

Gardner-Webb University

## Digital Commons @ Gardner-Webb University

---

The Etude Magazine: 1883-1957

John R. Dover Memorial Library

---

1900

### Volume 18, Number 12 (December 1900)

Winton J. Baltzell

Follow this and additional works at: <https://digitalcommons.gardner-webb.edu/etude>



Part of the [Composition Commons](#), [Ethnomusicology Commons](#), [Music Education Commons](#), [Musicology Commons](#), [Music Pedagogy Commons](#), [Music Performance Commons](#), [Music Practice Commons](#), and the [Music Theory Commons](#)

---

#### Recommended Citation

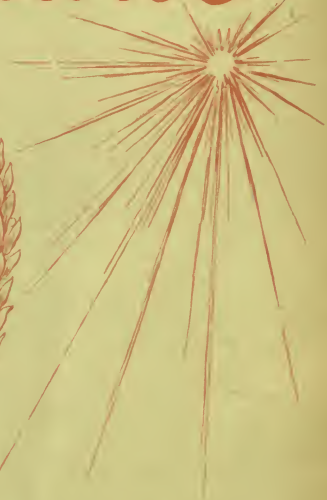
Baltzell, Winston J. (ed.). The Etude. Vol. 18, No. 12. Philadelphia: Theodore Presser Company, December 1900. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. <https://digitalcommons.gardner-webb.edu/etude/19>

This Book is brought to you for free and open access by the John R. Dover Memorial Library at Digital Commons @ Gardner-Webb University. It has been accepted for inclusion in The Etude Magazine: 1883-1957 by an authorized administrator of Digital Commons @ Gardner-Webb University. For more information, please contact [digitalcommons@gardner-webb.edu](mailto:digitalcommons@gardner-webb.edu).

# The Etude



**WAGNER  
NUMBER**



**DECEMBER  
1900**

**THEO. PRESSER**

**PUBLISHER**

**PHILADELPHIA, PA.**

**WITH  
SUPPLEMENT**

**FIFTEEN CENTS**



# Burrows Musical Kindergarten Method

## INSTRUCTION FOR MUSIC TEACHERS.

THE FIRST EDITION of the Manual of Instruction for Teachers has been ENTIRELY EXHAUSTED, owing to the rapidly increasing demand for the Burrows Method, and a NEW, IMPROVED, AND GREATLY ENLARGED EDITION is now about to issue from the press.

YOU ARE REMINDED that this Method may be acquired advantageously at any season of the year.

THE SECOND TERM of the year is a good time at which to introduce the Method, because the course is completed in three terms, which will take you shortly to the end of the school year.

YOU CAN BEST learn the Method by its actual use in a class, and it is not necessary that you should be completely familiar with it, before beginning to teach. The lessons in the Teacher's Manual are so arranged that you may begin to teach at once, and may learn the Method by the use of the Manual.

THE SUCCEEDING ONES AS THE CLASS PROGRESSES.

It is good to introduce the method in the second third of fourth term. In this way the teacher may learn the Method fully and secure some testimonials; and so when the school reopens in the autumn term, he will be in a position to advertise and take to parents from his own experience, and will doubtless be more successful than if he had acquired the Method just before the autumn term began.

THE BURROWS METHOD was built up for children and from actual study of the course, profession, character, and even the wishes of

KATHERINE BURROWS, B. 1302 Presbyterian Bldg., Fifth Ave., New York.  
Send your address, and a BEAUTIFULLY ILLUSTRATED BOOKLET WILL BE MAILED FREE.

**ADKINSON MUSICAL KINDERGARTEN SYSTEM**  
Already introduced into twenty-three States and Territories of the Union, and into Canada.  
Improved Edition. Price reduced to \$2.00.  
Inquire of M. E. ADKINSON, Jefferson, Iowa.

Correspondence Lessons in  
**KINDERGARTEN MUSIC** for teachers  
For information and circulars please address,  
Miss J. A. JONES,  
STEINERT HALL, BOSTON, MASS.

**Mrs. Annie Lyman Palme**  
Teacher of Piano and Author of the Music Fairy land, a Kindergarten Piano Method of acknowledged merit. Normal work a specialty. Lessons given by mail.

**FINE ARTS BUILDING**  
Chicago - - - - - III

Correspondence Lessons  
IN  
**HARMONY AND COUNTERPOINT.**  
By NEWELL L. WILBUR,  
Fellow American College of Music.  
Butler Exchange, Room 513, Providence, R. I.

**HUGH A. CLARKE** 2223  
MUS. DOC. South 38th Street  
LESSONS Philadelphia  
BY MAIL IN HARMONY, COUNTERPOINT, AN COMPOSITION

**The Crane Normal Institute of Music**  
A SPECIAL COURSE FOR SUPERVISORS OF MUSIC.  
For circulars apply to MISS JULIA E. CRANE, Potsdam, N. Y.

**Harmony, Counterpoint, Canon, Fugue, etc., by Correspondence**  
For terms and particulars write to  
R. H. PETERS, Mus. Doc. (by examination),  
Conservatory College Conservatory of Music, SPARTANBURG, S. C.

**DR. HENRY G. HANCHETT**  
Pianist : Teacher : Lecturer : Director of . . .  
A DEPARTMENT OF ADELPHI COLLEGE, BROOKLYN, N. Y.  
Elementary, Professional and Theoretical Courses  
Pupils Admitted at Any Time



**Kindergarten Music Building.**  
The Science of Music for Children.  
The Original System of Kindergarten Music in the United States.  
Also Music Building at the Piano.  
Normal Classes. Correspondence Classes.  
NINA E. DARLINGTON,  
Author and Originator New England Conservatory of Music.  
Studio: 1069 Boylston Street, Boston.

## FLETCHER MUSIC METHOD

### SIMPLEX AND KINDERGARTEN



THE aim of the method is to eliminate the drudgery of the study of music and to give a fundamental, systematic and logical musical education in a thorough, pleasant and pleasurable way, and so make it possible for music to exercise her three-fold power of development. The system was originated by Evelyn Ashton Fletcher, and the following are a few of the many endorses and partial list of the conservatories in which the system has been adopted:

Dr. Wm. Mason, New York.  
Wm. Tomlin, Chicago.  
Mrs. John Vance Cheney, New York.  
Dr. Hugo Riemann, Leipzig.  
Madame Hopewell, Boston.  
Thomas Taylor, Philadelphia.  
Philip Sousa, New York.  
Dr. Wm. Cummings, London, Eng.  
Franklin Taylor, New York.  
Dr. Gertr. Smith, New York, and others.

Also in the eleven leading conservatories of Europe.

There are already over 20 teachers of the system, but the demand is greatly increasing. Miss Fletcher studied for five years in Europe and has already introduced her system in the European centers. Leipzig, Berlin, and Paris. She has also been successful in introducing the system in the United States. The different sets of apparatus invented by Miss Fletcher are sold by patent agents in all the United States, Europe, France, Switzerland, etc. This system cannot be taught by mail, and the Fletcher Institute of Music, 1125 Madison Ave., New York, is the only place where it can be taught. For information and circulars with letters of endorsement, please address

MISS EVELYN ASHTON FLETCHER, 1125 Madison Ave., New York  
Or Mrs. E. A. Sturgeon, 5155 Cornell Ave., Chicago, or to the Corresponding Secretary of the Fletcher Musical Association, Miss L.B. Brown, the Nightingale, Dudley St., Roxbury, Boston.

Studio: 136 Fifth Ave., New York  
MONDAYS AND THURSDAYS  
**The Adelphi School of Musical Art**  
A DEPARTMENT OF ADELPHI COLLEGE, BROOKLYN, N. Y.  
Elementary, Professional and Theoretical Courses  
Pupils Admitted at Any Time

**Teachers' Course in Musical Kindergarten**  
INSTRUCTION BY MAIL.  
RESIDENT PUPILS RECEIVED AT  
**LIVONIA MUSIC SCHOOL.**  
Address for Terms—by stamp,  
Mrs. E. S. Burns,  
Vice Pres. N. Y. S. M. T. A., Livonia, N. Y.

THIS SYSTEM IS COVERED BY COPYRIGHT.  
**Musical Kindergarten**  
FOR THE PIANOFORTE,  
BY FANNIE CHURCH PARSONS.

This system is most simple in outline and material. It is the most comprehensive and complete. It is essentially a tone system teaching the children how to write music "by ear." The materials used are, while very durable, most suggestive of the beauty of the art of music. The lessons are equally instructive to either child or adult beginner. The student does much real piano work, this is intermediate course is successful. The stories and songs do not savor of the grotesque, but tend to refinement and culture. The price for normal work, including materials, is within the reach of all. You can take the work by mail, or of a normal instructor, or of Mrs. Parsons personally. Correspondence should be addressed to: Musical Kindergarten Company, Office, 6 W. Chicago St., Quincy, Mich. Studio, 50 HANCOCK HALL, CHICAGO, ILL.

**FLETCHER MUSIC METHOD**  
SIMPLEX AND KINDERGARTEN

THE aim of the method is to eliminate the drudgery of the study of music and to give a fundamental, systematic and logical musical education in a thorough, pleasant and pleasurable way, and so make it possible for music to exercise her three-fold power of development. The system was originated by Evelyn Ashton Fletcher, and the following are a few of the many endorses and partial list of the conservatories in which the system has been adopted:

University of the State of New York.  
Institute of Applied Music, New York.  
Department: Metropolitan College of Music, Metropolitan Conservatory of Music, American Institute of Music, Chicago.  
Fletcher Music Method School, Chicago.  
American Conservatory, Chicago.  
Gottschalk Lyric School, Chicago.  
Mrs. John Vance Cheney School, Chicago.  
Detroit Conservatory.  
Kate S. Childs, Philadelphia, and others.  
Also in the eleven leading conservatories of Europe.

There are already over 20 teachers of the system, but the demand is greatly increasing. Miss Fletcher studied for five years in Europe and has already introduced her system in the European centers. Leipzig, Berlin, and Paris. She has also been successful in introducing the system in the United States. The different sets of apparatus invented by Miss Fletcher are sold by patent agents in all the United States, Europe, France, Switzerland, etc. This system cannot be taught by mail, and the Fletcher Institute of Music, 1125 Madison Ave., New York, is the only place where it can be taught. For information and circulars with letters of endorsement, please address

MISS EVELYN ASHTON FLETCHER, 1125 Madison Ave., New York  
Or Mrs. E. A. Sturgeon, 5155 Cornell Ave., Chicago, or to the Corresponding Secretary of the Fletcher Musical Association, Miss L.B. Brown, the Nightingale, Dudley St., Roxbury, Boston.

**Boston Musical Bureau**  
MANAGED BY HENRY C. LAHEE  
Formerly Secretary of the New England Conservatory of Music  
218 TRENTON STREET, BOSTON  
The only Teachers' Agency devoted exclusively to the Special Branches—Music, Oratory, Physical Culture, etc. Send for Circular.



VOL. XVIII.

PHILADELPHIA, PA., DECEMBER, 1900.

NO. 12.

**THE ETUDE.**  
A Monthly Publication for the Teachers and Students of Music.

SUBSCRIPTION RATES, \$1.00 per year (payable in advance).  
Two Subscriptions or two years in advance, \$1.80 each.  
Three Subscriptions or three years in advance, \$2.70 each.  
Single Copy, 10 cents.  
Foreign Postage, 70 cents.

DISCONTINUANCE.—If you wish the Journal stopped, an explicit notice must be sent us by letter, otherwise it will be continued. All arrears must be paid.  
RENEWAL.—No receipt is sent for renewals. On the wrapper of the next issue sent you will be printed the date to which your subscription is paid up, which serves as a receipt for your subscription.

THEODORE PRESSER,  
1708 Chestnut St., Philadelphia, Pa.  
Entered at Philadelphia P. O. as Second-Class Matter.  
Copyrighted 1900, THEODORE PRESSER.

MUSIC sometimes seems to be life itself, for it is a means of superhuman discipline, and in its higher regions presents a material for intellectual stimulus second to nothing. It is a means of healthfully exercising and strengthening the body. It is a refined and, taken for all in all, a remunerative means of earning a livelihood; it is a means of lifting the soul to its highest religious ecstasies; it is a source of the most humanizing and ameliorating influences in society; and it is also a genuine and most effective means of securing recreation.

Music has a right to be a recreation, a fact which we earnest art-workers, in our strenuous efforts to make the inertia of the general world give way to our white-hot zeal, are sometimes prone to overlook. Take, for instance, that wonderful and unique literature, the Gilbert and Sullivan operas. While there are many varied kinds of value in them, the innocent laughter and the genial sentiment which they arouse are most excellent medicines to the jaded mind, and cannot be surpassed as a restorative. Then, again, a comic song, if it be not joined to a text either coarse, silly, or mawkish, is a good thing in moderation and in its place. What a sign of advancement in civilization it would be if our business men thronged the concert-room and the wholesome opera to relax the fierce strain of the day and unbend the overstrained will!

A SINGER lately said to the writer of her sister who had just been married: "She has absolutely no music in her; even at the wedding ceremony she could not keep time with the 'Wedding March.'"

This aroused the question how to know whether one is musical or not. There are many ways in which to be musical, and there are also many degrees in each kind of talent. Thus, generally speaking, to be accounted musical in one's nature one must first be able to perceive the asymmetrical subdivisions of time; second, to catch with the ear the relative degrees of acuteness

or gravity in tones; that is, to carry a tune; third, one must have a heart capable of vibrating to emotional impressions. It is foolish to talk of being musical if you cannot do these things. Yet there is a certain vague enjoyment of artistic sounds which is not to be despised, and still, is not sufficiently persuasive and dominant to give you a claim to be called a musical person.

Yes, think of it, one pianist is a master of giant mechanism, yet has almost no heart; so that his music is cold, and he builds before us only dazzling icebergs of tone at which we may gaze astonished, but where we would never think of building our home and habitation. Then there is another, who has but a moderate technique, yet he touches us to tears, and thrills us with the sunny warmth of a blissful emotion. One succeeds in fugues; another in the classic sonata; another in the fireworks of the Liszt and Thalberg school; another in the declamatory and passionate style of the extreme moderns.

If you enjoy J. S. Bach supremely it is a good sign, but do not be, therefore, a musical prig; there are other composers besides Bach. If Schumann is antipathetic to you, try to learn to enjoy him, but if you cannot, do not despise yourself. If Chopin is too sad and subtle for you, then take to Mendelssohn and be happy, and we will not despise you. Few, indeed, are those whose talent is so complete a drole that they can deliver music at all points of the compass, and do Bach, Chopin, Beethoven, Liszt, Schumann, Brahms, Weber, and Tchaikovsky with equal authority.

In this, the closing month of the year, we can well afford to take time to look back on the work of the year, as regards ourselves, and upon the progress made by our own communities and the country in general. If the year now so near its end has been properly used, so far as refers to the opportunities it has offered, we should be able to note progress, in ourselves, in various ways, in all around us. The world must go on or forward; its march is onward. We must go with it or fall hopelessly behind.

Therefore as we stand on the threshold of a new century let us consider carefully how we can make our minds higher; our work more practical; hence more useful; our outlook more general, and our culture more liberal. It is by means of our own elevation that we shall make the world better for our having been in it, and there is no higher aim that we can keep before ourselves. The man or woman who steadfastly works at self-discipline and self-elevation in heart, mind, and daily work is a force in a community, and a force that is bound to win success.

We cannot make our pupils earnest, thoughtful, and attentive unless we give them, day after day, the example.

There is a beautiful Italian proverb, "When God shuts a door, he opens a window." It tells its message abundantly, and there are also many degrees in when to the one who reads, a message of hope even when all seems dark, when every way seems closed against us. The teacher who thinks his work unappreciated

who feels that he is able for a better field, the student who can see no progress, should all remember that the way out may be a window, so small that it will let in only a ray of light and hope. Look for the window, then, and set to work, manfully and courageously, to enlarge it so that you may go out into a larger field.

SUCCESS is what we are all seeking in one way or another. Success cannot come except as a result of action. But the man who acts without thought, without careful thought, cannot expect to win. The man of routine is one who thinks but little, and rarely for the future. The man who thinks and seldom acts is the theorizer, the idle dreamer, one of those recognized "failures" to be found in every community.

Therefore we should act before ourselves the problem of securing harmony of thought and action as our scheme for winning success. Our thought is stimulated in many ways; hence we must be in touch with the world of progress. And having our thought, our plan of action, we must be ready to act, and draw to labor. The music-teacher has every justification for view himself as a necessary and a valuable factor in the life of his community, and he should be content with nothing less. In many cases the public is apt to look upon the musician as one to be used, to follow, never to point the way. Now let him resolve to be among the leaders, those who make.

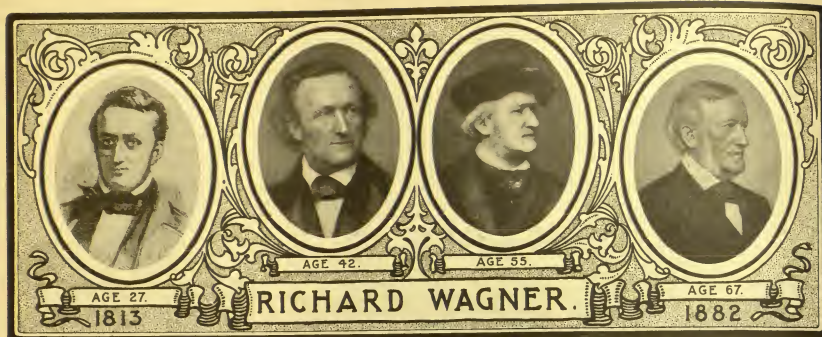
Now that the presidential election is over and the issue decided, the great leaders in affairs all seem to expect a season of prosperity beyond any that our country has hitherto experienced. In such case the interests of members of our profession are sure to be advanced greatly; for with increased public wealth and general prosperity comes the desire for more liberal cultivation of the arts, and the music propaganda that has been so persistent of late years has accomplished something. The public has learned that music plays an important part in the general welfare, and the various musical organizations in different sections of the country, that are administered in a businesslike manner, are being better supported than before. Therefore it seems to us that we can, with good reason, look forward to a prosperous season, and such we hope will be the experience of every reader of THE ETUDE.

RICHARD WAGNER is easily the greatest fact in the history of music of modern times, and no one can form an accurate conception of what music is and may be who does not give careful study to this man's work. We have brought together in this issue a number of articles on various ideas connected with Wagner's life and work as a means to help our readers in their study of this great factor in our present-day music. A careful reading of those studies in the life of Richard Wagner will afford a sound basis for the correct appreciation which every true musician should desire, neither blind partisanship nor unreasoning









## THE ROMANTIC STORY OF WAGNER'S LIFE.

By HENRY T. FINCK.

Most of the great composers led uneventful lives. "He was born, he composed, starved, and died"—in these eight words one might sum up their career. In Wagner's life, on the contrary, there was so much more than that I supposed it would not be possible to make an uninteresting story of it till I read the recent biography by Charles Lillegren, which convinced me that even this astonishing feat could be accomplished. Gluck's great work also can hardly be called as interesting as a romance; but he could have made it so by omitting a thousand and one details that are neither interesting nor important, but which have swelled his latest edition to four or five volumes. The what has been pretty well threshed out by this time. When I wrote my "Wagner and His Works," in two volumes, I was so lucky as to be the first who could make use of Wagner's voluminous correspondence with Liszt, Uhlig, Heine, and others. Since the appearance of that book some further interesting revelations have been made in the "Reminiscences" of Weisheimer, and in the fourth volume of Hans von Bülow's letters, just out, relating chiefly to the Munich period, when "Tristan" and "Die Meistersinger" had their first performances.

### BORNOOD.

When Richard Wagner was about five months old—in October, 1813—the battle of Leipzig was fought and Napoleon driven from Saxony. The result of the battle was an epidemic of typhoid fever which carried off Richard's father. His uncle Albert also had an attack. The infant Richard was evidently exposed to great danger. He had some symptoms of the dread disease, but luckily they passed away. Had he followed his father into the grave, how different the history of dramatic music would have been, not only in Germany, but in every European country! It is not a mere accident or coincidence that Germany's two greatest dramatic composers grew up from their childhood in a theatrical atmosphere. Weber's father was the director of a traveling theatrical company of which his own children were members, and Carl could not but benefit by the experience he thus gained behind the scenes. Most of Weber's relatives had musical or theatrical talent, and the same was true of Richard Wagner's relatives, several of whom were on the stage as singers or actors. Most important in its consequences, however, was the fact that nine months after the death of Richard's father the widow married Ludwig Geyer, a well-known actor,

which brought the boy into direct and constant contact with the theater, to his great advantage. Oddly enough, Geyer was, like his stepson, a man of varied gifts. He was not only an actor, but a playwright, a singer, and a portrait-painter of considerable note. The next important biographic fact to emphasize is that Richard Wagner as a boy manifested a talent for poetry before he did for music. Nothing could be more significant, in view of the attitude he subsequently took when he declared that his predecessors had erred in making music the chief thing in an opera instead of recognizing that "the play's the thing" and the music only a means of heightening its effect on the emotions. His poetic talent enabled him from the beginning to write his own librettos and thus to secure a more thorough fusion of words and music than any dramatic composer before or after him.

When his musical talent did begin to develop, it disposed itself at first in all sorts of extravaganzas, such as an overture in which the drum-player had to beat his instrument fortissimo every fourth bar throughout the composition—to the amazement of the audience. At the age of 19, however, he had already sufficiently recovered from this aberration of taste to write his symphony in C minor. Though not an original work, for its ideas are weak and it betrays the influence of Mozart and Beethoven, this symphony is of importance, because it shows that even at that early age he had mastered the cyclical form—a fact which alone ought to have deterred his enemies in later years from making the ludicrous assertion that the reason why he wrote only operas, and wrote them in a peculiar new style, was because he was unable to write symphonies in the style of the great masters!

He did not wish to write symphonies and sonatas. Though Beethoven was his chief idol, he was influenced more deeply by Weber. All his instincts and impulses led him to the opera-house. Never was there a more thorough master of musical form than Wagner. What led him to write operas instead of symphonies was simply the fact that, as I have said elsewhere, "he needed a poetic or pictorial idea to evoke a deeply-original idea from his creative imagination." Therefore, as soon as he had completed his symphony, he began to write operas, librettos and operas—"The Wedding," "The Fairies," "The Novice of Palermo," "The Happy Bear Family," etc. The first named and the last were never completed; "The Novice of Palermo" ("Das Liebesverbot") has never been performed; and "The Fairies," too, was not produced until June 29,

1885—fifty-five years after its completion, and five years after Wagner's death—at Munich, where it has since brought \$80,000 into the box-office.

### EARLY MANHOOD.

Even if these early operas had proved successful, they would not have kept Wagner afloat; for the composers in those days received but a small share of the profits. He was therefore obliged to support himself by practical work, first, as chorus-master in Würzburg, then as conductor at the small opera-houses in Magdeburg, Königsberg, the Russian Riga. At Magdeburg the penniless composer, aged only 23, committed the folly of marrying the penniless, but pretty, actress Minna Planer, and began his life-long habit of living beyond his means.

At Riga he wrote two acts of his first important opera—"Rienzi," but his experiences had convinced him that there was no opportunity to produce such an ambitious work at a provincial theater, and he longed more and more for a chance to visit Paris, where Meyerbeer was in his glory, and where he hoped to enjoy a similar success. He managed to get together money enough to take him there, but not enough to pay his creditors; so, leaving that pleasant task to a more convenient time, he escaped beyond the Russian boundary—which was at that time very carefully guarded by pickets placed only a thousand yards apart—with the aid of a friend; and, having met his wife (who had escaped in the guise of a lumberman's wife) at Pillau, he embarked with her for England. Their dog, of course, was not left behind, for Wagner was all his life a great lover of animals; and when this dog subsequently was lost for two days in London, it almost broke his master's heart.

To-day a trip from Pillau (in Northern Prussia) to England would take perhaps twenty-four hours by rail. The sailing vessel in which our party embarked required twenty-four days, and was tossed by three storms, during which the dog as well as his master and mistress suffered severely from seasickness. But the stormy experiences and the sight of the Norwegian fjords were useful to Wagner in supplying him with local color for his "Flying Dutchman."

### PARIS.

After a brief sojourn in London the trio went to Paris, where they remained two years and a half—till April, 1842. Here he wrote his "Flying Dutchman" and finished "Rienzi." He knew that these operas were quite as good as those of Meyerbeer, which at that time were so popular and profitable; but no one else knew it, and all his efforts to get his works performed failed. By writing articles for musical periodicals and strange operatic melodies for the piano and other instruments, including even the vulgar concert, he earned a few francs every now and then, but

not enough to keep the wolf from the door. At one time he was so desperate that he applied for a position as chorus-singer in a small Boulevard theater. But the chorus-master did not consider his voice good enough and declined his services! Sometimes members of the Germany colony in Paris helped him. His wife pawned what little jewelry she had, and once it is said to have even been obliged to beg in the street or go hungry with her husband.

These years of suffering were a serious matter to Wagner—and to the world. They laid the foundation for the dyspeptic disorders which in later years often prevented him from working more than an hour or two a day, and thus kept him from composing as many operas as he might have otherwise written.

A most agreeable change came when, on October 20, 1842, his "Rienzi" was brought out at Dresden. Wagner had left Paris to superintend the final rehearsals, and the opera proved such a brilliant success that he became the hero of the hour. He was appointed royal conductor, and everybody was eager to hear his other operas, the "Flying Dutchman." But now came the reaction. "Rienzi" had pleased the audience because it was written in the spectacular Meyerbeer style, which was then the fashion. In the "Flying Dutchman," on the other hand, Wagner discarded most of the old operatic time and wrote a poetic music-drama in a style so new that the audiences were puzzled and displeased. After a few performances, consequently, this opera disappeared, and ten years elapsed before another opera-house took it up.

After such a rebuff most men, in Wagner's place, would have taken the hint and returned to the style of "Rienzi," which would have insured him wealth and immediate honor. But Wagner was not that kind of a time-server. His next opera, "Tannhäuser," was even less like the old-fashioned opera than the "Dutchman" had been, and the indifference of the public as well as the bitter hostility of professional musicians showed him that his efforts to create a new music-drama were neither appreciated nor understood. With the courage of despair and the hopefulness of a reforming genius he persevered, however, and wrote the still more Wagnerian "Lohengrin." But when he found that he could not even get this opera accepted for performance, and that all his efforts to create the opera at Dresden were meeting at, he became indignant and desperate and joined the revolutionary movement of the year 1849.

### EXILE.

He did not carry a rifle or fight on the barricades; nor did he set fire to the Prince's palace, as his enemies accused him of doing; but he did accompany Roskel when he ordered bombs, and he encouraged rural volunteers to join the insurrectionists. This was enough to insure his being condemned to death for high treason. There was a warrant out for his arrest, and had he been caught the least that could have happened to him would have been his imprisonment for a number of years; in which case the world, in all probability, would have never seen his best operas (that remained to be written); for he was not strong enough to survive a long term of imprisonment. Narrowly, indeed, was he escaped. Had he accepted the invitation of two of the leaders of the revolution to join them in their flight, he would have been caught in the same wagon with them. Luckily he preferred to go alone, in a peasant's wagon, and managed to get to Weimar, where Liszt took care of him until they heard that the police were on his tracks, whereupon he secured another man's pass and fled to Switzerland, but at what cost! He was an outcast, an exile from Germany, and remained so for nearly twelve years, all his efforts to secure a pardon being in vain. The worst thing about this exile was that during the time of it he did not write a single opera. He might have written two or three in Switzerland, but what instruments were there for him to write? The good operas he had already written were either ignored or so minutely performed that he concluded that the most important thing for him to do was to write

essays elucidating his purposes and justifying his operatic innovations. But hardly any notice was taken of these theoretical treatises, and as they were, of course, not profitable, he might have starved in the meantime but for the generous aid of Liszt and a few other friends.

Germany was the only country where he could have promoted his cause by personal effort; but Germany was closed to him. How hopeless other countries were shown by his experiences in London and Paris. In 1855 he accepted an invitation to conduct the Philharmonic concerts in London. He remained four months and received \$10,000—that is, less than some singers now get for four hours in one of his operas, while the critics abused him violently because he refused to conduct in the manner of their idol Mendelssohn. (Remember that Wagner had, at the time, already composed not only the "Dutchman," "Tannhäuser," and "Lohengrin," but "Rienzi," and the greater part of the "Walküre.") In Paris, six years later, "Tannhäuser" was brought out by special order of Napoleon. But to punish Wagner for his refusal to introduce a ballet in the second act, the members of the Jockey Club created so much disturbance that Wagner himself withdrew the opera after the third performance; though the "free advertising" it had

but in vain, for Wagner was at Stuttgart, where he had completed arrangements with Weisheimer for a three-months' disappearance in the Russian Mountains, to get away from his creditors, and to finish the "Meistersinger" score. The carriage had already been ordered, and had the king's messenger arrived a day later he would not have found the composer. When Wagner heard that the young king adored his music and his writings, and was eager to have him come to Munich, where, relieved of all pecuniary embarrassment, he might give up his time to composing and producing his operas, he broke down and sobbed like a child.

Yet his troubles were by no means over. The king was an enthusiast and meant well; but he was young and weak and had not the courage to face Wagner's numerous enemies.

The situation was too complicated to be explained in this brief sketch, and I refer the interested reader to the New York Nation, of October 11th, for a review of the fourth volume of Hans von Bülow's letters, in which it is elucidated. What these letters especially prove is the necessity of Bayreuth. So great was the power of ignorance and prejudice, that even with the king's aid Wagner could not get his model opera-house built in Munich and his "Nibelung" opera performed there in accordance with his intentions. The king himself, therefore, helped him to build the Wagner Theater at Bayreuth, a large part of the funds being contributed by the Wagner Societies which were formed all over Europe and America.

In the summer of 1876 the first Bayreuth festival was held, and the complete "Nibelung Tetralogy" had its first performance—a performance which I was so lucky as to witness. Artistically it was a success, but financially a failure, and no wonder when you consider that a new theater and new scenery for four operas had to be paid for, while, on the other hand, the attendance was kept down by the hostility of the German newspapers and the necessarily high price of tickets—\$75 for the four afternoons. Fresh debts were the result and Wagner, disappointed once more, was obliged to give up his plan of having a Bayreuth festival every year or so. In the summer of 1880 another one was held, at which his last work, "Parsifal," was performed. The exertion of producing it was too much for a man of his age (he was in his sixty-sixth year); and he died in Venice, on February 13th. For the pathetic details of his last days and the funeral I must refer to my biography, as my space is exhausted. Wagner was honored in the last years of his life; yes, but he was forty-four years old, and had written all but three of his operas, before a single one of them was performed at Vienna, Munich, or Stuttgart; and he was fifty-six and over before Italy, France, and England paid attention even to his early operas. He paid dearly for his genius. But his heirs are millionaires.

WAGNER made his terms as natural as possible. He made them the natural result of the earlier of his later music dramas that the design was lost in mere realism. Afterward he seems to have perceived that the conjunction of music and drama is in itself so essentially unnatural or unrealistic that to throw away all strength of music by limiting it to the expression of a mere vulgarism, to get off the nose to spite the face. Whether he actually admitted this to himself I can not find in any of his writings, but the fact remains that in these three dramas we have concerted music and converted theater to each art quite in the old style and a vulgarism, to get off the nose to spite the face. The only thing new in the modern music, with its modern intervals and modern harmony.

For all his theories, he was determined to make music the head partner in his syndicate of the arts. The consequence is that his music-dramas differ from their flatter moments, when the dramatic situation is prolonged simply for the sake of the musical expression of part of the drama which has yet to be played or has already been played. The result is fine musical architecture, if you can only forget the stretching out of the drama almost to snapping point.—*Francis Record.*



HOUSE IN WHICH WAGNER WAS BORN.

thus received would have insured for it a great financial success.

Amid all these reverses and disasters he wrote his "Nibelung Tetralogy," as well as "Tristan and Isolde" and "Die Meistersinger," partly in Italy, but, for the most part, in Switzerland, the bracing air of which benefited his health and increased the heat of his genius toward grandeur. He gradually gave up all hope that he would live to see these works performed; yet he went on writing them without the slightest concession to popular taste, believing that their time would come; in which belief Liszt, who knew and admired the MS. scores, encouraged him. In the meantime—some unavoidable, some unnecessary—acute debts—some unavoidable, some unnecessary—came to such a degree that he repeatedly had to hide from his creditors, and more critical junctures, a miracle came to his rescue. The revolutionary exile, who had conspired to overthrow a king, was saved by a king!

### A ROYAL PATRON.

Ludwig II, of Bavaria, had, as a youth, read Wagner's appeal to the German sovereigns for help for his art. Hardly had he ascended the throne when he sent out an adjutant to find Wagner and bring him to Munich. This was easier said than done. The adjutant searched for him in Vienna and in Switzerland.



## The Present State of the Wagner Question.

BY  
W. S. B. MATHEWS.

THE articles in other parts of this issue of THE ETUDE present the characteristics of Wagner's genius from a variety of standpoints, personal and otherwise. In all of them we have a reflection of the intense personality of the master and the incisive character of his innovations in music, which, together with the opposition they aroused, have kept the whole last half-century busy upon this question, almost to the exclusion of the proper study of many great composers who have come forward meanwhile. It is now a quarter of a century, nearly, since the last Wagner work was brought out at Bayreuth. The vigorous personality of the master has vanished from the living about the same length of time.

His heirs and successors at Bayreuth have failed to add anything to the impression he made, or even to maintain it in its artistic purity. It is possible, therefore, after this lapse, to take up the question in its actual aspects, without fear of antagonizing personalities. To begin, let us say unmistakably, once for all, that there is now no one place upon the earth where alone men ought to worship at Wagner's shrine. Bayreuth, the Jerusalem of the early Wagnerite, has fallen below the standard of Wagnerian production in all the leading German opera-houses, particularly below the standard of Berlin, Munich, and Vienna; possibly even below that of Leipzig, which, like one of old, born out of due time, has nevertheless advanced to an honored position in the Wagnerian procession.

The only element of great Wagnerian production which they have at Bayreuth and do not have elsewhere is a large and well-worn halo, most flaunted in the eyes of the artistic world, but a halo year by year growing threadbare and stale. That, the Wagnerian theater, and the aggressive widow—these are the elements of authority in which Bayreuth still stands high. But of actual interpretation of Wagner's works—as to conception, artistic carrying out, finish, and thoroughness of *ensemble*—Bayreuth is by no means any longer a worthy Jerusalem for the tribes to seek in their yearly pilgrimage.

From certain points of view there is no longer a Wagnerian "question," in the sense that there was always such a question, and sometimes several of them, anywhere between 1843 and 1878. The following points have been conceded by all intelligent musicians:

1. Wagner's music has vast power over the feeling and imagination of those who hear it understandingly—or hear it at all. In this respect he was one of the strongest writers known in musical art.

2. Structurally considered, Wagner's music begins where Robert Schumann left off, with an intense leaning to the thematic in construction; so that whole passages are developed out of a single theme,—just as in

Schumann,—yet without actual monotony, and without in any way losing hold upon the emotions of the hearer.

3. Wagner originated (or reconstructed) an *arioso* style of melody,—his end *es* "speech-singing,"—which, while following the text with fair fidelity, nevertheless still retains much of the charm of melody, in the former use of the term.

4. This music is so effective as music that when played by the orchestra in concert, or when well played upon the piano, long selections of any Wagnerian opera form some of the most impressive concert-numbers of the existing repertory. So far in Wagner's favor.



FESTSPIELTHEATER AT BAYREUTH.

5. Add to the foregoing his unexampled richness of orchestral coloring, and his wonderful mastery in using tone-color as a means of awakening emotion; also his use of divided parts, and very full chords, giving an organ-like fullness and closeness of texture to his orchestration, unknown before his time and never surpassed since.

6. Harmonically considered, Wagner did not originate new chords. Bach was as great a harmonist as Wagner, and Bach used nearly or quite all the extremely-altered chords, which at first made such trouble to the anti-Wagnerians. What Wagner did do was to employ these altered chords in novel ways, in which his constant flowing of voices, and his dramatic instinct enabled him to give every chord a setting in which its full dramatic and emotional significance was brought to the consciousness of the listener.

7. Wagner's philosophy, which runs through his librettos, was mainly rubbish, the superficial profundity of a half-educated genius. All his theologic polemic, his "guileless fool," etc., are figments of a brain given over to mystic reverie in provinces over which his intellect had not, as yet, acquired mastery.

8. Wagner's librettos are mainly rubbish, grandiose as they seem, and highly picturesque as some of their episodes are. His standing as poet rests upon assumption; were his work to be tried by the standards ap-

plicable to that of other poets it would fall to the ground with little delay. What does this mean does the reader ask? It means that poetry is an inner interpretation of life; a representation of life, prophecy of destiny, and the like. Wagner's work is merely a gigantic fairy-story, if the fairies will pardon my shunting into their company such unpoetical creations as the Siegfried dragon, the giants, Fasolt and Father, Mime, and the rest.

9. The Wagnerian operas contain longer stretches of tiresome "talks-talks," explaining nothing and having no dramatic reason for being, than any other operas ever produced. A great deal of the music which goes on during these stretches is likewise as tiresome as the poetry; so that it has even become a question with good Wagner-lovers whether his fame would not be promoted by ceasing to give his operas upon the stage, and giving only the good parts of the music in concert.

10. Moreover, the Wagnerian orchestration is so full and so rich, that very few human voices can make themselves heard over it or through it in the impassioned passages; and in consequence of this fact the Wagnerian opera remains as detrimental to the art of singing as it was found by those who first attempted it. In fact, between Wagner and singing, as vocalists understand the term, there is a contradiction of terms. Any singer who makes herself or himself heard in the impassioned passages owes the fact to unusually strong lungs or to the consideration of the orchestral conductor, and the latter favors the vocalist at the expense of the best effect of the music.

For this reason good Wagnerian singing is rarely heard; it is appreciated during the first years when an experienced vocalist turns to Wagnerian roles. Very soon the voice gives away and there we are again. Witness the entire list of great Wagnerian singers, not one of whom has lasted half the usual duration of a first-class voice in opera. The effect of this deep and rich strain of orchestration has been compared to that of a mighty river of sound, upon the farther banks of which stand a few lousy individuals who shout across to us the meaning of the particular "trouble" just then maturing in the surging orchestration. This, of course, is an exaggeration, but it has foundation.

11. We sum up, then, that in his life Wagner made certain innovations in the manner of writing dramatic music, which innovations have subsequently proved to be true to the inner ideal of music and valuable contributions to the progress of art. He has created remarkable fancy works of the operatic kind; and these works, after being strenuously denied, have at last passed into the whole world of opera-houses, where they hold the most commanding positions and dwarf the standard Italian repertory into mere melodious superficialities. But that in spite of having made these improvements and having created such astonishing percentages of rubbish that these themselves are destined to wear out their popularity, and at a period not very remote take their place in the concert-room as instrumental music only.

12. When the air shall have cleared, it will probably be found that Wagner's influence upon the total progress of art will consist mainly in his influence upon musical construction, taking the term to cover the entire art of musical expression, as illustrated in his

melody, his harmony, his metrical structure, his form, his orchestration, and his art of building an *ensemble*. In all these points he was a very great master, and his genius will not die for centuries yet to come. But his shallow philosophy and the platitudinous expletives into which it led him will finally yield to the benighted blue pencil of the censor; and later on, after cuts have prolonged his life upon the stage to the full resources of benevolent surgery, his librettos

will vanish forever, and his music enjoy an honorable and peaceful old age in the concert-room. And, such is the rate of the progress of art, he will most likely be surpassed in sonority, in richness, in the prevalence of dissonance, and in all his most noted peculiarities before his works cease to be played, and in spite of this, like Mozart, Beethoven, and Schumann, he will still remain a great master long to be honored.

## WAGNERIANA.

RICHARD WAGNER was one of the few exceptions among the world's great composers in having shown so juvenile musical precocity, though as a child he strummed a little on the piano by ear. Between his ninth and fifteenth years he had some desultory instruction on the piano, but he was not what might be called a good pupil—indeed, he was the despair of his teachers and never even learned to play a scale correctly. In after-life his poor piano-playing was a source of merriment to himself and his friends. When rallied upon the poor showing he made as a pianist, he used to say: "But I play a great deal better than Berlioz." The point being that Berlioz could not play at all. Once, while playing over a score from "Götterdämmerung" for a friend he noticed him looking at his hands, whereupon he said quizzically, "Oh, I don't play the piano the way other pianists do. They put the thumb under the fingers; you see I put my thumb over the fingers."

Nevertheless he used the piano a great deal in composing; not that he depended upon it for originating ideas, but after he had invented his themes he worked them out at the piano in various combinations. When he was fifteen he was strongly influenced by the plays of Shakespeare and the music of Beethoven. By the time he was seventeen he was thoroughly familiar with Beethoven's score, and his admiration for this great master determined him to become a musician.

As a lad he was full of energy and spirit, first in boyish sports, fond of practical jokes. Quick in movement, gesture, and speech; he was vivacious and mercurial to the end of his life. His friend Praeger relates that on a visit to Wagner, who was then in his fifty-ninth year, while they were talking of old times together, he suddenly stood on his head on the sofa. His wife came into the room at that moment and was dismayed at the strange scene which met her eyes. When he had recovered his equilibrium he explained that it was only to show Praeger that though he was nearly sixty he could still surpass him in bodily activity.

His fondness for practical jokes once stood him in good stead in confounding hostile criticism. During his engagement in London as conductor of the Philharmonic Society he was severely criticised for conducting without the score,—a thing then almost unheard of. When, at the rehearsal for his last concert, he conducted the "Eroica" symphony from memory he was overwhelmed with protestations against treating Beethoven's music so cavalierly, and he finally consented to use a score at the concert the next day. It went off with great *clat*; at its close the critics gathered round the conductor's desk and overwhelmed Wagner with congratulations. They one and all found a vast improvement in the symphony over the rehearsal of the day before, due to his having had the score before him, when some one happened to open the score on the desk and to his astonishment found that it was that of "The Barber of Seville," and a piano score at that!

In appearance Wagner was slight and under middle height, but his head was large and his forehead enormous. It can well be imagined that these peculiarities were not lost sight of by the caricaturists, who found in the music of the future an apt subject for

their pencils, and that they minimized the small and exaggerated the great after the manner of their kind. Under their hands Wagner was generally depicted as an undersized man with the body of a child and the head of a giant, which, after all, was not atypical of the man.

Naturally many of these caricatures had to do with his supposed fondness for great power, discordant harmonic effects, etc. One represents him standing on the edge of an enormous ear into which he is pounding a greater note by means of a mallet. Another shows him entering heaven with a disdainful curl of the lip



CARICATURE OF WAGNER.

and a patronizing wave of the hand to the plump cherubs who are welcoming him with their harps.

A mother listening to her daughter practicing remarks: "My child, you are playing discords!" "Mamma, this is 'Tannhäuser.'"

"Ah, that is different!"

In another old Emperor William is seen investing Wagner with a decoration and expressing regret that he had not been in the French campaign: "the war would have been a less bloody one, for you would have put the French to flight." Rosini, it is said, was found one day at the piano with the score of "Tannhäuser" upside down before him. "Yes," he said, "I know it is upside down; but it didn't sound right the other way."

Wagner was devotedly attached to animals, and was never without a dog as companion. One or two of his pets have become historic; for example, the big Newfoundland, "Robber," who accompanied him in his first visit to Paris and who figures in Wagner's autobiographical story, "A Foreign Musician in Paris."

Another dog, "Pepe," Wagner declared, assisted him in composing "Tannhäuser." His place was constantly at the risk of repetition, but without any risk of wasting space upon that which is without profit, let me quote:

When he was asked how he could execute so vast a labor as translating the Holy Bible into that corner-stone of German culture, the venerable Bible, while occupied in so many other arduous labors, he said: "Nichts dera wie! 'No day without a line.'—something done every day."

It was an ardent antivenerealist, and took great interest in the formation of societies for the prevention of cruelty to animals.

The large ideas which conditioned his art he carried out in daily life. The poverty of his early career exercised no chastening effect on his expenditures when he had means at his disposal. His tastes were luxurious and he was always in want of money, no matter what his income was. One peculiarity was his fondness for rich and delicate fabrics,—silk, satin, and velvet,—not only for personal attire, but for his surroundings.

In his travels he even carried hangings with him to decorate his apartments; the room in which he died in Venice was entirely hung with satin,—pink, blue, and Nile green. He was almost constantly in debt for clothes, of this description; thus it not surprising in view of the fact that in one year his expense for satin and lace garments was \$15,000!

It must be said, however, that his skin was unusually tender and sensitive; the touch of anything rough was actually painful to him. He was also subject to frequent attacks of erysipelas, which greatly increased his natural susceptibility to touch. He fully realized his lack of economy. In answer to an offer of 60,000 francs to go to America for six months and conduct concerts of his own compositions, he said with a smile: "I am much better fitted to spend 60,000 francs in six months than to earn it."

With all his follies Wagner never faltered in his devotion to an ideal which, during the greater part of his artistic life, there seemed but little hope of his ever attaining. He had every outward incentive to lower his standard. His first grand opera, "Rienzi," was written in accordance with the taste of the day, all that he had to do to win popular favor, and with it fame and fortune, was to continue that style. The growing artist, however, felt that true dramatic art meant something higher and better. He adopted severer theories and followed them to their logical conclusion and thus estranged the public.

The opera of "Lohengrin" proved to be the dawn of his celebrity. During ten years of his exile in Switzerland it was gradually brought out on almost every stage in Germany, while the composer did not hear it himself for many years after its first performance at Weimar under the direction of Liszt. "You will see," he said ruefully to his friends, "that I shall soon be the only German who has not heard 'Lohengrin'!"

With all his follies Wagner never faltered in his devotion to an ideal which, during the greater part of his artistic life, there seemed but little hope of his ever attaining. He had every outward incentive to lower his standard. His first grand opera, "Rienzi," was written in accordance with the taste of the day, all that he had to do to win popular favor, and with it fame and fortune, was to continue that style. The growing artist, however, felt that true dramatic art meant something higher and better. He adopted severer theories and followed them to their logical conclusion and thus estranged the public.

The opera of "Lohengrin" proved to be the dawn of his celebrity. During ten years of his exile in Switzerland it was gradually brought out on almost every stage in Germany, while the composer did not hear it himself for many years after its first performance at Weimar under the direction of Liszt. "You will see," he said ruefully to his friends, "that I shall soon be the only German who has not heard 'Lohengrin'!"

With all his follies Wagner never faltered in his devotion to an ideal which, during the greater part of his artistic life, there seemed but little hope of his ever attaining. He had every outward incentive to lower his standard. His first grand opera, "Rienzi," was written in accordance with the taste of the day, all that he had to do to win popular favor, and with it fame and fortune, was to continue that style. The growing artist, however, felt that true dramatic art meant something higher and better. He adopted severer theories and followed them to their logical conclusion and thus estranged the public.

The opera of "Lohengrin" proved to be the dawn of his celebrity. During ten years of his exile in Switzerland it was gradually brought out on almost every stage in Germany, while the composer did not hear it himself for many years after its first performance at Weimar under the direction of Liszt. "You will see," he said ruefully to his friends, "that I shall soon be the only German who has not heard 'Lohengrin'!"

## MEMORY AMONG THE BLIND.

BY J. A. VAN CLEVE.

AT this point I may be allowed to say that the experiences of blind students are peculiarly interesting. They are obliged, by the limitation under which they work, to depend upon the memory, and it consequently gains great power. There is a vast deal of comical exaggeration in this matter, as in nearly everything in the world which appeals to the emotion of wonder. The chief thing with the most successful memorizers among the blind is not so much facts of speed like the growth of a mushroom, or the ill-fated guard of Jemsh, as the solidity and consequent permanence of attainment made. Just add a little, a very little, every day, and you will be amazed to what a mountain it will come. I am never asked to speak upon this topic without thinking of Dr. Luther's famous *dictum*, so, "Nulla dies sine linea." "No day without a line."—something done every day.





## How to Meet the New in Art.

By CONSTANTIN VON STERNBERG.

DID it ever strike you, when you heard people speak of a person unknown to yourself as being "conservative," that you at once imagined that person to be of middle age, or past it? Why do we not imagine the unknown conservative to be young? Because youth has certain privileges, like enthusiasm, generosity of sympathy, trustfulness, the energy to face difficulties, the hope in the new, all of which must be, to some degree, outlived before a person can possibly prefer things as they are, and oppose the new on principle. A young man who is conservative is a hypocrite, either by disposition or by force of circumstance; or he has the disposition of a clam, or he is so narrowly-minded as to view the world solely from the egoistic standpoint of his personal and material gain.

I am not blind to the charm of what is called "settled circumstances." Ah, life grows smooth and easy under them; the days, weeks, and years pass pleasantly; care and worry grow to be almost strangers, and from the comfortable retreat of self-satisfied repose and abandoned doings the whirling world looks like a noisy, bustling, hustling, but safely-distant fair-ground. If, however, settled circumstances are accompanied by settled, or "sett," ideas—which is sometimes the case—then calmness turns into torpidity, rest into dullness, and repose into stagnation, which is a symptom of decay.

Ah, we wish to remain young, and rightly so. That vain and shallow people resort to paint, powder, and enamels in this desire does not make the desire itself ridiculous, but only their low conception of youth, which stops at and stoops to the merely physical aspect of it. The desire to remain young is legitimate; it is one of those blessed wishes which carry their fulfillment in themselves, and I hope this beautiful wish is common to all of us. But we must realize the sternness of Nature! It cannot be cheated! However skillfully the lotions, potions, paints, and powders be compounded; however adroit and well contrived be the soporifics by which we turn our sins into necessities, expediences, mere follies, or innocent diversions—*Bona Logos* is inexorably just! He insists upon payment with large interest for every debt our self-indulgence may have incurred, but he metes out a high reward for every virtue we have made our own. Thus, if we aspire to the prize of life-long spiritual youth—and this is never totally separate from a partial physical reflex—we have to renounce certain privileges of old age, while still heeding and discharging its obligations.

This may be done, or it may not be done; it is left to our own sweet will and pleasure, I believe. If it is done, our environment will be happy while we live, and will regard our final demise as a much lamented and regretted, but purely physical, incident. If it is not done, our environment deserves no reproach for regarding our death as the means of removing a traditionally-revered obstacle in the path of spiritual progress.

Let me illustrate this by my own three masters.

## MOSECHES.

When I met Moscheles, he had lived about sixty-five years. Yet he was so old at that age that he regarded Beethoven as the absolute, irrevocable, and final end of all music. To his mind Beethoven himself had proved it, because the works of his last period, which we regard as the prophetic one, were senile and confused,—so Moscheles said. Of Schumann he thought that he was "not without talent," but people who are technically master his "things" may as well play something better. Chopin was, in his opinion, "gone daft," talented beyond a doubt, but completely crazy! Moscheles was a dear old man in many respects, a lovable old man, but distinctly an old man.

## KULLAK.

My next master was Theodor Kullak; he had the strange peculiarity of getting old every year about the end of March, when the season's work began to tell on him. Then it was Bach, Bach, Bach, and some Mozart, at times even Hummel that we had to play. But when we returned from vacation and most of us brought some new work by a new or little-known composer, along, to obtain Kullak's well-weighed and just opinion,—why, we found that he knew them all, mostly by memory, and that he knew and recommended some other work by the same man, which we had never heard of. He was always years and years ahead of all of us. One sad day, when Moszkowski told me of Kullak's sudden death, my first words, after the violence of the unexpected shock had subsided, were: "and so young!" And it was not until we found it in the cyclopedia that we realized his age to have been—after all—sixty-four! Ah, what an enthusiast he was for the new in art, as well as for the old masters! And how closely this enthusiasm has brought us together, the master and his worshippers,—I say: his worshippers—how we loved him, and how we to this day instinctively regulate our musical doings by the thought: What would Master Kullak say? He is not dead, he is merely absent.

## LISZT.

Coming to Liszt, I met the youngest person I ever saw. He was so young that old people did not even interest him, lest their age, like his own, was a mere concomitant, a physical incident, say, like a shorter limb, or differently-colored eyes. He was conversant with the oldest of the old, with the newest of the new, in music, in books, in the achievements of science, in all art. He had the widest circle of interest of any man, I believe, in all history. He spent his cigars among his poorer students with the light-hearted generosity of a fellow-student. He was the brightest and wisest among us, the noblest, the loftiest, the most lovable, sympathetic, co-rejoicing, or suffering friend one could yearn for; he was deeply interested in our little affairs *de cœur*, in our student-pranks,—ah, he was young despite his nearly seventy years, and he remained young to his death.

Now, what kept the latter two masters so young, while the first one grew so old? It was their willingness to renounce that tacitly-admitted privilege of old age to *prescribe to youth* how things should be done, instead of merely advising. They both realized the fact that each time has its own spirit; that to share this spirit means to live in that time; and that to retire from it, or oppose it, means death, spiritually first, and literally soon after. They chose the former.

## OPPOSITION TO WAGNER.

When Wagner's art began to claim attention, it encountered a perfect cyclone of opposition, a cyclone which did not stop at the art-works, but threatened the master's person as well. His works were not decimated by a tacit denial of approval, as was and still is the customary mode of public refusal or discouragement, and as we can see it practiced every season on a considerable number of operas, plays, concertists, etc. No; Wagner's works were vilified, abused, scoffed at in most reprehensible terms; the opponents wished Wagner to be sent to a lunatic asylum, to jail, to the penitentiary, and what-not!

But who were the enemies? They were men whom the French would call "*arrivés*," which means that in one way or another they were safely landed in sinecures, offices, reputations, settled circumstances, *place et idées*. They rummaged what they had learned in forty years before and had never understood that a thing need not be bad, just because it is different from precedent. There were, of course, also those who merely joined the chorus of invectives because circumstance had made them dependent upon the good of the leaders of the chorus, and not to join it might—I cannot say: should—have caused the losing of their jobs.

It never occurred to Wagner's enemies that an idea cannot be killed, except by its own progeny, and then

only if the original idea is imperfectly formulated, which, however was not Wagner's case; for he embodied his views and principles in works of such stupendous artistic power, of such philosophical weight, and of such masterly workmanship as to entitle them to a place of honor among the world's most exquisite and enduring spiritual enrichments. His enemies, however, had moved so long in the ruts of conventional traditions that they could not free their minds of pre-conceived requirements, suppositions, and expectations; however unjust and unwarranted they were; and this is an unequivocal symptom of old age, mentally speaking.

## WAGNERITES.

Young Germany, however, and the thousands of young foreigners—like myself—who studied in Germany, they embraced Wagner's art with such fervor as to quickly break down the board fence of prejudice, erected and, of course, defended by the old fogies. Ah, it was a great fight! A fight that meant expulsion from a safe position, or from the Royal Institute, with its consequent struggles and misery, to many; a fight which called into action the best that was in a man; a fight for an ideal, then which there is no nobler cause; it was a fight for the rights of the living generation against the, surely not intended, tyranny of the dead! And while the decrepit enemies may have seen nothing but disgrace in their defeat, the younger side of the participants have learned a lasting lesson from their victory. I have remained in more or less close touch with the "crazy fanatics,"—as the old fogies used to call us,—and therefore I speak knowingly when I say that we all learned a great lesson in this fight; a lesson which bore the fruit that, in spite of our enthusiastic love and admiration for Wagner, we did not regard him "as the absolute, irrevocable, and final end of all music"—as Moscheles regarded Beethoven—but that we kept our minds and hearts just as widely open for Brahms, Tschalkowski, Cesar Frank, Richard Strauss, and for the rising generation, among whom I noticed quite a number of "whelps" that had fair to convince us some day that they were "like-wahls."

Truth is but one, but its expressions are many. The more of these expressions you grasp, the nearer you come to Truth. If you wish to avoid the gravest of all mistakes in this matter, the one most pregnant with disastrous results, you must not judge a new thought from the standpoint of your own material interest; rather try to reconcile your material interest with the new thought, for this will keep you young! In facing a new art-work do not expect it to tell you the story which you know already, or which you believe to surmise, or which you should like to hear; but try to get *en rapport* with the artist, to understand what he wishes to convey to you. It will be better than what you expected, in most cases. If he tells his story well, he is a master! But if you think that he did not—the fault may not be his. It may be that his new way of telling it bewildered you, and that you may need a repetition or two before you understand it. Remember that the best things of life never find themselves at you, but that you must woo and win them.

And now—God speed your way into Wagner's art! Just keep in mind that this master's name is Wagner, not Beethoven! Do not express your opinion before having reflected that the world, your whole contemporary world, has judged. This need not intimidate your judgment any more than it did Wagner's own; but it must govern your mode of forming an opinion, as it did his, and that of all truthful and sincere people. How I envy you, those who face Wagner's works of the first time! To be sure, they have not paled on me; but the thrill of delicious rapture which the first touch imparts is something which, in all substantial things, must give way to a more earnest and penetrating appreciation. Still—I envy you, I covet this delirium! Whenever I hear one of his works after a pause of a few seasons, I experience a pretty fair echo of this condition, and hence I know that this thrill of joy, of intoxicating exuberance—or as I said: this delirium of rapture—is well worth the envy of an appreciator.

WAGNER FANTASIE  
ON POPULAR MELODIES FROM HIS OPERAS.

Moderato religioso. (Tannhäuser.)

arr. by H. ENGELMANN.

## (Flying Dutchman.)

*p*

(Lohengrin.) *Tempo di Marcia.*

*dim.* *p*

*mf* *pp* *mf* *p*

*Lento grave. (Rienzi.)*

*mf*

*cresc.* *rit.*

*Allegro. (Meistersinger.)*

*p*

4. Moderato. (Prize Song.)

Maestoso. (Wotan-Motif. Walküre.)

Tempo di Marcia. (Rienzi.)

FINALE.

Nº 3304

Vienna Waltz.

Valse Viennoise.

Tempo di Valse.

LUDWIG SCHYTTÉ, Op. 121, No. 1.

International Copyright.  
Copyright, 1900, by Theo. Presser & Co.

Musical score for page 6, measures 1-12. The score is in 2/4 time with a key signature of two flats. It features a piano accompaniment with chords and a melody with various ornaments and fingerings. Dynamics include *p*, *scherz.*, *cres.*, and *a tempo*. A "For Fine only" section is marked at the end.

Musical score for page 7, measures 1-12. The score continues from page 6, featuring a piano accompaniment and a melody with first and second endings. Dynamics include *cres.*, *rit.*, *a tempo*, and *D.S.* (Da Capo).

Nº 3327 "O THOU SUBLIME,  
SWEET EVENING STAR!"

(FROM TANNHÄUSER.)

R. WAGNER.

arr. by Preston Ware Orem.

Moderato cantabile. **SECONDO.**

Handwritten musical score for the second part of the piece. It consists of five systems of piano accompaniment. The first system is in bass clef with a key signature of one sharp (F#) and a time signature of 6/8. It begins with a piano (*p*) dynamic and includes a *dim.* (diminuendo) marking. The second system includes a *mf* (mezzo-forte) dynamic and a *con espress.* (con espressione) marking. The third system includes a *cresc.* (crescendo) marking. The fourth system includes a *p* dynamic. The fifth system includes a *p* dynamic. The score is written for piano with a focus on melodic lines in the right hand and harmonic support in the left hand.

Nº 3327 "O THOU SUBLIME,  
SWEET EVENING STAR!"

(FROM TANNHÄUSER.)

R. WAGNER.

arr. by Preston Ware Orem

Moderato cantabile. **PRIMO.**

Handwritten musical score for the first part of the piece. It consists of five systems of piano accompaniment. The first system is in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It begins with a piano (*p*) dynamic and includes a *dim.* (diminuendo) marking. The second system includes a *f* (forte) dynamic and a *p* dynamic. The third system includes a *cresc.* (crescendo) marking. The fourth system includes a *p* dynamic. The fifth system includes a *p* dynamic. The score is written for piano with a focus on melodic lines in the right hand and harmonic support in the left hand.

## SECONDO.

*p un poco rit.* *pp* *più rit. poco cresc.*

*pp* *a tempo*

*mf*

*molto rit.* *pp* *ppp*

## PRIMO.

*p un poco rit.* *pp* *più rit. poco cresc.*

*pp* *a tempo* *p*

*mf*

*pp molto rit.*

# SPINNING SONG

FROM

"The Flying Dutchman."

*Edited by*  
*Preston Ware Orem.*

RICHARD WAGNER.

arr. by FR.SPINDLER, Op. 122, No. 1.

Allegretto moderato. M.M. ♩ : 92 - 104

*pp r.h.*

*Melodia marcato*

This page of musical notation is for a piano piece, likely a study or a short composition. It is written for a grand piano, with a treble staff and a bass staff. The key signature is one sharp (F#), indicating G major or D minor. The time signature is 3/4.

The notation includes various musical symbols and markings:

- Dynamic markings:** *p* (piano), *f* (forte), *dim.* (diminuendo), *cresc.* (crescendo), *pp* (pianissimo), *mf* (mezzo-forte), and *a tempo*.
- Articulation and Phrasing:** Slurs, accents, and fingerings (e.g., 1, 2, 3, 4, 5) are used throughout the piece.
- Tempo and Style:** The piece begins with a tempo marking of *allegretto* and includes a section marked *a tempo*.
- Structure:** The piece is divided into several measures, with some measures containing multiple notes and rests, indicating a complex rhythmic structure.

Musical score for page 14, measures 1-12. The score is in G major (one sharp) and 3/4 time. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The dynamics range from *ff* (fortissimo) to *pp* (pianissimo). The piece concludes with a 2nd time to CODA.

2<sup>d</sup> time to CODA

Musical score for page 15, measures 1-12. The score continues from page 14. It includes a CODA section. The dynamics range from *pp* (pianissimo) to *ppp* (pianississimo). The piece concludes with a 2nd time to CODA.

CODA.

# THE DAISY. MAASSLIEBCHEN.

ELISE ZERNICKOW, Op. 13.

Vivace. M.M.  $\text{♩} = 116$ 

mf

f

Fine.

p

mf

D.C.

# VALE HUMORISTIQUE.

LEON RINGUET.

Allegretto.

*mf*

*f poco rit* *mf a tempo*

*Fine.* *p*

*f*

*p piu animato* *f*

*poco rit* *p a tempo*

Musical score for the left page of "The Little Archers". The score is written for piano in 4/4 time, featuring a melody in the right hand and a supporting bass line in the left hand. The key signature has two flats (B-flat and E-flat). The score includes various dynamics such as *f* (forte), *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo). It also includes performance instructions like *p piu animato*, *poco rit.*, and *pa tempo*. The piece concludes with a *D.C.* (Da Capo) instruction.

# THE LITTLE ARCHERS.

## LES PETITS ARCHERS.

MARCH.

Tempo di Marcia. M.M.  $J = 116$ .

JULIEN TRILL.

Musical score for the right page of "The Little Archers". The score continues from the left page, maintaining the same key signature and time signature. It includes dynamics such as *f* (forte), *ff* (fortissimo), and *p* (piano). Performance instructions include *rall.* (rallentando) and *pa tempo*. The score features various musical notations including triplets, slurs, and accents. The piece concludes with a *D.C.* (Da Capo) instruction.

Musical score for page 22, featuring piano and vocal parts. The score includes various dynamics such as *f*, *dim.*, *p*, *cresc.*, *f*, *ff*, and *Fine.*. It also includes markings like *TRIO*, *f marziale*, and *ff D. S.*. The music is written in 2/4 time and includes a key signature of one sharp (F#).

Nº 3282

## "ONLY FORGET!"

 WORDS BY  
DERRICK WOODVILLE.

 MUSIC BY  
GIUSEPPE VILLA.

Allegro moderato.

Musical score for page 23, featuring piano and vocal parts. The score includes dynamics such as *ff* and *raill.*. It is written in 2/4 time and includes a key signature of one sharp (F#).

Andante mosso.

Musical score for page 23, featuring piano and vocal parts. The score includes dynamics such as *p*. It is written in 2/4 time and includes a key signature of one sharp (F#).

1. I hear the stream-let rip - ple, The  
 2. We part - ed, dear, in sor - row, The

Musical score for page 23, featuring piano and vocal parts. The score includes lyrics and dynamics such as *f*. It is written in 2/4 time and includes a key signature of one sharp (F#).

mill - wheel turn - ing slow. And it brings to my re -  
 night be - side the mill; I deemed I could for

mem-brance, The days of long a-go. 'Twas  
get thee, But I must love thee, still. I

here, when twi-light gath-er'd, We walk'd, my love and I; 'Twas  
lis-ten for thy foot-steps, A-long the path a-gain. I

here, that, bro-ken heart-ed, We sad-ly said "Good-bye." O  
wait to greet thee, dar-ling, But on-ly wait in vain. *rall.*  
*rall. colla voce*

love of my life! My heart longs for thee, Come back, as of  
*Moderato, con passione*

old, Sweet love to me; A-part from thee, I

would not live;— On-ly for-get, dear, On-ly for-give. *1st Verse*  
*D.C.* *p* *ff colla voce* *D.C.*

give!— On-ly for-get, dear, *2nd Verse*  
*f a tempo* *dim.* *pp* *p*

On-ly for-give!— For-get!— For-give!— *rall.*  
*ff* *pp* *ppp*

## THE HEAVENLY SONG.

CLAUDE LYTTLETON.

HAMILTON GRAY.

Andante maestoso.

1. 'Twas on a sum-mes evn-ing I heard a song so fair, It  
gain the mu-sic of that song, Fell on my list'n-ing ear, The

float-ed thro' the still-ness, And came, I know not where; It seem'd as tho' the singer Was  
great ma-jes-tic har-monies Peal'd forth in tones so clear: A - gain I wonder'd at the strain That

ritard. molto

sing-ing but to me, The grand and wondrous mel-o-dy Of im-mor-tal-i-ty.  
haunt-ed ev-ry dream, And long'd the sing-er's face to see, Be-yond the star-ry gleam.

colla voce

*a tempo*

Glo - ry to God in the high - est, Swell forth the grand re -

*a tempo*

frain; Praise Him who brings you sal - va - tion,

*grandioso*

*allarg.*

Hail Him who comes to reign.

1. 2. A- 3. And

*a tempo*

*colla voce*

*f*

*p*

*Andantino.*

e'en as I mus'd, the vis - ion Of an-gels seem'd to rise Be -

fore my rap-tur'd sens-es Be-fore my long-ing eyes; The harps of the heav'n-ly

min-strels Re-sound-ed thro' the night, And then I knew the

song di-vine Came down from the City of Light. Glo-ry to God in the

high-est, Swell forth the grand re-frain,

Praise Him who brings you sal-va-tion, Hail Him who comes to reign.

*a tempo*

*allegro*

*accel.*

*cresc. ed accel.*

*ritard*

*Tempo I*

*colla voce*

*Grandioso*

*rall*

*allarg.*

*a tempo*

## OUTLINE SKETCH OF WAGNER'S WORKS.....



By F. S. LAW.

The first two operas which Wagner wrote—"THE FAIRIES" and "THE LOVE-VETO"—can be dismissed with short shrift as being what he called youthful sins. The first was never produced during his life-time, and the second survived only one performance, at Magdeburg, in 1836. They showed no particular originality, but were largely echoes of the prevailing taste of the day.

"RIENZI" was modeled after the grandiose style of Spontini and Meyerbeer, and shows but few traces of the future Wagner. The story is taken from Bulwer's novel of the same name. Rienzi's sister, Irene, who is betrothed to Adriano, is victim to an attempted abduction by Orsini, a dissolute Roman noble. Rienzi seeks revenge by raising an insurrection against the nobles, and for a time is successful. His followers finally turn against him; they set fire to Rome, and Rienzi, with Irene and Adriano, perishes in the flames.

"THE FLYING DUTCHMAN" ("Der Fliegende Holländer") was inspired by a stormy passage over the North Sea on Wagner's journey to England in 1839. For blasphemy the Dutch captain, Vanderdecken, is condemned to cruise until he find a woman who shall prove true to him through every trial. In Senta, daughter of the Norwegian sea-captain, Deland, he believes that he has found the object of his quest. Full of sympathy for his unhappy fate, she pledges herself to him unreservedly and renounces her former lover, Erik, in an interview which the Dutchman sees from a distance and misunderstands. Believing she means to abandon him for Erik, he sets off to sea, heedless of Senta's entreaties. Determined to prove her devotion, she leaps into the sea; the vessel crumbles and disappears, while the glorified forms of the lovers are seen transfigured in the clouds.

"TANNHAUSER" opens with a scene in the Venusberg, the subterranean abode of Venus, the heathen Goddess of Love. Tannhäuser, a knight of Thuringia, is for a time, a willing captive to her charms. He finally breaks her power, reaches the outer world, and finds his way to the tournament of minstrels at the Wartburg. There he is welcomed by the Landgrave and his niece Elizabeth, who has long felt a tender regard for Tannhäuser. Carried away by the excitement of the tournament, he audaciously sings the praise of Venus and acknowledges having been her lover in the Venusberg. He is only saved from instant death at the hands of the outraged knights by the prayers of Elizabeth. He is persuaded to make a pilgrimage to Rome and implore pardon from the Holy Father. Six months later he returns, haggard and worn; absolution has been denied and he has resolved to seek refuge with Venus. His friend Wolfram points to the funeral procession of Elizabeth, who has died while praying for him. Overcome with remorse and crying for pardon, he sinks dead at the side of her bier.

"LOHENGRIN." Lohengrin, a knight of the Holy Grail, appears in a boat drawn by a swan. He comes for the purpose of defending Elsa, Princess of Brabant, from the charge made by Frederick of Telramund and his wife, Ortrude, that Elsa has murdered her young brother, heir to the kingdom. He defeats Frederick in combat and marries Elsa, first exacting from her a promise never to ask his name nor whence he comes. This promise she fails to keep, and the swan reap-

pears to bear him away. After disclosing his name and mission to the whole court assembled, he leaves, first changing the swan into the young prince, who had been thus transformed by the sorcery of Ortrude.

"TRISTAN UND ISOLDE" tells the story of Tristan of Brittany, who has been sent to Ireland to bring Isolde, the Irish princess, as bride to his uncle, old King Mark, of Cornwall. Isolde is constrained to yield from reasons of state. Tristan has killed her betrothed, Morold, and for revenge she commands her maid, Brangene, to prepare a poisoned draught, of which she drinks after he has partaken. Brangene, however, instead of poison has mingled a love-potion which makes them lovers. Through the treachery of a false friend, Melot, their secret is disclosed to the king. Tristan, overcome by remorse, allows Melot to deal him a murderous blow, from which he finally dies, but not before he has been home to his home in Brittany by his faithful servant, Kurwenal. There Isolde finds him, and expires over his dead body.

"DIE MEISTERSINGER" is an exception to most of Wagner's operas in not being founded upon a legend or myth. The scene is laid in Nuremberg during the sixteenth century. Walter von Stolzing, a youth of noble birth, is in love with Eva, daughter of the rich goldsmith, Pogner, who is an enthusiastic member of the guild of master-singers. A competition of singers is to be held the next day, St. John's Day, and Pogner announces that his daughter's hand shall be awarded the successful competitor. Walter applies for admission into the guild and is examined by his rival, Beckmesser, but fails on account of his ignorance of the technical rules of versification. Hans Sachs, the cobbler-poet, feels kindly toward Walter and takes him into his house and instructs him in the laws of poetical art. The song which Walter writes is left on the table; Beckmesser enters and possesses himself of it, thinking that it has been written by Sachs. He attempts to sing it at the competition, but fails lamentably and is hooded from the place, leaving Walter the victor.

"THE RING OF THE NIBELUNGS" is a cycle of four music-dramas based upon Germanic and Scandinavian legends which relate to prehistoric periods.

"DAS RHEINGOLD" shows the three Rhine nymphs, faithful to the command of their master, the god Wotan, guarding the gold at the bottom of the Rhine. A ring forged from this magic gold confers absolute power on its possessor, but it can only be secured by one who is willing to renounce love for power. The dwarf, Alberich, a Nibelung, makes this renunciation and seizes the gold in spite of the efforts of its guardians. Wotan has commanded the giants, Fafner and Fasolt, to build him a palace, Walhalla, promising, as reward, the beautiful Freia, Goddess of Love and Beauty, a promise which he has no intention of fulfilling. The giants at first insist upon the reward promised, but, vexed by the cunning fire-god Loge, agree to give up Freia for the treasure demanded by Alberich, who, in virtue of his magic ring, has made vassals of his brother Nibelungs. Wotan and Loge descend to his retreat (Nibelheim) below the earth, and by trickery dispossess him of the ring. They thus become masters of his treasures, including the ring and a tarnhelm (magic helmet) which allows its wearer to become invisible or to assume any shape he chooses. Al-

berich, goaded to madness, puts a curse on the ring, declaring it will bring death to him who owns it. Wotan intends keeping the ring, but is forced to yield it up to the giants, who, in turn, fight for its possession and Fafner slays Fasolt.

"DIE WALKYRIE" ("The Valkyries") relates the story of Wotan's two children by an earthly mother, Siegmund and Sieglinde. The brother and sister are twins, but have been separated since birth and know nothing of each other until they meet by chance in Sieglinde's home, where she leads an unhappy life with a brutal husband, Hunding. At her marriage Wotan appeared and thrust a sword into the huge ash-tree which stands in the center of her dwelling, saying that it would bring victory to the man who should be strong enough to withdraw it. Siegmund is a fugitive and unarmed; threatened by Hunding, he releases the sword with a mighty effort and fights with Sieglinde. Fricka, Wotan's wife and the Goddess of Marriage, is outraged at this violation of marriage vows, and forces Wotan to withdraw his protection from Siegmund. Brünnhilde, the Valkyrie, touched by pity, endeavors to save Siegmund, but fails: Wotan suddenly appears, breaks the hero's sword by a touch of his spear, and Siegmund falls in an easy prey to Hunding. As punishment for Brünnhilde's disobedience, Wotan casts her into a deep sleep, but for a partial protection, surrounds the place of her slumber with inextinguishable flames, so that none but a hero may dare approach her.

"SIEGFRIED" opens with a scene in the cave where Mime, the dwarf, brother of Alberich, has brought up the young Siegfried, son of Siegmund and Sieglinde. Siegfried succeeds in forging together the fragments of his father's sword and with it kills Fafner, who has taken the form of a dragon, and takes possession of the ring and the tarnhelm, though ignorant of their value. In the conflict a drop of the dragon's blood falls burning hot on his finger. He involuntarily puts it in his mouth and the taste of the blood gives him knowledge of bird speech. Listening to a bird, he hears a song telling of a beautiful woman asleep on the mountain surrounded by fire. He follows the bird as it flutters away and is guided to Brünnhilde's rock, passes triumphantly through the flames, and awakes her with a kiss.

"DIE GOTTERDAEMERUNG" ("The Twilight of the Gods") shows Siegfried, who has left Brünnhilde for a time, journeying in search of adventure. On the shores of the Rhine in the palace of the Götterdämmerung, he meets Gunther, his sister Gutrune, and their half-brother, Hagen. Gutrune serves Siegfried with a drink which causes him to forget Brünnhilde and fall in love with her. They then tell him the story of Brünnhilde on the cliff surrounded by flames, and he volunteers to find her and bring her as a bride to Gunther. This he does, assuming Gunther's form through the power of the tarnhelm. Brünnhilde, desolate at his seeming treachery, conspires with Hagen and Hagen to kill Siegfried. Hagen, whose object is to gain possession of the ring, stabs him in the back, and in death the memory of Brünnhilde returns to him. She then realizes that she has been deceived and immolates herself on Siegfried's funeral pyre, first throwing the fatal ring into the Rhine, thus restoring it to the Rhine nymphs. The flames of the pyre mount to Walhalla; it is consumed and the gods are destroyed.

"PARSIFAL." Wagner's swan-song is closely allied to "Lohengrin," since Parsifal is Lohengrin's father. We find the knights of the Holy Grail in deep distress. Their head, Amfortas, is suffering from a grievous wound inflicted by the magician Klingsor, who tempted him, through the enchanteress Kundry, to a momentary forgetfulness of his duty. This wound can only be healed by one who is guiltless and pure in heart and body. Such a one Parsifal proves to be. He withstands the temptation to which Amfortas succumbed, spurns Kundry, and regains from Klingsor the sacred spear with which Amfortas was wounded. A touch of the spear on Amfortas's sin-bitten foot, while Kundry sits repentant at Parsifal's feet,













Miss H. J. Hull gave a successful recital at Kew-Forest, N.Y., November 1st, both classic and modern composers being represented on the program. Her last pupils' recital occurred October 31st.

Mr. T. W. SURETT began a series of six lectures on "The Great Composers: Classical Period," November 12th, in Association Hall, Philadelphia, under the auspices of the University Extension Society.

The Misses CRAWFORD, of Brooklyn, have arranged a course of five musical picture lessons for young children. Mr. Henry Holden Hass will review the playing of the children.

The Pennsylvania Musical Alliance, an organization of the church choirs in Northeastern Pennsylvania, held their annual meeting last month. Mr. E. M. Bowman, of New York, had charge of the last festival, and will also conduct next year.

Mr. HERMANN LEHRING, Terre Haute, Ind., has arranged for a series of organ recitals in the First Congregational Church, that city, to precede the morning service. This custom is much in use in many cities and helps to attract congregations.

The music department of Doane College, Nebraska, under the direction of Mr. W. L. Andrus, has been making rapid gains in the number of students, and reports a fine outlook for this season. The director's last piano recital was October 24th; selections from the classics.

## The Teachers' Round Table.

THE COUNTRY TEACHER.

ONE of the greatest drawbacks which I have met in my seven years of endeavor to uplift the standard of music among people remote from musical centers is the cheap teacher. Going into a neighborhood far from college towns to solicit pupils, the high-grade teacher only too often meets with such a reply as this: "Miss So-and-o, our neighbor, gives lessons for twenty-five cents; she is a very good teacher, and we don't feel as though we could pay fifty cents a lesson when we can get them for half that price." This enlightenment is always given in a self-satisfied air. Albeit, this same Miss So-and-o is a teacher whom you happen to know to be of the "Prize Banner Quick-step" order.

In one of these small towns was a milliner and dressmaker who gave lessons to the country people for twenty-five cents, having them come to the house, and when business was pressing was in the habit of giving over the pupils to her ten-year-old daughter for instruction!

That the usually keen and intelligent country people are satisfied with these impositions has been a source of great perplexity to me. They really seem to think that the one and only difference between music teachers is in the price asked per lesson, or, in other words, the difference in their estimation is that one is more expensive than the other. It is a delicate matter for a teacher to explain that her education and experience are superior and therefore of greater market value. About the only thing one can do is to wait for the world to grow older and wiser.

Another cause which makes teaching music in the country unsatisfactory is the limited number of lessons with which both parents and pupils are satisfied. Two or three terms are considered by the majority quite a liberal education in music. The degree of intelligence in musical matters varies, of course, in different localities, yet it is a matter of no small wonder to the well-bred country music teacher how great a proportion of the people are devoid of the least conception as to the amount of time and labor it takes to make a musician. We do sometimes meet with parents who desire to have the pupil go beyond "Gospel Hymns" and "Clayton's Grand March," and such instances come to the rural music teacher like an

## SOZODONT

BEST FOR TEETH AND MOUTH.

The foremost dental authorities agree that a PERFECT DENTISTRY should be

- 1—Antiseptic—destroys the germs.
- 2—Alkaline—corrects mouth acids.
- 3—Astringent—hardens the gums.
- 4—Detergent—cleanses.
- 5—Saponaceous—contains soap.
- 6—Pure—no acids, grit or impurities.
- 7—Liquid—the correct form.

SOZODONT is all this—the "Ideal Dentifrice."

A dentist writes voluntarily: "As an antiseptic and hygienic mouthwash, and for the cure and preservation of the teeth and gums, I cordially recommend Sozodont. I consider it the ideal dentifrice for children's use."

New Size 25c. At all stores, or by mail. Sample 3c. HALL & RUCKEL, New York.

## Horsford's Acid Phosphate FOR Brain Workers.

Strengthens the exhausted and confused brain, relieves nervous headache and induces refreshing sleep. A wholesome tonic. Genuine bears name HORSFORD'S on wrapper.

## WONDERFUL VIOLIN VALUES.

Sale of Three Hundred Rare Old Violins by Lyon & Healy.



Read this list of Solo Violins.

Carlus Mettel (1849), \$10; Jos. Krain (1790), \$80; Lorenzo Goudagnini Cremona (1722), grand solo instrument, \$100; Antonio Stradivari (1700), \$100; C. A. Singer (1800), \$80; good Tyrolean (1700), \$100; Anton (1700), \$100; Antonio Stradivari Cremona, \$100; Gio. Batt. Ruggeri, \$100; A. Stow, Vienna (1750), \$100; Philippe Gagliano, \$100; Montagnana, Venice, fine solo instrument, \$100; P. Guarnerius, \$100; Robert, \$100; Jos. Guillemin, fine specimen, \$100; Panormo, \$100; John Bels, London, \$100; Carcassi, \$100; Giovanni, \$100; Obel, Venice, good solo violin, \$100; old French, \$100; Guarnerius del Gesù (1700), grand solo violin of the continent, \$100; Gio. Paolo Maggini, about 1800, \$150; old German (1700), \$150; 2, 3, 4, and 5, \$25 each; 16th, 50, 51 and 52, \$40 each, and many others.

Correspondence invited.

Write to-day for beautiful catalogue full particulars (free), or for catalog containing historical sketches of the Old Masters' violins sent free. Also a list of names of the violins on selection to responsible parties. Easy terms of payment may be arranged. A formal letter will be sent to you with company each instrument. An advantage in prompt selection.

LYON & HEALY.

Largest Dealers in Violins in the World.

12 Adams Street, - - Chicago.

Simmons Piano Keys Cleaner and Duster



Nothing like it. Mailed on receipt of 50c. Great price for agents. \$1.00 at night. Send for catalogue.

S. J. SIMMONS & CO., Dept. L, Boston, Mass.

## An Immediate Success!

Fourth Edition

## A Systematic Course of Studies for Pianoforte

Selected from the works of the great pedagogical writers arranged in progressive order, fingered, phrased and annotated with reference to the needs of the piano student.

By ALEXANDER LAMBERT

Three Volumes Price, \$1.00 each

THE object of this series is to lighten the labor and economize the time of both teachers and pupils by supplying a course of studies comprising everything that is needed and excluding everything that is not needed.

The multitude of technical exercises existing for the pianoforte is fairly bewildering. Of the many volumes of studies, most contain one or two of great value, the others being difficult, immaterial and easily dispensed with. The experienced and competent teacher has hitherto wasted time and effort in selecting from this vast mass such studies as he needs, while the inexperienced teacher, failing to do so, has burdened his pupils with needless labor. The pupils themselves have been put to the expense of buying much material that was useless, for the sake of getting the little they required. Moreover, there has also been the danger of studying a large number of works without due regard to progressive order. Practice of this sort, without a rational method and a carefully considered plan is a waste of time and results in little or no benefit to the student.

A Systematic Selection is therefore a great desideratum. These volumes, compiled by Mr. Alexander Lambert, meet the needs of teacher and pupil exactly. Mr. Lambert is one of the most distinguished and successful of New York teachers, and the selection he has made embodies the results of his long experience and ripe judgment. The average pupil will be benefited by practicing every single study here given, and the arrangement is such as to insure real and constant progress.

In the three volumes so far issued are included one hundred and four studies; among the authors represented are the most noted modern writers for instructive purposes, including

Biehl	Kuaz	Reinecke
Bertini	Vogel	Loeschhorn
Duvernoy	Kohler	Stamitz
Gurlitt	Berens	Schmitt
Heller	Lecoupepy	Godard

and others. It is needless to say that all the studies are fingered with the utmost care and the phrasing is fully marked. Most are accompanied by notes pointing out the special technical object of the piece and how to practice it to obtain the best results. Mr. Lambert has also written a valuable preface to the first volume giving advice on how to practice and how much, when and where to stop—a number of invaluable hints for every student ought to know, ignorance or disregard of which has often brought disappointment and disaster.

G. SCHIRMER

35 Union Square NEW YORK

cazia in the desert to the weary traveler.—S. A. WHITMARSH.

THE EDUCATIONAL VALUE OF MUSIC.

MUCH is being said and written about the mental discipline and development of brain-power resulting from the thorough study of Latin and Greek. It is my opinion that the thorough study of music as an art, and as a science, can give as good discipline and develop the same quality of brain-power that may be gained through the study of these languages. Let the student determine that he will constantly make the effort to get the thought from the printed page without the aid of a musical instrument of any kind; that is, by practice become able to read the music the same as he reads his text-book on history or any other study.

Then let him add to this ability a knowledge of musical history, and the effect music has had on peoples and thought, as well as the effect other thought has had upon music. Truly this person will be the possessor of a trained mind, and one well furnished. This is what music can do for the college student, for the university student, if he pursue its study with the faithfulness devoted to other branches of learning.

One great object of all education is to acquaint the student with the best things that have been said and done in the world. The record of these sayings and these things has been made in many ways. Some have given expression to their best and truest thought through other branches of art than music. Others have reached the hearts and brains of men through their writings. But others still have become immortal through the noble, beautiful thoughts they have expressed in music, and this language we, too, may come to understand; their thoughts may become our thoughts, and enrich our lives.

Practical, common-sense men and women have taken up the study of music, bringing into use their knowledge of men and affairs, their education in the schools; from becoming familiar with music as an art, they have taken up its study as a science, and have made themselves familiar, also, with its history and literature. As a result, the study of music is coming to be universally recognized as one of the important factors of a thorough education.—Inez Joy.

SYSTEMATIC TEACHING.

FREQUENTLY aimless and indifferent pupils fall to one's lot. What shall be done with and for them? First of all, interest of some sort must be awakened. Begin with those things in the student's life that take up his thoughts, and from them lead him tactfully into the line or channel desired. You cannot drive him there; he must be led. It is not an acknowledged fact that those of persuasive powers have the greatest influence over the minds and wills of others? I think everyone will agree with me that there is a positive pleasure in watching the advancement and progress in musical conception, as well as execution, realizing that you, yourself, have had the power to unfold that mind.

Although to be a truly successful teacher one must have the desire to teach, the real liking for it, nothing can be accomplished without enthusiasm. Nothing less than the teacher's best should be given to the training of students. Insist that music shall be brought out of everything; that music be merely sound; and show the difference between "studying" and "taking lessons." Duetts will sometimes do for a pupil what solo practice will not do, in strict accuracy of time-keeping—needed in all things, but not always obnoxious—especially in solos as in duets. The latter is served as closely in duets as in solo work, with the stimulus of having some one to work with, on the same principle that a student does better alone on school room with others than in studying alone on school room. In duet-playing, as in practice, the time of school. In duet-playing, as in practice, the time, but selected should be when the brain is not tired, but perfectly clear. The time when the surroundings are as favorable as possible, that nothing may distract the thoughts. Irregular or interrupted practice-hours mean that the practice is postponed until that in-

# THE CENTURY LIBRARY OF MUSIC



PADEREWSKI.

The most Wonderful Book of our Time.

Sixteen Hundred Pages of Music Selected by Mr. Paderewski, with Superbly Illustrated Text and Music Lessons by the Great Teachers of Europe.

## THE . . . CENTURY CO.

has from time to time put forth several epoch-making books.—"The Century Dictionary," "The Century Atlas," etc. Now the greatest library of music ever published is added to the number. THE WORK IS EDITED BY THE GREATEST PIANIST IN THE WORLD. It contains practically all of the music which he plays, selected according to the very latest and highest standards and in accordance with Mr. Paderewski's own ideas. IT IS EDITED MORE FULLY AND COMPLETELY THAN ANY COLLECTION OF MUSIC EVER PUBLISHED. As here put forth the music will be the standard for many years, and it cannot be had so edited in sheet music or in any other form. Ordinary musical text is much as ordinary English would be if the punctuation and capitals were merely used to indicate occasional vocal inflections without reference to grammatical construction. In the Century Library of Music the construction and therefore the meaning is made astonishingly clear.

IT THROWS A NEW LIGHT ON THE WHOLE SUBJECT OF TECHNIC, through its music lessons by the greatest modern music teachers, including Falck, Delaborde, Moszkowski, Chaminade, César Cui, Dvořák, and others. These writers give their impressions of the great masters. THE TEXT, MUSIC LESSONS AND MUSIC ARE ALL SUPERBLY ILLUSTRATED with the most wonderful collection of pictures on musical topics ever made,—including reproductions of the great paintings of all countries. Many of these pictures are printed in tints, a number of them photographs.

THE TEXT IS CONTRIBUTED BY THE GREAT MUSICIANS OF THE WORLD,—Saint Saëns, Carl Reinecke, Grieg, Vincent d'Indy, Leoncavallo, Marmontel, Massenet, Moszkowski, Chaminade, César Cui, Dvořák, and others. These writers give their impressions of the great masters.

THE TEXT, MUSIC LESSONS AND MUSIC ARE ALL SUPERBLY ILLUSTRATED with the most wonderful collection of pictures on musical topics ever made,—including reproductions of the great paintings of all countries. Many of these pictures are printed in tints, a number of them photographs.

YOU CANNOT AFFORD NOT TO KNOW ABOUT THIS BOOK.

EDITED BY  
IGNACE J. PADEREWSKI.

For further particulars, illustrated sample pages, etc., address

The Century Co., Union Square, New York. Mention The Etude.

definite "to-morrow." Assign to each hour certain things to be practiced during that hour—taking, perhaps, for fifteen minutes finger exercises, and the remaining forty-five memorizing, and so on over the time spent at the piano each day, until all set aside for that day's practice has been provided for. When taking up a new work of any sort, whether study or piece, carefully read the whole over, noting, with pencil, if necessary, the parts which will need the most careful attention.—*Maudie Willard.*

## QUESTIONS AND ANSWERS

E. A. H.—It is not possible to say absolutely that either vocal or instrumental music is superior to the other. This is true, however, that the limitations of the human voice, as regards compass and endurance, greatly circumscribe the composer in his work. Hence instrumental music has more freedom as to range, to dynamic effects, and as to continued sounding. Orchestral music is generally considered to represent the greatest possible musical result, and it is apparent why when we call to mind what was said before as to the limits of the human voice. Then the text, in vocal music, determines very largely what the composer is to do while in instrumental music he can develop all the possibilities of his theme.

Yet there is such pure, expressive beauty in the human voice at its best, be it as there is soul in it, that many will not grant pre-eminence to instrumental music. The consensus of opinion, however, is that instrumental music produces finer specimens of absolute music than does vocal.

W. R. K.—The melody introduced by Weber at the close of his "Jubel Overture" is used by several countries as a national hymn; in the United States it is set to "America," as we call it; in England, "God Save the King (Queen)"; in Prussia, "Hail Dir im Siegerkranz"; in Saxony, "Den König Segne Gott"; it is also used in Denmark. Weber wrote the overture in 1818, while he was in Dresden, for the occasion of the king of Saxony. Hence it is reasonable to consider that he thought of it as the Saxon national hymn.

W. A. R.—1. The Major scale is a series of eight consecutive sounds composed of the intervals of whole tones and half-tones, the latter occurring between the third and fourth and seventh and eighth of the series. There are several forms of the minor scale. If you will refer to THE ETUDE for September, 1888, you will find in it a valuable article on the minor-scale forms by Mr. Carl Faelten. As a concise statement, the following may help you: The most commonly used forms, the Harmonic Minor, has half-tones between the second and third, fifth and sixth and seventh and eighth; the natural minor between the second and third, seventh and eighth.

2. The first piano is generally considered to have been made by Cristofori, in Italy, in 1711.

C. M. B.—1. In the scale of F-sharp minor the most comfortable fingering causes the fourth finger to fall on G-sharp in the right hand.

2. In the G-sharp-minor scale the fourth finger falls on the fourth degree of the scale, as usual.

H. J. S.—With quite young pupils only the most elementary harmony should be taught in conjunction with piano-lessons, such as the naming of intervals, the formation of the major and minor scale, and the construction of the common chord and the arpeggio derived from it. In this connection elementary ear-training exercises have been found most valuable. Instruction in musical history should be confined to anecdotal remarks on the composers of the pieces studied and on the periods in which they were written. Mr. Tappan's new book, soon to be issued, "First Studies in Music Biography" will be found useful.

M. B. D.—The minor scale is best impressed on the minds of young pupils by having them construct the scale for themselves by rearranging the notes of the major scale, beginning with the sixth degree. This gives the ancient form of the scale. The harmonic minor scale should then be derived from this form by chromatically raising the seventh degree both ascending and descending, and the melodic by chromatically raising the sixth and seventh degrees ascending and restoring them descending. Both these forms should be practiced.

## THE ETUDE

### Volumes of Value

### TO Music Teachers PIANO CLASSICS

\$1.00 PER VOLUME

By Mail, Postpaid

Piano Classics, Vol. I.  
Piano Classics, Vol. II.  
Piano Classics, Vol. III.  
Students' Classics  
Young People's Classics, Vol. I.  
Young People's Classics, Vol. II.

### Four-Hand Piano Music

By Mail, Postpaid

Classic Four-Hand Collection, \$1.00  
Tone Pictures, by Joseph Low, 1.00  
Four Little Hands, 1.00  
Easy Piano Duets, Edited by Heinrich Kiehl, .75  
Thirty Duets, For the Piano (without octaves), By Cornelius Gurlitt, .75  
On the White Keys, An Introduction to the Piano, By L. E. Orth, 1.00  
Easy Pieces in Easy Keys, Vol. II, .50  
For the Piano.

### Mother Goose Songs Without Words

By L. E. ORTH

Price, \$1.25, Postpaid

Seventy easy piano pieces, with each of which are given words in the same rhythm, selected from Mother Goose. A work much used by well-known piano teachers.

### Intervals, Chords, and Ear Training

By JEAN PARKMAN BROWN

Price, \$1.00, Postpaid

"It cannot fail to be the right way to lead children and others to a correct understanding of the elements of tone and harmony with which each of them ever can be brought to the right path."—*W. J. S. Sarswood.*

For contents and description of the above, and many other volumes of piano music, send for "Descriptive Circular B," mailed free.

Our special illustrated catalogue, *Selected Piano Music*, mailed free.

### VOCAL CLASSICS

\$1.00 PER VOLUME

By Mail, Postpaid

Classic Baritone and Bass Songs.  
Classic Vocal Gems for Soprano.  
Classic Vocal Gems for Alto.  
Classic Vocal Gems for Tenor.  
Classic Vocal Gems for Bass.  
Song Classics for High Voices, Vol. I.  
Song Classics for High Voices, Vol. II.  
Song Classics for Low Voices.

### THE ART OF SINGING

By WILLIAM SHAKESPEARE

In Three Parts, each \$1.00

By Mail, Postpaid

"A remarkable book, the work of a thorough scientific musician, a student of the elder Lamperti, an accomplished singer, an experienced teacher whose pupils occupy prominent positions in opera and concert work and fill responsible posts as teachers."

Send for Descriptive Circular A, mailed free, for contents and description of the above and many other volumes of songs.

Our special illustrated catalogue, *Selected Songs*, mailed free.

Music Review, 25 Cents a Year

A piano solo and song reproduced in each number. New music and musical literature reviewed. Special articles by well-known writers. Portraits and biographical sketches of musicians. Every student of music needs this little magazine. Send for sample copy, mailed free.

ORDERS SOLICITED FOR ALL MUSICAL PUBLICATIONS

### OLIVER DITSON CO.

MUSIC PUBLISHERS

Oliver Ditson & Co., Boston  
Chas. H. Ditson & Company, New York  
J. E. Ditson & Company, Philadelphia

### Important Announcement

After a lapse of nearly six years we find it possible to resume the issue of the Music Review, the publication of which was suspended in Dec., 1894.

We shall not, however, as then, conduct the magazine feature of it . . .

The publication of the Review was originally intended to be a most efficient aid in presenting to the teaching and musically cultured public throughout the country information regarding desirable new publications that are issued from all publishing houses of any note. It is this feature of the Review that will be resumed now, with perhaps the addition of noting a few of the most important events. We shall now, as before, give space in the Review only to the listing of such things as we find after careful examination to be the most desirable for their purpose. We shall endeavor to have our classification and grading so complete that it will be a helpful and reliable guide in enabling subscribers to judge of the nature of everything that is recommended. Special and separate mention will be given wherever it is deemed necessary . . .

We take this opportunity to announce the connection with our house of Mr. Walter Spry, a pianist and musician of high standing, whose study abroad for many years and whose experience in teaching in this country since his return, gives him unusual fitness for conducting a work of this nature. The Review will be under his charge and he will be ably assisted by others connected with our house, and by competent musicians whose special services are secured for this purpose . . .

Former subscribers to the Review will not need to be told of the fairness with which the listing of new compositions was conducted, and we can only give renewed assurance that such fairness will be continued. Our aim will be to make the Review the most efficient and reliable record of desirable novelties that can be had. Extended reviews will be made only of large works of importance . . .

The Review will be issued monthly at least ten months in the year and we have fixed the yearly subscription price at fifty cents . . .

The reappearance of the Review will make further publication of our Bulletin unnecessary and that will therefore be discontinued . . .

To do this work thoroughly and conscientiously requires an enormous amount of time and labor and it is therefore hoped we will receive liberal support in promoting a publication of this nature. We will appreciate every effort that is made in our behalf towards securing new subscribers. Yours very truly,

CLAYTON F. SUMMY CO.

210 Wabash Ave., . . . Chicago