by Richard Strauss at the Grand Opera House in Chicago, October 11, at 3 p. m. This will probably be the first time a succession of songs by this queer genius have been publicly given in this country. Mr. Bruno Steindel will play at this concert, for the first time in America, the 'cello sonata in F major by the same author.

* * *

Ponchielli's "*La Gioconda*" has been produced by the stock opera company at San Francisco, and, according to a correspondent, the

principal roles were well sustained. **Highly appreciative mention is made of the 'cello playing and the piano solo work by Mr. and Mrs. Ernest Lent. Mrs. Lent, in particular, is credited with great fire and musical spirit as well as a fine technique.**

* * *

At the opening of the second year of the Faelten Piano School in Boston, Mr. Wm. Dietrich Strong played a piano recital, his program including a wide representation of classical and modern composers. The most important pieces were the Chopin sonata in B minor and the Raff concerto in C minor, the latter with second piano accompaniment. Mr. Emil Paur has written Mr. Faelten a very cordial and appreciative letter regarding the merits of his system, which he praises because it seems to him to produce good results in a short time and to "prevent meaningless drumming." Both these are nice things to have in any school—and so Mr. Faelten seems to be finding it.

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Messrs. H. Kleber & Brother of Pittsburg have issued in pamphlet form the "Essays on Art," written for the Pittsburg Dispatch, during the two months of the competitive exhibition of 1897 at the Carnegie Art Galleries. While not systematic, the essays contain many valuable suggestions and much interesting comment upon individual pictures in the competition.

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"THE PRESTO" EXPORT EDITION.

"The Presto" (Monon building, Chicago), always most highly esteemed by the music trade, has lately surpassed itself in its export edition of September 15, 1898. It is a large quarto of 168 pages, containing many pages in the Spanish language for Mexican and South American reading, besides a very large amount of illustrated reading matter in English, mostly relating to the opportunity furnished American manufacturers for selling goods in the South American countries. The number is interesting, imposing, and apparently will be worth money to its hosts of advertisers. It is a good piece of work. Mr. Frank D. Abbott, who has developed his field from a small beginning fifteen years ago, has managed to gain and hold the confidence and esteem of the music trade to a degree which makes him the envy of many of his competitors. The "export" number is simply another stone added to his imposing building.



THE SONG VOICE.

BY WILLIAM L. TOMLINS.

(Address delivered at the Normal College, New York, May 3, 1898.—
Reported for Werner's Magazine.)

Music is something that comes from within. When you hear the sung note, that is not the beginning. It is only the "borning," when a real note is sung with the song-voice, something is born which had preciously been got ready, matured. But before that maturing, there was a concept. Let me illustrate. Take a paper bag such as you get biscuits from the baker's in. Blow into it. It opens. Shut off the mouth tight and explode it—bang! The explosion is conditioned upon the expansion of the bag, and that, in turn, is conditioned upon the imprisonment of the air. Without that the blow on the bag would make nothing. So, in the individual something set apart and down in the center of each one of you is that which, when touched by the spark of a concept, flames out into a great expansion.

There is a tendency to pay too much attention to the matter of "borning" the note, instead of going back of the maturing to the very concept. Now, there is an outer and an inner side to all our senses and faculties. Take my eyes. They can be used for selfish purposes—or rather self-service. Suppose I am expecting someone. I watch this door and the other one. I can become very smart in the quick use of my eyes. But not so dreadfully smart either, not half so smart as a terrier. He could watch those two doors a great deal better than I. Yet even I could develop exceeding alertness in using my eyes to inform myself. Then there is the inner movement of the eyes, which the terrier knows nothing about. My eyes not only keep me informed when I cross Broadway, to inform me as to you, but they also enable me to reveal myself to you. Through them you look down into my soul. There you can see tenderness and melting compassion; they flash with fire or blaze with high purpose. Mark this, that the two services can not coexist without conflict. One must give way to the other. The terrier smartness and the tenderness of the soul can not get along together. If we are crossing Broadway and need to be on the alert dodging cars and

wagons, if I begin to tell you something that calls for melting emotion, some surly carter will yell at us: "What have you got eyes for if not to look where you're going?"

Now, the voice has its outer side, and the outer voice is made by extrinsic muscles. Physical alertness will give to a boy the same terrier smartness of voice, but it can not coexist with that inner voice that reveals and expresses the soul. Do not think too much about beautiful voices. My face is not very beautiful, but with it I can look with more good-fellowship and encouragement and congratulation and welcome than if I had a doll face. You can have a doll voice, too, but a beautiful voice is not that. It is what you can say with your voice—suffused with affection, ringing with determination, passionate with love, and at the highest praising God.

You can get this sort of beauty from all voices, even from the "monotones," as they call the children that growl on one note. But you must get down to the center and at the center you will find not only beauty and harmony but strength.

I want to give you some hints as to how this beauty can be promoted. I can not tell you all about it, but there are one or two impediments I can show you how to remove.

I am aware that in so great a system of schools as you have in this imperial city, there must be discipline; but freedom must be permitted if we are to get at the center of the child. There is something that can not be imprisoned or crushed or shut out, something that can not be controlled, no matter if you succeed in making them keep utterly still with your "Don't do this" and "Don't do that," till you turn the poor little beggars into soldiers. You must rouse this inner spirit to self-freedom and then to self-mastery. Don't think I mean license. Freedom is use; license is abuse. In a city so large, where there are so many nationalities, where so many of your scholars cannot speak English, it is necessary that there be exercises to bring them all into the American spirit that makes for unity. They must stand straight and march, and all that sort of thing. That is all well in its way. But that is the way you train dogs, and your task is to educate children. In this freedom of the song-voice you will be able to balance the tendency to become absolutely mechanical.

Something is demanded of song that can not be given in any other way. If you think, speech is the language of thought; but at the outset of song it must express something that words cannot convey. Deny words, deny tune. Let us have only rhythm such as sets the heels to jingling and one note do. Let us have a welcome of that kind. Don't you think it could say: "Dear teacher, we are glad to see you this morning. We hope you are well," just as effectively as words? Suppose one were so stricken of God as to have only one note, no sounds but do; gesturing if you like, but no articulate sounds. In a month the child would have developed the great-

est skill with that one tone. We could tell if he wanted something or was pleased and contented with it; he could express love, hate, joy, fear. How that one note would be enriched by feelings that could not get themselves all said in speech.

Now, I am feeling wretched; I have a cold. You could express in your voice sympathy for my illness; encouragement that though I am hoarse Tuesday, the cold will pass away by Thursday—you let a ray of sunshine in; help, for we will take you home and dose you with medicine; and chiding because I was so careless as to stand bareheaded in a draught. All these you could put into a song. There is not a piece of classic music that has not such a combination. Take one illustration out of hundreds. Mendelssohn represents Elijah on the mountain, where he has challenged the priests of Baal. They built their altars and put on their sacrifices and are crying to Baal to send down fire from heaven on it. They cry: "Baal, hear us!" for page after page. They lash themselves and shriek aloud. Elijah taunts them. "Louder!" he sneers. "Perhaps he sleeps or is gone on a journey." They go on for pages, and at last they give it up. Then Elijah sings: "Come near, all ye people." He prays: "Lord God of Abraham, Isaac, and Israel, this day let it be known that Thou art God and that I am Thy servant." He stands there with eyes uplifted to God. To Him he is humility. At the same moment, to the idolaters he is the vicegerent of the God over all—magnificent. There are the two forces, humility toward God, majesty toward the idolaters, whom the next minute he is to sentence to death.

(Mr. Tomlins sang, without accompaniment, the phrase to illustrate the combined meaning obtainable.)

Take another illustration. You all have heard that chorus in "The Messiah," "For unto us a child is born, unto us a son is given." There is the Mother sitting with the Christ babe in her arms, cooing and playing with Him and tossing Him in the air. Don't you see it? (Illustrates.) Buoyant with the gladness of a mother, she announces that a child is born, a son is given. It is a child of her own "and the government shall be upon his shoulder." Upon the Virgin Mother dawns the greatness of the mission of that son of hers and it goes on: "His name shall be called Wonderful, Counselor, the Mighty God!" Her Son and her Maker! This double emotion! Is it any wonder that this chorus has lived from 1741 until now—150 years and more? This is the highest art, to express emotion, to get at the center of the boy, and you must do it in your first class before you have taught them to sing re. Choose no song that has not two or even more emotions.

What is there that we must avoid at the very outset? Sin is in living self. God is love, selfishness is the very devil. There is no sin but is rooted in some form of selfishness. Sin in art is self-consciousness. It is a wrong attitude, which regards manhood

rather than brotherhood. Expression goes outward. To hold on to self is the curse of art.

The song must express the individual. But what is individuality? It is not difference. A five-legged cow is not an individuality; it is a freak. There are those that pride themselves on being different from everybody else. So much the worse for them. Individuality is the universal powers manifesting themselves through us. These are inborn in the race. There is everything in every boy. Now there is a trinity of universals in music—rhythm, melody, and harmony—and these have come to the race and taken up their abode. There is not a savage tribe existing without a sense of rhythm, if it is no more than an imitation of the clattering of the hoofs of the animals they take charge of. Not a specimen of savagery was at the World's Fair in the Midway Plaisance that had not rhythm. Even if they had not a drum, they hammered a log with wooden mallets. But the instrument of rhythm is the drum. The instrument of melody is the flute or the pipe, and that of harmony is the lyre, with its two or three strings that are struck together. Rhythm means the will, melody the mind, and harmony the heart—the center of the boy at which it is our business to get.

How shall we do so? By the breath. You may say: "That boy Tomlins isn't going to sing." (Illustrating by slackness of pose.) Then I become all alive and alert. But still you can see I am not going to sing. But I breathe in through my nostrils and you know I am going to sing. To the center the breath comes, bringing the universe and the universe dwells there. That is inspirationally true. The kingdom of Heaven is within you. No microscope can spy out where the soul is, but the heart can find it. It is touched by the breath when it rushes in. Man was all created and ready, but not until God breathed into his nostrils the breaths of life did man become a living soul.

I look out of the window and I see something that arouses me. It may be a child in the grasp of some brute.

(Mr. Tomlins gave snatches of melody expressive of indignation, sadness and joy.)

Before you heard these strains, I felt them. They matured in the center, and when the spark came the breath they flamed out. The breath of the universe is always through the nostrils. That is the breath for others. The breath of self-regard is through the mouth. You read the newspaper report of the speech of some great orator who moves an audience by the power of his might. Scattered here and there are "Cheers" and "Applause." Presently we find another word, "Sensation." That does not represent the noisy and boisterous enthusiasm. It was neither laughter nor tears. It was mirth! (The speaker inhaled a long breath through his nostrils.) There is a case where the orator touches the center, the soul.

Breath taken through the mouth is always self-regardful. You

have your party and I come not because I want to join in your little games. I do not like to play with girls. But I hear there is to be something good to eat. I look around and look around, and finally through a crevice in the sliding doors I see the servants setting out the cake and the ice-cream and the oranges and I draw in my breath through my mouth. (Imitating the "sloop" of a boy gloating over prospective goodies.) This breath thus drawn in through the mouth possesses the self, the I, and suffuses the entire system. If it goes out with a sweep, it controls the flesh and harmonizes it. But self-consciousness is the devil of it, the "cussedness" of it. The flesh says: "No, we shall control. We're boss," and art flies out of the window. There is a case where the fight is, whether God's universal breath shall control you or yourself. If self does, then art flies away. An artist plays the violin. As he does so, the bow scrapes over the catgut. You hear those sounds but you do not recognize them because the violin resounds so. One that does not resound is but a fiddle and you can buy a fiddle for a couple of dollars. A violin that resounds is worth \$5,000 and more. Violin strings are worth twenty-five cents each, and the best in the world can be had for seventy-five cents, but the best strings will not make a fiddle sound like a violin. You will always hear the scrape. It is this fiddle, fiddle that we hate. It is self controlling the breath. We hear the fiddle and not till the breath harmonizes the flesh do we get the violin tone.

(Mr. Tomlins sang a line of "My Country, 'Tis of Thee" in the fiddle style.)

We take in breath for the sake of development. If I were to try to lift a piano, I should first take a deep breath to vitalize myself. But besides breathing to get my living, I can breathe to enthuse you, to make you joyful or tender. I must feel the spark and draw out of the atmosphere what I need, just as the rose and the lily and the cabbage draw from the same air what each respectively needs. That is why in the original Hebrew it is plural, "God breathed into Adam's nostrils the breath of life." It is in the selection of the right things that the artist differs from the cabbage.

Having taken breath, we must let it go again either by graciousness or in selfishness. Can you distinguish which? (Illustrates.) Suppose we take no pitch at all to begin with. There is the sound sh, which mothers use to soothe their babies. When it goes out with a sweep, it is unselfish, lulls and comforts. But the hired nurse, selfish and provoked because the wakeful child interrupts her reading of a cheap novel, says: "Hush! Hush!" sharply; the flesh dominates the breath. (Illustrates by Sullivan's "Oh, hush thee, my baby.") Trust me that tells the whole story. The body must hold itself in the right attitude to the breath. It must say: "Thy will be done." If it struts and asserts itself, the tone is hard and arrogant. Our religious teachers tell us that even God's grace can

not do anything for us unless we put ourselves in the right attitude. The air is ambient, all-pervading. There are all sorts of wheels in the voice. Do you suppose that there is one piece of flesh that acts as a foreman, or that there is a sort of committee meeting in which one vocal muscle says: "I'll do this if you'll do that?" No, it is all done by the harmony of the breath.

Now, imagine my hand was a fine fluffy feather and you were to blow it across the room. As it went further away, you would have to blow harder with a continued sweep. Let us be children now. Do not let us have any dignity. Imagine when you inhale the breath that it is refreshing smelling-salts. Very good. Now that it is violets. That is good. The color is coming into your cheeks. Now that you have just returned from a long, hungry bicycle ride and that you smell beef soup. Ah! That is good. Now let us mix them all together. An awful mess in reality it would be, wouldn't it? Now surge it out. (Illustrates.) Do not forget to bring out the intensity. Beautiful tone is not all goody-good tone. Let the children have freedom in this.

Now, sh was only an effort of the breath. There was no vocalized tone. When I say sh, you can not tell whether I am going to sing "shall" (illustrating by a ridiculously high note) or "shall" (illustrating by a very low note). But before we go further, let me say this: Do not lean back to sing. That accentuates the self. Lean forward a little as if to toss a ball. Have you not seen prima donnas when they are playing with those top-loftical fireworks of high notes, arch their necks and dip their heads a little forward and laugh out the notes? Put your hands on your waist, thumbs back and fingers sprayed out on your floating ribs. If the effort is all at the waist, the throat is free. Now this shall be our problem: To change sh into zh, which has pitch. See how the tendency is to check the current with the change. Let it go free. (Illustrating.)

Now, I am going to show you how to take, without physical effort, higher notes than this monotone. The change to a higher note offers an opportunity to the self-consciousness to step in and spoil things. But we always laugh up the scale. You hear the children chattering out in the hall in all sorts of ways and presently something funny is seen by all of them and their voices all climb the scale. It is a mistake to lift the voice. Let it lift itself. Let us study the laugh. I do not laugh very well artificially, but notice that my voice gets higher till my lungs are empty and I get black in the face. Then I stop laughing, and am perfectly serious, while I draw my breath. I tell a pretty good story and I tell one very well. Sometimes when it is my bad fortune to tell a story to a thickhead, and I want to let him know when the time comes to laugh, when I get to where the boy said so and so to the man, my voice rises, borne up by the laugh. It proves contagious and excites a laugh in the hearer. If the imbecile does not laugh, then I mentally mark him: "No time

to be wasted on this man again." The prima donna laughs out the high notes without physical effort. A friend of mine told me that his little daughter, eleven to twelve years old, could not sing above C on the third space. I got her laughing and had her hold the high note. It was the top C, an octave higher. Let the tone bound like a ball on the floor. (Illustrates.) Just laugh the tone up. Better begin with the interval of the fifth or the octave. You will find the voice going up to top G and top A in the first lesson. I have had experience with 40,000 children, some of them taken from the slums of Chicago, and forty-nine out of fifty of them could take B flat, B natural, and C, just by smiling the note.

EXAMINATIONS FOR GRADE TEACHERS OF MUSIC AND SUPERVISORS.

To give an idea of the kind of work demanded in the New School of Methods, the following questions are quoted from the examinations set in 1897. Those for the present year have not been received. While by no means exhaustive, they are at least suggestive and to answer them decently off-hand implies a certain amount of intelligence:

VOCAL CULTURE IN CHILDREN.

1. What do you mean by the compass of the voice? By voice register?
2. What register ordinarily exist in children's voices? Which should be used in singing?
3. Why should the early cultivation of the voice be from above down?
4. What do you mean by mutation or change of voice? When does this ordinarily occur? Should children sing during this period?

ELEMENTARY PRESENTATION.

1. State briefly how you would begin music lessons in the lowest grade, giving:—
 - (a) Your directions for the regular teacher.
 - (b) The preliminary investigations you would make.
 - (c) First thing you would teach as a part of regular musical instruction.
2. How would you proceed to do this?

ELEMENTARY PEDAGOGY.

1. State specifically the benefits of action songs in kindergarten classes.
2. How does music effect the powers of attention and concentration in small children?

3. State some mental and physical benefits arising from the practice of sight singing in school.

4. With what studies in the school course is music most closely correlated?

KNOWLEDGE OF THE NATURAL COURSE.

1. Of what material does the natural course in music consist, and for what year in school is each chart and book intended?

2. In what year in school is the divided beat introduced? The dotted quarter and eighth note? The dotted eighth and sixteenth?

3. Show by a little exercise how you would present the dotted quarter and eighth notes in combination, showing the value of the dot.

4. In teaching the tones of the scale would you depend upon chord relations or scale relations? Why?

ROTE SONGS AND ROTE SINGING.

1. State relation of Rote singing to Note singing.

2. What is the object of teaching Rote songs?

3. What principles and limitations would govern you in selecting rote songs for the first year in school?

4. State briefly the manner of presenting a rote song.

KNOWLEDGE OF THE NATURAL COURSE AND ELEMENTARY PRESENTATION.

1. What knowledge should the class gain from page 1, Chart Series A? What power should one have before leaving it?

2. In what chart is the melodic minor scale first given and by what device is the upper tetrachord taught?

3. State for what year in school each chart and Book of the Natural Course is intended.

4. What should you accomplish with the lowest grade before presenting Chart A?

5. State how you would assign a lesson for the grade teacher, and how you would test the class on it.

(For grade teachers only.)

ELEMENTARY THEORY AND MELODY.

1. Write scales of Ab major,

E pure minor,

F harmonic minor,

G melodic minor.

2. What is the signature of each of the following keys: Ab, F minor, D, E minor, F sharp minor, Cb major.

3. Write as many varieties of meter as you know.

4. a Write a 4m melody without skips or divided beats.
b Write a 4m melody, employing five, sharp four, five.
c Write a 4m melody employing flat seven.
(For Supervisors only:)

FORM AND HISTORY.

1. State what is meant by the "Three part Song Form."
2. Define phrase, period, cadence.
3. What is a sequence?
4. Name three German song writers of the present century.
5. Who is said to have invented note-signs? Give approximate date.
6. Place the following names in chronological order: Palestrina, Beethoven, Bach, Schubert, Mendelssohn, Handel, Brahms.
7. Who wrote the following works: Messiah, Seasons, Redemption, Choral Symphony, Elijah, Christmas Oratorio.

HARMONY AND MELODY.


1. Write an 8 measure melody for two voices (soprano and alto).
2. Write a 4 measure melody for three voices (two sopranos and alto).
3. Name the following intervals:
4. Harmonize this melody for four voices, choral form (example given):
5. Modulate in four measures from C to A minor; four parts.

Besides these formal tests there were oral demands in (a) Sight reading, (b) Dictation, intervals, melodies and rhythms, (c) Presentation of rote songs, (d) Presentation of lesson, the two latter before the entire school, (e) Evidence of power to sing or to play in a manner adequate to carrying out supervisor and grade work, (f) a Thesis of 500 or more words, on a practical point observed in the candidate's work as student or teacher.

The problem of your committee will be rather difficult, for two reasons: In the case of Spain there is very little music. You can get some of the characteristic songs and a few easy instrumental pieces, but there is very little art-music in Spain other than church music, and you will find it very difficult to obtain copies of this. There is a history of music in Spain, or rather some "Notes on Early Spanish Music," by Juan F. Riano, published in English by Bernard Quaritch, 15 Piccadilly, London (1887), which will give you a good deal of information. But this mostly relates to church music. The little book contains some nice lithographic reproductions of bits of old manuscripts, neumes, etc., and is, therefore, a handy book to have in the club library. I picked up my copy for a small amount at a second-hand store in Boston. You could probably order it through B. F. Stevens & Co., 4 Trafalgar Square, London. I would advise this as the best foundation available for your essay. As to practical music for performance I guess the house of A. P. Schmitt, or Schirmer, could give you some titles of desirable current music.

The case of the Netherlands is even more troublesome, although thanks to the activity of music in that country at present, you will have no trouble in making up a very nice program. But the distinguishing fact in the musical history of the Netherlands lies in its having taken up the art of counterpoint where the early French musicians of Notre Dame cathedral, at Paris, left it, about the thirteenth or fourteenth century. Thenceforward for about two centuries the Netherlands led, and it was from that country that those two remarkable geniuses, Adrian Willaert and Orlando Lassus, went forth to revive music: the one at Venice and the other at Munich in the early part of the sixteenth century. Later the Netherlands were so harried by Spain in their long and devastating wars that the art of music decayed somewhat; in our own day, however, Belgium and Holland have taken a new hold and are among the first musical nations of the world. You can find music of every sort.

As for the elaborate counterpoint of Netherlandish work during the fifteenth and sixteenth centuries, I doubt whether you will find anything likely to do you much use. If you could use church pieces sung by a choir of say twenty voices, or perhaps less, I think Signor Tebaldini, director of the Conservatory of Parma, in Italy, could direct you to the most desirable pieces and those most easily to be had in cheap modern copies. You could write to him in Italian, French or German, for he speaks and writes all. He does not know English. Mr. Tebaldini is one of the most learned musicians in Italy upon the Netherlandish church music of the class now in question, and under auspices of various Catholic societies many of the best have been published. One of the pretty things available is the "Ave Maria," by Arcadelt, which Liszt transcribed for piano and for organ. I would prefer the vocal form. This is not very elaborate. There is a lovely madrigal by Lassus, available in English dress; "Matona, Lovely Maiden," which can easily be sung by a small choir. It will please very much. Perhaps these suggestions will be of some value.



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«A MONTHLY MAGAZINE»

CHICAGO ILL.



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W. S. B. MATTHEWS EDITOR



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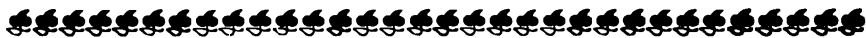
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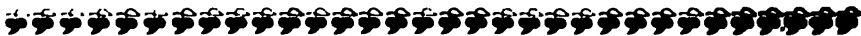


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