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Winton J. Baltzell

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VOLUME XVII ~ MAY 1899 ~ NUMBER

THE ETUDE

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THE ETUDE

VOL. XVII.

PHILADELPHIA, PA., MAY, 1899.

NO. 5

Music and the American Public.

BY ROBERT BRAINE.

EVERY patriotic American music-lover must feel a
thrill of pride in looking back at the marvelous growth
of music in the United States within the last quarter
of a century, and in looking forward to the immense
development of the near future in our national musical
activity, when we shall certainly become one of the great
musical nations if not the ultimate musical nation.

The rapidity of the musical development of the United
States since the early '60s is unparalleled in the musical
history of any nation. At that time the support of
music of the better class by the people
generally was almost nil. We had no
American orchestras, no permanent
opera, few oratorio societies, and only
occasional concerts by traveling Euro-
pean artists. Now a citizen of one of
our larger American cities has fully as
good an opportunity of hearing the great
works of music as the citizen of the
average European city.

In the larger European cities the
government comes to the rescue with
subsidies in the case of opera and some
other forms of high art music, which,
owing to the high cost of production, can
not be maintained by the sale of tickets
to the general public. In the United
States the people are king, and the
wealthy classes of all our great Ameri-
can cities are coming to the support of
music by way of subscribing large sums
for the production of opera, for the
building of music-halls, for the founda-
tion of permanent orchestras, conserva-
tories, colleges of music, and other
forms of musical activity.

Take the case of opera, for instance.
In Paris, Berlin, and other European
capitals the government pays whatever
deficit exists at the end of the season
of opera. In New York, grand opera is
given at the Metropolitan Opera House
on a scale surpassing in expense that
is given in either Paris or Berlin. At certain performances
in the past season it has cost \$10,000 to raise the curtain
on a single performance. It is the wealthy people of
New York who make the existence of a permanent season
of opera possible there. At the beginning of each season
the boxes of the Metropolitan Opera House are sold by
subscription, the cost of the choicest boxes running
into the thousands for the season. The box-holders
include such great powers in the financial world as
W. K. Vanderbilt, Cornelius Vanderbilt, J. Pierpont
Morgan, Geo. J. Gould, John J. Astor, W. C. Whitney,
Levi P. Morton, D. O. Mills, and many others. It is
calculated that the combined wealth of all the box-
holders of the Metropolitan Opera House is close to
\$1,000,000,000. The prices of seats range from one
dollar to seven dollars, and so popular was the opera
last season that the profits of the season are
said to have been close to \$100,000.

The war of financial prosperity which is now sweep-
ing over the country has resulted in a musical season
surpassing all others in activity and prosperity. Never
have performances of opera, oratorio, orchestra, and other
musical events been so well patronized. Our new
national prosperity will cause musical activity to grow
in the next two or three years by great leaps and bounds,
as it is giving the great public ample funds to attend
concerts, by musical instruments, and give their chil-
dren lessons in music.

The New York "Herald" computes that the United
States has this season paid the stupendous sum of
\$24,000,000 for its amusements, of which \$6,000,000
was contributed by the city of New York. Of this
\$6,000,000 nearly \$1,000,000 came from the Metro-
politan Opera House.

While it would take a large volume to do the subject
of the full justice, let us take a rapid glance at some of the
more notable achievements in the American world of
music.

In the department of grand opera, of course, New
York stands first with its season of seventeen weeks,
during which ninety-seven performances, including
twenty-five matinees and seventeen performances at
popular prices, were given. The company was one of
the most remarkable groups of artists ever brought to-
gether under one management, including such world-
famous artists as Mmes. Nordica, Emmes, Sembrich,
Lehmann, Brena, Schumann-Heink, Mantelli, Baner-
lechner, and Suzanne Adams, and Messrs. Jean and
Edmond de Reszke, Van Dyck, Dippel, Saléza, Biaphan,
Campanari, Van Rooy, Plançon, Salignac, and Carbonne.



METROPOLITAN OPERA HOUSE, NEW YORK.

The conductors were Messrs. Mancinelli and Benigni
for the opera in French and Italian, and Herr Franz
Schalk for the works of the German repertory. Several
performances were also given with Mme. Melba as prima
donna by arrangement with her manager.

The American student of music had small need of
going to Bayreuth, as the four music dramas of Wag-
ner's "Ring of the Nibelung" were given in their en-
tirety, without cuts, on a scale and with a cast equaling,
if not surpassing, Bayreuth. The performances aver-
aged over five hours in length, including the liberal
waits between the acts. The house was darkened as
nearly as possible during the performances. The sea-
son's repertory included twenty-seven operas by twelve
different composers. "Lohengrin" and "Faust" were
performed the most frequently—eight times each.

One of the valuable features of the
opera season in New York, from the
standpoint of the music-student, was
the weekly Sunday night concerts given
by the orchestra and artists of the com-
pany at the Metropolitan Opera House.

The name of the Metropolitan Opera
House and the upbuilding of a great
permanent opera season in New York
are inseparably connected with the
name of the late Anton Seidl, the former
great conductor of the Metropolitan
Opera House, whose death caused such
a shock to the entire musical world last
year. Seidl, who was the friend, pupil,
and assistant of Richard Wagner, and
who was conceded to be the greatest
Wagner conductor in the world, was an
enormous power during the years of his
life and labors in New York, in building
up opera in New York to the highest
ideals. A memorial performance was
given in March. The principal artists
of the company volunteered their ser-
vices for the performance, and the pro-
ceeds were over \$17,000, which will be
given to Mr. Seidl's widow.

The opera season in New York was
enormously successful. Seats were
booked weeks in advance, and at the
more popular performances hundreds
were forced to stand, unable to get
tickets. The receipts were fabulous.

The Wagner-cycle weeks drew as high as \$75,000 for a
single week. "Tannhäuser" on the opening night drew
\$11,500, and one performance of "Faust" \$11,800.
As a whole it is believed that the season was a greater
success, from a financial standpoint, than any operatic
season in the history of the world of music.

Previous to the opening of the regular season in New
York the company had a highly successful season in
Chicago, and during and succeeding the New York sea-
son members of the company gave occasional performances
in Boston, Philadelphia, Baltimore, and neighbor-
ing cities.

The Elia Grand Opera Company, of which the prima
donna was Mme. Melba and M. Alvarez the tenor, has
had a successful season in Philadelphia, Boston, Chicago,
and other cities, and in San Francisco, where the finan-
cial success was remarkable.

The success of other operatic ventures, such as the
Castle Square Opera Company, which has opera-homes in
both New York and Boston, where opera is given the

entire season in English, at popular prices, and of traveling opera troupes, of which the "Bostonians" may be taken as a type, proves the increasing fondness of the American musical public for operatic performances. The Castle Square Opera Company is giving a season in Sinsheimer Hall, Chicago, at the present time.

Thirty years ago there was no such thing as a permanent American orchestra of the first-class. Now we



INTERIOR OF AUDITORIUM, CHICAGO.

have several entitled to rank with the very first European orchestras, and every American city will, in a short time, have its "symphony" orchestra, just as it has its public library and its museum.

The Boston Symphony Orchestra and the Theodore Thomas Orchestra, of Chicago, are justly entitled to rank first of our American orchestras. The first requisite for an orchestra of the highest rank is that it shall be a permanent body, the members of which receive an adequate salary, and are not obliged to depend upon outside engagements. Constant rehearsals result in perfect ensemble, and the body of musicians achieves an esprit de corps impossible in the case of an orchestra put together for a special occasion.

In the case of the Boston Symphony Orchestra this was achieved through the generosity of Mr. Henry L. Higginson, who became its financial sponsor; and in the case of the Chicago orchestra, through the subscriptions of wealthy citizens.

The Boston Symphony Orchestra is a magnificent body of musicians, sixty in number. One concert and one public rehearsal are given each week in the Boston Music Hall, under the direction of Wilhelm Gericke, the present conductor of the orchestra, a musician of remarkable attainments. The entire world is ransacked to obtain instrumentalists of the highest skill, and the fact that the members of the orchestra have no other engagements than to attend rehearsals and concerts, and to practice their parts privately, brings about practical perfection. The orchestra has given a series of concerts for thirteen seasons in New York City, and the series of eight concerts this season in Carnegie Hall were largely attended. The orchestra gives a series in Philadelphia, and occasional concerts in other large cities.

The conductors of the Boston Symphony Orchestra have been four in number, as follows, commencing in 1881: Georg Henckel, three seasons; Wilhelm Gericke, five seasons; Arthur Nikisch, four seasons; Emil Paer, five seasons. In 1898 Wilhelm Gericke again took the baton, succeeding Emil Paer, who is now conductor of the New York Symphony Orchestra.

The Boston Symphony orchestra is now in the eighteenth year of its existence, having been founded in the year 1861 by Mr. Henry L. Higginson. The

orchestra during its existence has given close on to 1800 performances, which includes work of at least 175 different composers.

The Thomas orchestra is on a permanent basis, and is doing a great work in the West by its series of concerts in Chicago, in which music of the very highest class is rendered, and by its annual tour, which includes many of the largest cities in the Western and Middle States.

The establishment of orchestras is becoming popular all over the country. In Cincinnati leading citizens subscribed funds for the formation of a symphony orchestra. Frank van der Stucken, the New York conductor, was engaged, and concerts have been given semi-monthly during the season with great success.

In Pittsburgh a similar movement has resulted in the formation of an orchestra, now under the direction of Victor Herbert. Regular concerts are given at Carnegie Hall, in Pittsburgh.

Although not yet on a permanent basis, most of the larger American cities, such

as Philadelphia (which has two organizations), St. Louis, Baltimore, Cleveland, Indianapolis, Kansas City, and San Francisco, have orchestras which give concerts of high-class music from time to time, and which, with the advancing years, will no doubt be made permanent in character.

The metropolis has not yet succeeded in forming a great permanent orchestra, but things are working in that direction. Mr. Emil Paer, former conductor of the Boston Symphony Orchestra, seems to be the Moses who is destined to lead New York out of the orchestral wilderness. A symphony orchestra, organized by Mr. Paer, has been giving a series of symphony concerts at various intervals, and during a portion of the season a series of Sunday night popular concerts at Carnegie Hall, in New York City, which, while not to be compared as yet to the work of the Boston or Chicago orchestras, still holds out bright promise for the future.

One of the most encouraging features of the orchestral situation is the constantly increasing number of performers in our best orchestras who are of American birth and education.

As in England, where it has been the means of a wonderful dissemination of musical culture, the festival idea is growing rapidly in this country, and the number of cities which look forward to annual or biennial musical festivals, consisting of choral and orchestral works of

the highest character, is rapidly increasing. Among the cities which have regular musical festivals are Cincinnati, Indianapolis, Pittsburgh, Springfield, Mass., and Worcester, Mass. The Cincinnati festivals have been held biennially for over twenty years, under the direction of Theodore Thomas. The chorus is a body of over five hundred singers, which practices on the works to be given for two years. Eminent soloists, some of them specially engaged to come from Europe for the festival, are engaged, and the Thomas Orchestra furnishes the orchestral portion of the programs. Almost every great choral and orchestral work known to music has been given one or more times at these festivals. The festivals in the other cities are similar in character, but on a smaller scale.

The society which gives the Worcester festival dates from 1836, when the organization was known as the Worcester Harmonic Society. The festivals have been given annually since 1871, with a chorus of 500 voices, and with eminent soloists. The present director is Mr. George W. Chadwick, of Boston. The mustering of a chorus of 500 voices in a city of 115,000 population is certainly a remarkable showing for Worcester.

The festivals in Springfield, Mass., are given annually with Mr. Chadwick as conductor, and with the assistance of a symphony orchestra from Boston.

The Indianapolis festivals are given annually by the Oratorio Society, with the assistance of the Cincinnati Symphony Orchestra, under the direction of Mr. Frank van der Stucken.

Besides the regular festivals, series of concerts are given in all the large American cities by various choral bodies. The Philharmonic Society of New York is in its fifty-seventh year. It gave a series of notable concerts during the year at Carnegie Hall in New York, under the direction of Mr. Emil Paer.

The Handel and Haydn Society of Boston during this season gave the following works: "The Messiah," "St. Paul," "The Creation," and "Paradise and Peri," with the assistance of eminent soloists. The Arion Society, of men, in Brooklyn, has given a number of interesting concerts this season. The Cecilia Society and the Apollo Club are strong societies, the latter one of the finest male voice clubs in the United States.

Philadelphia has a strong choral organization in the



CARNEGIE MUSIC HALL.

Philadelphia Oratorio Society, Mr. Henry Gordon Vander, director. The Mendelssohn Club, of 100 voices, under the directorship of Mr. W. W. Gilchrist, the eminent composer, does work of the most artistic kind, especially in transcribed compositions and the smaller dramatic cantatas.

The interest in choral music in this country is con-

stantly growing. There is hardly a city in the United States of 50,000 population or more but what has its choral society, as well as a male singing society. It is doubtful whether a single year passes in the United States but what every choral work known to music is given by some one of the legion of musical societies throughout the country.

The building of great halls suitable for giving concerts of the highest class, in several of our larger cities, has been a great incentive to the cause of music. The Carnegie Music Hall, one in New York City and the other in Pittsburgh, built through the generous cooperation of Mr. Andrew Carnegie, who subscribed for most of the stock to build them; the Cincinnati Music Hall, built through a bequest of Mr. Reuben R. Springer; the Auditorium in Chicago, and the new Music Hall in Boston soon to be built, are halls which will compare favorably with any in the world in point of utility for musical purposes and beauty of architecture.

The love for chamber music seems to be constantly growing. The Spiering string quartet of Chicago and the Koelsch string quartet of Boston report the most prosperous year in their history, while other less-known quartets have done equally well. Hardly a single important American city is now without one or more string quartets, which give chamber-music compositions of the highest character.



THE SPRINGFIELD MUSIC HALL, CINCINNATI, O.

In the department of teaching there is a constantly growing activity in the United States, and the increase of music-schools and of private teachers is very great. Many of our larger American educational institutions, such as the National Conservatory in New York, the New England Conservatory in Boston, the College of Music in Cincinnati, the Chicago Musical College, and a host of others, will compare favorably with many of the best conservatories in Europe; while the ranks of private teachers of our large cities must be admitted to include some of the most eminent pedagogic talent in the world. The tendency of late years has been toward the formation of conservatories,—in the smaller cities at least,—and the number of music-schools has probably quadrupled within the last ten years.

With our corps of teachers constantly being enriched by some of the brightest musical minds of Europe, and with the opportunities of hearing music of the highest class constantly increasing in our American cities, it will not be long until it will be considered entirely unnecessary to send our sons and daughters to Europe to be educated in music; or dare we hope that in the not distant future we may even have attract students from Europe to study in our music-schools, which American ingenuity and American genius, assisted by the best talent of the Old World, will make the best in the world?

The American Virtuoso.

BY J. S. VAN CLEVE.

We need not extend a journey far into the past regions of English literature to learn that the word virtuoso was used by writers and speakers to mean a man fond of and devoted to strange and unusual things—to curiosities, to bric-a-brac. All sorts of odds and ends, curiosities, entertaining trifles, were the subject-matter of the activities of the virtuoso. That meaning is now wholly gone out of the word, or if occasionally it chances to be employed in that sense, it has an odd, obsolete ring in our ears. The still older Roman root of the term, *virtus*, from *vir*, man,—that is, manliness,—would catch us still further off.

I never had a more startling reminder of this change than when once, in reference to a pianist who had thrilled and astonished us all in Cincinnati, I heard a lady exclaim with awe and reverence in the tone of her voice, "Oh, what a man!" Now, the use of the word man without qualification suddenly reminded me that we Americans are inclined to think that the term manliness applies to politicians, to church dignitaries, to soldiers, to lawyers, to scientists, but not to those highly proficient in the arts.

Here a remnant of the *vir* culture of the early pioneer days is still in our blood.

But why not, pray, why is not the magical achievement of extraordinary skill in art as well worth respect, and even reverence, as that same application of energy, patience, heroic endurance of drudgery for the sake of achievement in the cause of Africa an exploration, whereby we learn what is in the heart of the Dark Continent? The great musician is a great man, is a man, even though he should be merely a producer, an interpreter. There is coming to be a vast deal of earnest, and for the most part sane, talk about the cause of the American composer, and why not a word as to the doings of the American interpretative artist?

To understand and benefit by the present paper it is necessary to bear in mind, first, that no resident artist, although a naturalized American citizen, if of foreign birth, can be brought within the scope of the present survey; second, it scarce need be said that there are scores of most noble and distinguished art-workers who cannot be called virtuosos, although they may be most excellent and influential performers; third, that the gradations are so many and so numerous that great difficulties beset the critic in making a selection; fourth, that in making all estimates of the art-value of a player, and the measure of his individual taste, and so the personal equation, the bias of individual taste, so influential as to be almost tyrannous; and fifth, that no

however favorably situated, has a complete equipment for making an *ex cathedra* and final decision, because while an eminent pianist may have come his way cause while an eminent pianist may have come his way twice or three, another of more modest attainments have been heard a dozen times. This invalidation of the critic's judgment may be further increased if it chances that one man has been heard in fifty or a hundred concert positions and another in only one program. No attempt will be made, nor ought to be made, by any one to speak with a nice gage of estimation scaled down to the tenth of a degree, for the inevitable limitations above cited

apply almost as much to the metropolitan critics of the East as to our provincial small fry of the newer West. One more safeguard of prefatory apology, and I am done with this branch of my subject. Those here included are to be taken not as the whole army, but as specimen officers of America's art-forces.

The piano is the most universal of instruments, therefore the pianists must be first considered. Here comes embarrassment of riches in a marked degree. There is an army of gifted artists scattered throughout the vast land to whom the term *virtuoso* might be applied without greatly stretching it; indeed, without more than putting it to what it is as capable of covering as was the tent given to Prince Ahmed by the fairy Paribanou able to cover an entire army.

When the phrase "American pianist" is uttered one thinks at once of W. H. Sherwood. This great musician is, in all the acceptations of that phrase, a case in point. He is an American of the Americans; born at Lyons, N. Y., the son of a clergyman,—he has been a large percentage of our important men,—of stock which had been long in the land, and was celebrated for the typical American virtues of ambition, energy, industry, and practical sense. He belongs to the country in a pre-eminent degree and in an absolute way. Mr. Sherwood's artistic powers were developed first under the tutelage of his father, then by the teachings of William Mason, of Depe, and of Kullak. More than a score of years ago he achieved distinction as a student in Berlin, and ever since his return to his native land his efforts in behalf of musical art in this country have been many-sided and indefatigable.

For a term of years he made Boston, Mass., his headquarters, and while doing teaching enough to tax to the uttermost the strength and the ambition of any man, he yet contrived to play colossal programs, throughout the whole nation, from the Atlantic to the Pacific, and from Canada to the Gulf of Mexico. These recital and concert appearances carried their beneficial art-influence not alone into the large metropolitan centers,—whither alone the imported nabob condescends to carry his phlebotomizing experiments,—but Sherwood, with the true spirit of an artist, and the true spirit of a patriot, went at good, though not extortionate, charges into thousands of smaller towns and into schools of general education. The potency exerted in the direction of high art piano music by this one virtuoso is incalculable.

For the last ten years Mr. Sherwood has resided in Chicago, and his labors there have been of the same high and comprehensive character. Mr. Sherwood is one of the most ardent and most aggressive champions of the cause of native American composition, and few interpretative artists have worked so enthusiastically or so long as he to bring to adequate performance the creations of Americans. Of late there have been certain clear indications which point to a change of the conditions hitherto so adverse to the real interests of the nation. Over and over again the "flying foreigner," and not always a "flying Dutchman," has not obtained the big lump of lucre which made America so charming in his eyes, and, furthermore, Mr. Sherwood, under Mr. Theodore Thomas, and on this occasion his success was so overwhelming as to at once, and inconceivably, prove the competence of native artists for those high places of the world of interpretative art from which so long and so unjustly they have been tabooed. Although of particular topic under consideration is the question of the virtuoso performance, it may not be aside from the purpose to add that Mr. Sherwood has, through years of patient study, observation, and experiment, wrought out many original ideas of moment in the specialty of piano-playing, to which he has turned his chief attention.

Another pianist of very high rank, who is a native

American, of typical, old-established American stock (he is of Puritan ancestry), is Edward Baxter Perry. Mr. Perry is an artist whom one would almost unconsciously class with Mr. Sherwood; not that there are various racial differences in their natures and their work, but because they have labored toward similar ideals along practically the same path. The lecture-recital has been claimed as a discovery by many pianists now before the public, but, whoever happened first to hit upon the idea of dissolving the crystals of music in the liquid of talk, no one has united the two elements of this naive form of art-function so equally, so naturally, and so perfectly as Mr. Perry. The quantity and dispersion of his work also must create wonder, for he has, since the commencement of his career, in 1880, given well-nigh two thousand recital lectures, and has extended his educational labors throughout the length and breadth of the land. The scattering of sound artistic seed, such as may spring up and clothe American lives with smiling blossoms of refined happiness, has been carried on by these scholarly pianists for a double decade, and has been a priceless boon to the nation. The repertoire of each of these gentlemen is ample, and that of Mr. Sherwood is almost unparelleled. From the days when Mr. Perry has recently returned from an entire season spent recitalizing in the great cities of Europe, and to read the ringing emphatic paragraphs of critical approval from the highest sources for an American in Europe is a refreshing variety. His most celebrated teachers were Clara Schumann and Kullak.

A rank of the very highest belongs to an American lady of the most exceptional gifts and of marvelous attainments. This shining talent is Mme. Julie Rivking. She was born at College Hill, near Cincinnati, and her first instruction was from her mother, a distinguished piano teacher of Cincinnati, and Mr. Andrea, one of its clearest and most celebrated pianists. She afterward studied abroad with Liszt and Brahms. When we come to regard the penousity and the specific work of this dazzling pianist the word virtuoso seems peculiarly appropriate. From the days when I used to hear her do the "Eolian Marmors" of Gottschalk, at Woodward High School, in Cincinnati, to the present time, she has been preeminent by the virtuoso qualities of her performances. By this I do not mean that there has been anything meretricious in her playing, or any condescension to the demands of a crude taste, for her repertoire has been consistently of piano literature, and there is a wonderful repose as well as brilliancy in her playing. She certainly ranks as far away the greatest woman pianist of American birth, and is only to be named in the same sentence with Teresa Carreño, who is a South American by birth, and with Panny Bloomfeld-Zeller, who was born in Austria, although both of them are counted among American pianists, their early training and reputation being American. The work of Mme. Julie Rivking is distinctive and wholly that of a performer, and the quantity as well as the quality of her public playing strikes one dumb with amazement. It is stated on good authority that she has played in nearly four thousand concerts, and that of this vast number, five hundred were with orchestras. It is also stated upon the same authority that her actual repertoire has never been surpassed except by von Bülow and Rubinstein. These are samples of what native Americans have come to in the fascinating but eminently useful realm of the piano, and the nation need not hang its head, for, with such to lead, and scores of others only less than those to follow, the nation is of most honorable rank in the universe of tone-art.

Not alone the potency of the piano, but its omnipresence, made it necessary to allot so much space to the granddaughter of the harp; but the organ—grandest of instruments, the *vox pre-excellens* of religious—should be named with equal honor. The greatest obstacle in the way of organ-culture is the expensiveness of the instrument, and the consequent inaccessibility of the organ for the practice-room. Another depressing influence is the usually crude taste of the average religious congregation in matters pertaining to taste in the arts, and the constant influence of the music committee upon things for the vulgar taste, and the satisfaction of the society

with the lame work of stumbling amateurs. Despite these and other discouraging considerations, America has developed if not many, at least a few, organists of virtuoso rank.

Among them I mention with the utmost respect that famous performer, teacher, and composer, George E. Whiting. This gentleman, now resident at Boston, was five years at the College of Music in Cincinnati, being chosen for the organ department in collaboration with Mr. Thomas. On the mighty organ of the Music Hall at Cincinnati he gave many recitals, the programs of which swept the whole range of music for the organ, besides its own legitimate literature, can do more in reproducing the immense realm of the orchestra than any other single instrument. As an organ virtuoso Mr. Whiting has an enormous technical mastery which finds no part of the threatening and bristling hedge-wall of difficulties in any smallest degree impeding. His compositions are models of their kind.

In the West, at Chicago, another celebrated American organist, Mr. H. Clarence Eddy, has been a great figure for a quarter of a century. When first establishing his name he undertook to give a series of organ recitals, the programs of which should include one thousand compositions. Just think of it—one thousand! This colossal task was brought to full realization.

Mr. Eddy also has carried the name and fame of his native land into foreign lands, and, besides giving the initial concert upon more church organs than any other artist in the country, he has played in England, France, and Germany, being made the recipient of countless marks of distinguished consideration by that organist of organs, Guilmant.

Such other eminent men as Mr. E. M. Bowman, of Brooklyn; Mr. W. Middlebeche, of Chicago; Mr. David D. Wood, of Philadelphia; Mr. J. W. Bischoff, of Washington, and at least a dozen more, have proved that in the deep, abstract, laborious realm of the pipe-organ, as well as in the scintillant realm of the concert-piano, for Americans, since pure Americans, Americans of the representative American bloods, can do work as high in every particular as the very first of Europeans.

In the orchestral world America also has mounted high. We not only have in our country four orchestras of world-wide fame, and at least two of them not surpassed anywhere, even in Europe,—but we have produced players of the highest proficiency. On the violin there are many, but two may be mentioned as preeminent rank—viz., a man, Max Bendix, and a woman, Mand Towell.

Mr. Bendix, the son of an orchestral musician, was born at Cleveland, but received his education under S. E. Jacobson at the College of Music in Cincinnati, where as a boy of fifteen he took the honors of the class of 1881. He afterward studied with various masters abroad, especially with Sauter. Bendix was for years concertmaster of the Thomas orchestra, and has done a vast amount of solo-playing. He has a wonderful technique, a tone which unites power and refinement, and a certain commanding aplomb which is regal.

Miss Powell was the daughter of a public school teacher in Washington, and, like most American students, acquired her art both at home and abroad. Her style is the *se plus ultra* of sweetness and grace, and there are no stiff or difficult passages in her work. As a truly romantic artist she has only one superior in the world—Sarasate.

The latest to acquire international reputation is Miss Leonora Jackson, who won the Mendelssohn Scholarship in Berlin in 1897. She studied with Joachim, and has won golden opinions abroad.

As for American vocalists who might also be classed as virtuosi, there are too many of them for our space to do them justice, even with a catalogue.

Such artists as the darling of contraltos, famous at the May-first festivals of Cincinnati, Cary-Raymond, who ever heard a lovelier voice? Then, among sopranos, just call to mind De Vere-Staple, and Eames, and Nordica. The last-named songstress has scaled that most dangerous and dazzling of eminences, the festival at Bayreuth. It was an honor of the very highest moment that she was engaged for that august work. And among noble oratorio basses, who is there greater than M. W. Whitney?

The latest to win international reputation in the world of opera is Mr. David Bispham, of Philadelphia, who has gained the highest recognition in Wagner's music dramas, both by his fine vocal art and by his rare histrionic ability. Mr. Bispham comes of old Pennsylvania Quaker stock.

In the foregoing survey no mention has been made of that first and most original of American virtuoso pianists, L. M. Gottschalk, because he is well known to the whole musical world, and his niche is forever secured in the Temple of Fame. Truly, O my native land, thou home of the brave, thou land where Freedom has planted her sublimest hopes, thou needest not to blush for what thy children have done already as utterers of tonal beauty. And the ideal, O Columbia, is thine no less than all the actual good of the world!

GENERAL OUTLINE OF THE SESSIONS OF THE M. T. N. A.

Twenty-third Annual Convention, Cincinnati, June 21st to 23d.

The first morning session will be devoted to addresses of welcome, the President's address, reports of the Secretary and the Treasurer, and a short business session, after which there will be two addresses on topics of general musical interest by two musicians of national reputation. Adjournment at noon.

The afternoon will be devoted to an organ recital on the great organ in the celebrated Springer Music Hall, followed by a miscellaneous concert, to be given either in the Odeon or in Music Hall, according to the number of members present. This afternoon concert will embrace the performance of a group of piano compositions of American composers by a pianist of national reputation, the singing of two groups of American songs by prominent vocalists, and the performance of two ensemble numbers for piano and strings.

The evening concert will present orchestral works.

The second day's session will begin with departmental meetings of the features of the different branches of musical instruction, in different rooms, each division by itself, and conducted by a teacher of national reputation. These sessions will appeal to every professional musician, for the exchange of ideas on teaching was considered the "raison d'être" of the Association by those who are responsible for its existence. The latter part of the morning session will be devoted to addresses and discussions upon topics of general interest to all classes of musicians, by men whose names are household words in the musical world. Adjournment at noon.

The afternoon concert will be of the same general character as that of the previous day, beginning with an organ recital, which will be followed by piano solos, vocal solos, and chamber music. The pianist of the afternoon will be Mr. Hans von Schiller, of Chicago, assisted by Messrs. Esser and Bruecker (violin and cello), also of Chicago, in the performance of a new trio for piano and strings by Hugo Knapp, of Milwaukee. The evening concert will consist of orchestral works, the performance of a piano concerto by H. H. Hess, of New York, with the composer himself at the piano, and the aria from F. G. Glens's "Montezuma."

On Friday morning the departmental sessions will be resumed, and the latter part of the morning will be devoted to the annual business meeting, the election of officers, and adoption or rejection of the new constitution formulated and recommended by the special session of the delegate body held in New York during the last holidays. Adjournment at noon.

The afternoon concert will be of the same general nature as those of the previous days, several composers performing their own works.

The evening concert will present orchestral works: Foot's "Hiawatha," by the Orpheus Club; Victor Herbert's new "cello concerto, in the hands of Mr. Leopold Matilotti; the prologue of Buck's "Golden Legend," and an elegy for solo quartet and chorus, by A. Gorno; and the finale of Parker's "Horn Novissima," by the Poly-bymnia of Cincinnati; the program closing in a blaze of glory and patriotism with Kuhn's overture, "The Star Spangled Banner."

THE ETUDE American Composers.

BY RICHARD ALDRICH,
OF THE NEW YORK "TARIOR,"
FROM DATA SUPPLIED BY H. E. KREHBIEL.

THERE is no school of American composers in the sense in which the word "school" is used to denote a special development of an art along lines found to be particularly congenial to the genius of a people at a given period. Students of music may be convinced that there exists in the United States material—unhappily fast vanishing before the leveling process of modern civilization—in the form of negro, Indian—perhaps even colonial—folk-songs that might be embodied in an art peculiar to this country; but the desire to utilize it has not found root, except in a few sporadic cases. It has not and does not seem likely to become a pervading influence. Yet there are American composers richly endowed with talent, and there is American music that no one need be ashamed to set out side with much that is profound in the art-loving countries of Europe. Its practitioners, however, are individual rather than national. Its makers have been schooled in the conservatories of Germany, for the most part, and it bears the impress of the habits of thought and the methods of procedure that are current there. It is good music, but no one would pick it out from a miscellaneous program as showing anything national in its contours or in the spirit that informs it. It shows rather the individual talent of the men who composed it.

This being so, it is not necessary to linger over the historic aspect of American music. American music is not an historic development. The impulse to add to the sum of productive activity in this art was manifested early, but the results have little significance to-day. Almost without exception the names that will receive lasting honor in the roll of American composers are the names of men now living. Not only the *savoir-faire* and the mastery of technical means, but even the unconscious promptings of potent ideas seem to have come within the last generation. We need not look back of men such as J. C. D. Parker, or J. K. Paine, or Dudley Buck to find music of American growth suitable for discussion.

J. C. D. PARKER.

The dignified and serious works of James Custer Dunn Parker need celebration more for what they have been than for what they are. A Bostonian, born seventy-five years ago, he received the most correct musical training that the Leipsic Conservatory in its palmy days of the "Affilia" could offer. Through his special activity as an organist, doubtless, Mr. Parker's attention has been turned chiefly to music in the ecclesiastical forms, and his best known work consists of such cantatas as the "Redemption of the King" and "St. John," and the secular cantata, "The King." Their merits, however, it must be confessed, are mostly conventional and they do not figure in the public eye to-day; though it was an agreeable sensation at the Handel and Haydn Society's seventy-fifth anniversary, in 1890, to see that appreciation for the merits of Mr. Parker was still alive.

DUDLEY BUCK.

More than to them is his countrymen's gratitude due to the influence he exercised on a young student who came to him in Boston soon after his return from studying at Leipsic, and who was destined to fill a larger share in the musical life of the country than his teacher. This was Dudley Buck, son of a Hartford merchant, guided by parental authority to a commercial life, but by a stronger influence to a musical one. His early taste for music was gratified by his father, and, having made clear his desire for a musical career, the decision was wisely left in the hands of Mr. Parker, to whom in Boston the boy was sent for approval. The decision was favorable, and a course at Leipsic, and a supplementary period under the Dresden organist, Schneider, were the results. He returned thereafter to Hartford, played as an organist there and in Chicago,

and, when driven homeless from the latter city by the fire of 1871, went to Boston, and thence was called to New York by Theodore Thomas as assistant conductor of his famous Central Park Garden concerts. In 1876 he settled in Brooklyn, where he has since remained, playing, teaching, and composing.

By taste and training he was devoted to the classic style, and his works are mostly in the larger vocal forms. His numerous cantatas have been often sung throughout the country, and have spread wide the fame of his melodic invention and his effective treatment of chorai masses. One of his best-known works is a setting of Sir Edwin Arnold's "Light of Asia," which has been approved in England as well as in this country; rich in insinuating melody and sweet, if sometimes long-drawn-out, harmony. His "Golden Legend," a setting of Longfellow's poem, won the prize of \$1000 at Cincinnati in 1880. He set Sidney Lanier's "Centennial Meditation of Columbus," and it was performed at the opening of the Centennial Exposition at Philadelphia; and his festival hymn, "O Peace, Thine Upsoaring Pinions" was



ETHELBERT NEVIN.

given at the Boston Peace Jubilee in 1872. These have made his name and work known to thousands of choir singers and their audiences; and, scarcely less wide the spread of his church music, especially his later-day short cantatas for special occasions, which have won admiration for the same qualities that have been displayed in the secular works mentioned.

J. K. PAINE.

The senior of Dudley Buck by only a few weeks, John Knowles Paine has had an even wider and more potent influence on the development of Harvard University has position as one of the faculty of Harvard University has made him the nation and exemplar of a movement central in Boston, and carried on by a group of enthusiastic young men, to whom is due the cultivation of absolute truth in the largest instrumental forms, that has resulted in what preeminently deserves the name, if by anything of an American school. And he is justly entitled to the honor that belongs to an original and undoubted talent. Mr. Paine's talent and the guide and stimulus of an early age was intended for a musical career from an early age. He was born in Portland, Me., in 1839, and studied the piano, the organ, and composition with a local teacher, then went to Berlin and studied the organ with H. Hauptmann and Weyrock. Soon after his return, in 1861, he was appointed instructor in music in Harvard College, and a few years later was raised to the dignity of a pro-

fessorship, in which office he has developed the department of academic instruction to a point of influence such as had never before been known in this country.

Professor Paine's early works, like those of his predecessors and colleagues in America, were mostly of a religious character, though two pianoforte sonatas and a string quartet are numbered among them. A mass in D was the most important of his early productions, and gained the honor of a performance by the Singakademie of Berlin in 1867; six years afterward followed his oratorio, "St. Peter," an elaborate work which has, however, had no long lease of life. What may be considered as a second development of his style now occurred, and was signified in his first symphony, Op. 23, in C minor, first performed by Theodore Thomas in 1876, succeeded by a symphonic poem on "The Tempest," and his "Spring" symphony in A-major, Op. 34. The works mark an abandonment of the severely classic ideals of the oratorio, and a turning toward the freer expression of the modern romantic school. In these, and in several that came later from his pen, Professor Paine yields himself to the promptings of a poetic idea from the external world of sense—not in the crassly imitative methods of Liszt and the modern composers of program music, but in the higher spirit of Schumann and those others who only find the key to a mood in the subject set before themselves. The "Spring" symphony, for instance, rich in imagination and of singular fecundity of invention and skill in the use of technical resources, is akin to the "Spring" symphony of Schumann (No. 11, in B-flat) in its poetic treatment and its voicing of the artist's soul, as opposed to the attempt to delineate nature in sound—in Beethoven's phrase, more the expression of feeling than painting. So with his "Island Fantasy."

One of Professor Paine's most successful achievements is what successful achievements seldom are, an occasional work—a composition designed and composed for a special event. This is his music for the performance by Harvard students of Sophocles' tragedy, "Oedipus the King," in 1881. It is noble music on a noble theme—and it is not too high praise to say, worthy of the theme. It is for male chorus and orchestra, and, though it is in nowise attempts to reproduce what antiquaries tell us were the characteristics of the Greek quinquies, it gives powerful and poignant utterance to the mighty passions and tragic sweep of the drama. It created perhaps a profounder impression than anything else the composer had ever written, and materially enhanced his standing and repute. Since it was published he has added sparingly to the list of his works; among the most important of the later productions are settings of Keats' "Requiem of Fanny," Drummond's "Phonias, Arise," and Milton's "Nativity." There are also a number of pianoforte compositions by Professor Paine that have won deserved admiration, including a "Fuga Glojoma," and others of minor significance, though full of charm and an unfailing inspiration.

ARTHUR FOOTE.

One of the earliest fruits of Professor Paine's Harvard teaching was his musical career. Arthur William Foote. He was born in Salem in 1853, and discovered a talent such as to warrant his devotion to a musical career. He studied first under Stephen A. Emery, at the New England Conservatory, but was not so exclusively concerned with music but that he entered Harvard in 1872. Here, of course, he fell under Paine's influence, and after his graduation continued his studies with him and with Lang. He is purely an American, and had the experience of a performance at the London "Pops." Then there are a sonata for piano and violin, Op. 20, which Mr. Knudsen has played; a quartet for piano and strings, Op. 23, brought out by the same artist, and now a quietest, recently finished. Mr. Foote's first orchestral work was a suite in E-minor for strings, first heard in 1886 in Boston, and since in New York. The next year he came forward with a symphony, "The Mountains," Op. 24, in 1889 with an overture, "In the Mountains," Op. 25, with a second suite for strings. A symphonic prelude, "Francesca da Rimini," was heard in 1891. His three

choral ballads, with orchestra, "The Farewell of Hualaba," "The Wreck of the Empress," and "The Skeleton in Armor," have extended his fame among the choral societies and their patrons. Mr. Foote has also earned the gratitude of pianoforte-players by his charming compositions for their instrument, including a suite in D-minor and a number of little pieces; and of singers by a number of admirable songs. Like his larger works, they are solid and serious as well as interesting.

G. W. CHADWICK.

Another Boston composer who deserves the highest need from his compatriots because he has held high the standard of American music is George W. Chadwick. He, too, is a young man, but he has accomplished much. He is forty-four years old, and of purely American stock, born in Lowell, Mass. He began the cultivation of music early, and after some teaching at the hands of an elder brother and Eugene Thayer, the Boston organist, went to Leipzig in 1877, and returned to Munich. He made a brilliant debut on his return home, for in 1880 his overture, "Rip Van Winkle," was given under his direction by the Handel and Haydn Society of Boston. The expectations thus aroused were not disappointed. He took an immediate position high in the musical life of Boston and the neighboring cities. He is now head of the New England Conservatory of Music. His position as a conductor of choral bodies has stood him in good stead in promoting several important choral works. The best of these is his "Phœbea Explanens," first heard in 1892, a setting of an old medieval quasi-religious hymn, in which he has shown remarkable originality of thought enhanced by skillful writing for voice and orchestra, and in which he has struck a note quite his own. He wrote a "Columbian Ode" for the opening of the World's Fair in Chicago in 1893, and the list of his other choral compositions is large, including "The Ballad of the Lovely Rosabelle," "The Viking's Last Voyage," "The Pilgrim's Hymn," and "The Lily Nymph." More important still are his orchestral compositions, among which are two overtures entitled, respectively, "Thalia" and "Melpomene"—works of strong and vigorous originality that have been played by the orchestras of Boston and New York, and in European cities, the "Melpomene" in fact, probably meriting the distinction of having a greater number of performances to its credit than any other American composition. There are also three symphonies in which the higher flight is well sustained, and which confirm Mr. Chadwick's claim to rank among the most powerful minds in America engaged in the art of music. His chamber music numbers a pianoforte quartet in E-flat and three string quartets, in the last of which discerning critics have been interested to find at least some traces of the negro folk-song element so brilliantly and successfully employed by Antonio Dvorak during his brief American sojourn.

H. W. PARKER.

The line is continued by a pupil of Chadwick's, Horatio William Parker, who has won honor for his music. His abilities are substantially recognized in the Chair of Music at Yale University, where he is following out the lines laid down by Paine at Harvard. He is but little more than thirty-six years old, and belongs to the "Boston school" by right of birth in one of that city's suburbs. He was a pupil first of his mother, then of Chadwick and Emery, and finally studied at the Munich Conservatory. He has not been fruitful in the number of his compositions, but they have an originality and power that stamp him as one of the significant men of the day. They are chiefly in the choral forms, the most important being the "Hymn Novissima," a setting of one of the medieval church hymns of quite distinguished originality, in which the melodious inspiration is lavish and the skill of the contrapuntal treatment of notable strength. It was won enthusiastic approval, and the honor of a performance at one of next fall's musical festivals in England—that of Worcester. An earlier cantata, "The Dream King and His Love," shows the same richness of melody, though the composer had not then quite freed himself from the influence of his master, Rheinberger. To these choral works must be added

a symphony, three concert overtures, an orchestral scherzo, a string quartet, a suite for pianoforte, violin, and 'cello, and several choruses.

E. A. MACDOWELL.

A composer who stands apart from these heretofore named in his ideals, as well as in his training and the influences that have formed him, is Edward Alexander MacDowell, also honored by academic recognition, being Professor of Music at Columbia University. In the opinion of some acute critics he is the most original of American musicians, and the keeper of what is most promising in the future of American music. He is a New Yorker, and was born in 1861. He had instruction at home, among others from Mme. Teresa Carreño, and is the only one of the composers we have who has won distinction as a virtuoso. The piano is his instrument, which he studied, after he left New York, at the Paris Conservatoire and in Wiesbaden and Frankfurt. His stay at the conservatory of the latter city determined his artistic future, for there he came under the influence of Raff, whose views as to program music he ardently espoused, and has since carried systematically into practice. He is an imitator, however, of the fertile German composer whose son has no nearly set, but has an ample fund of ideas of his own. These, indeed, can with difficulty be traced back to any artistic sponsor, so clearly are they stamped with Mr. MacDowell's own individuality. There is no form of the art except opera, symphony, and



HENRY HOLDEN HUSS.

chamber music for strings in which he has not worked with preeminent success. Through it all appears his devotion to the ideal of program music in its higher and subtler conception. It is shown most eloquently, perhaps, in the symphonic poem "Hamlet and Ophelia." His melodies, in themselves beautiful and characteristic, are made to give delineation of moods through harmonic and instrumental treatment to which he subjects them. In "Lancelot and Elaine" he has reached similar results by similar procedure. In orchestration Mr. MacDowell is a master; he commands all the wide range of color of the most modern palette, and uses it with unerring skill to further the effects he is aiming for. In his orchestral suite, Op. 42, he has followed his master, Raff, in his love for the woods and fields and the fairy folk that inhabit them—as witness the titles of the movements "In the Haunted Forest," "A Summer Idyl," "Song of the Shepherdess," "Forest Sprite," and the lately added movement depicting an autumn scene. His special fondness for such things is shown also in his numerous small pianoforte pieces, which are largely devoted to illuminating the meaning of some verse predicated. It is necessary only to instance the striking originality and picturesque qualities of those to Tennyson's verse on "The Eagle" and other poets that he has chosen to illustrate thus. Among his latest and most successful works in this vein are the "Woodland Sketches"

and "Sea Sketches." Even his two piano sonatas are program music, in so far as they have received the title "Ereos" and "Tragic" as denoting the moods in which they are respectively conceived. They are conspicuous examples of success in a field where American composers have done little. Still more distinguished in their success are Mr. MacDowell's two pianoforte concertos, which have not been, and bid fair not to be for many years, ousted from the rank they deserve, of being the finest work done in this province by any American composer. Mention should not be neglected of his songs, many of which are of singular and haunting beauty.

W. W. GILCHRIST.

W. W. Gilchrist, though not a Philadelphian by birth, spent almost his entire life in Philadelphia, making singing and composition and the teaching of these branches of musical art his chief aim. He began his public career as a composer in 1877, at the age of thirty-one, when he gained two prizes for men's part-songs offered by the Abt Society. His second venture was equally successful, for in 1880 he took all three prizes offered in that year by the Mendelssohn Glee Club of New York for the same kind of composition. In 1882 he carried off the Cincinnati Festival Prize with a setting for soprano solo, chorus, and orchestra of Psalm 133. His compositions include several other cantatas and a number of choruses and part-songs. He has also composed successfully the larger instrumental forms, and has written a symphony, a suite for pianoforte and orchestra; an opéra, "Pyramus and Thisbe"; a trio and a quartet for pianoforte and strings. His writing is clear, graceful, and cogent, avoiding at once the commonplace and the overladen methods of many modern composers. His work in Philadelphia and his influence for the best in musical art are highly prized by those who have at heart the interests of American music.

E. S. KELLEY.

Edgar Stillman Kelley has shown a quite original talent in many forms of musical art. Like so many others who are doing the most for the advancement of music in America, he is a young man, being but forty-two years old. He was born in Wisconsin and studied with local teachers, with Clarence Eddy, and later at Stuttgart. In 1886 he returned to America and settled in San Francisco. His first orchestral work was produced in 1882—"The Defeat of Macheath"—and the next year the overture was played by Thomas. The work was also produced in the same year as incidental music for a performance of the play. Mr. Kelley's inclination leads him frequently toward music of the "program" type, and in this he has been successful in especial measure. One of his most striking compositions of this sort is his "Aladdin Suite" for orchestra. This shows, too, his fondness for the music of the Chinese, which he became familiar in his residence in San Francisco, and the characteristics of which, as to scale, rhythm, and harmony, he has utilized with skill and effect. Another indication of the same tendency is found in his song "The Lady Picking Mulberries," founded on a real Chinese theme, which became widely known. Mr. Kelley has also written numerous piano-forte pieces and songs and has a number of orchestral and chamber music compositions not yet published. He is the author of a comic opera, "Paritania," which has been produced with considerable success. Mr. Kelley, during his San Francisco residence, which he has now exchanged for a residence in New York, wrote musical criticisms for a newspaper of that city, and has frequently contributed articles to the musical press.

HARRY ROWE SHELLEY.

Harry Rowe Shelley, though a young man,—he was born in New Haven in 1868,—has by his sincere and serious efforts attained an exalted position in American art. He is a product of American training, his teachers having been Gustav J. Stockel, Dudley Buck, Max Vogrich, and Anton Dvorak. Mr. Shelley's activities as an organist have naturally led him to the composition of many anthems and other church-music pieces, many of which are highly valued and are often sung; his sentimental songs, too, have found quick popularity and brought

him substantial rewards. But more important than these, though less widely known, and indicative of a higher ambition and more serious aims, are his compositions in the larger forms. He has written overtures, symphonic poems, and suites for orchestra, and a concerto for violin and orchestra, and is the author of a female chorus that gained a prize from the Apollo Club of Chicago in 1886. His fluent and graceful style has stood him in good stead in all his musical career, and has won for his work an immediate attention and popular success.

REGINALD DEKOVEN.

The name of Reginald D-Koven is as widely known as that of any American composer, for it has been carried through the country by the genial popularity of some of his comic operas. He is barely forty years old, but the list of his works shows an unusual industry and fecundity. A native of Connecticut, he was educated abroad. He is an Oxford graduate, and studied music at Stuttgart, intending to become a professional pianist; he also studied theory and singing with various foreign masters. He settled in Chicago in 1882, but has since then taken up his residence in New York. His first compositions were songs, of which he has written a large number. Some of them have struck the popular fancy, with results more profitable to Mr. D-Koven, doubtless, than elevating to the standard of musical art. But



E. R. KRIEGER.

he is best known by his numerous comic operas. The first were "The Begun" and "Don Quixote," while the most successful have been "Robin Hood" and "The Fencing Master." They show at times a finis of melody—not always of great originality, however—and an increasing knowledge of instrumental effect in the scoring, whenever the composer has chosen to allow himself to satisfy his own better judgment and refrain from noise purely for the sake of noise.

WILSON G. SMITH.

Wilson G. Smith was born in Ohio, and his musical career has been chiefly identified with the cities of that State. He studied at Cincinnati, under Otto Singer, and in Berlin. He has written many piano pieces that have been widely performed, as well as vocal works. All show a melodious gift and a musicianly thoroughness and sincerity in its application. He is also known as an essayist, particularly upon subjects connected with American music.

There is little space left in which to speak of Henry Holden Huss and his serious and solidly written works in many forms, the latest printed example being a pianoforte concerto; of Arthur Whiting, possessed of a gracious and charming talent of distinct originality; of Templeton Strong, close friend and artistic ally of Professor MacDowell; of Arthur Bird, whose skill and diligence

need more praise than his talent; of Frank van der Stucken, better known as conductor than as composer; of Ethelbert Nevin, whose gift of saccharine melody and still more saccharine harmony has made him beloved in many drawing-rooms; of Mrs. H. H. A. Beach, whose abilities have received ample and anxious encouragement from the musical magistrates of her Boston home; of Mr. Ernest R. Kroeger, of St. Louis, a musician of solid attainments, a splendid representative of his section of the country.

There is much that could be said about them all; but the American composer is speaking more and more for himself through the public performances that his works are receiving on their own merits in ever-increasing number, and that go to make him more and more, as time goes on, a prophet not without honor even in his own country.

THE AMERICAN AS MUSICAL THEORIST.

BY HAMILTON C. MACDOUGALL.

WHEN one remembers how many of our native musicians, more especially those among the older men, received their education in Germany, it is not strange to find that most of the American works on the theory of music have been founded on German models. This was the case with J. C. D. Parker's "Manual of Harmony," which may be said to be the pioneer of its class. It was published in 1855, and is one of the present time. Stephen Emery's "Elements of Harmony" is another work modeled on Richter's "Harmony" that has had a deservedly great success. Emery, a teacher in the New England Conservatory, was born with a genius for setting clearly before the average pupil the solution of the knotty points of the study. Both these treatises improved vastly on their models as far as clearness of expression and conciseness went.

The German seems to have an immense natural capacity for making simple things complex and plain things obscure; he writes fables about little fishes, but makes them talk like great whales. Most of the time that we have had the two excellent books just mentioned thousands of students have labored with the fabled, heavy, and pedantic works of Richter, Paul, Hauptmann, and Jadassohn. Somewhat later in appearing (in a translation) in this country was Percy Goetschius's "Materials." This is founded on a work by Dr. Faust, of Stuttgart, the exercises, like those in Parker and Emery, are very largely on basses, not melodies, and there are almost no illustrations from the standard composers. When one comes to think of it, is not that an extraordinary thing, that a man should prove his case by inventing his own facts? Goetschius has written lately, "Homophonic Forms," a most portentous title, but in reality a very clear presentation of the subject of form, with copious quotations from the great masters. Goetschius was born in this country, I believe, to which he finis was born in a residence of some years in Stuttgart. He now lives in Boston.

Some attempts have been made by some of our countrymen to dissipate the Cimmerian darkness that has surrounded the subject of harmony. Among the most successful of these have been two works by the Chicago theorist, Mr. A. J. Goodrich. His "Analytical Harmony" is very clear in expression and valuable in the matter; it is, however, possibly, more useful to the teacher in clarifying his thoughts than as furnishing teacher with a text-book that shall save him all trouble with the pupil. In other words, it provokes thought rather than stifles it. It has many quotations from the masters.

In another fashion, and successfully, too, Mr. F. H. Shepard, an instructor in music in Yale, has written "Children's Harmony" and "Harmony Simplified." It is very seldom that a great composer interests himself in writing didactic text-books, but a notable exception is Mr. G. W. Chadwick, whose "Harmony" has very recently been published. The exercises are melodies as well as basses, to be harmonized from the first. This is a departure from German models, at least from models of the Richter school, and it is commended highly.

Toward the end of Chadwick's "Harmony" a few illustrations from the great masters are inserted.

From the rhetorical and logical point of view—that is, taking into account clearness of statement, conciseness and accuracy of definition, and brilliancy of literary work—it seems to me that Gow's "The Structure of Music" is one of the noteworthy books of our time. Gow has a most fluent pen, and the aesthetic and logical considerations governing the selection and progressions of harmonies are clearly and fascinatingly set forth. I do not venture any opinion as to the value of the conclusions he reaches, but wish to record my admiration of the general style of the book. Gow has had considerable experience in teaching the subject at Smith College and at Vassar, where he is now Professor of Music.

Dr. Clarke, Professor of Music in the University of Pennsylvania, has written several very clear and practical treatises on harmony. "Theory Explained" and "Harmony," a larger work, are noteworthy. Dr. Clarke makes use of melodies to be harmonized instead of spending much time on basses.

A work very highly thought of in the West, but not well known in the East, is Klason's "Septuante." It is said to be a very original and stimulating work.

In sharp contrast to several of the volumes named above are Homer Norris's two books on harmony, professedly founded on the teachings of the French school. Mr. Norris is now a Boston organist and successful composer and theory teacher, but lived for several years in Paris, and gained an insight into the artistic methods of the French theorists. His explanations as to the origin of the so-called Italian, French, and German sixth chords are said to be very clever.

George H. Howard's work on harmony has considerable popularity.

The excellent work done by Parker and Morgan in translating Richter; Dr. Baker, other German writers; Arthur Foote, Richter's "Page"; E. M. Bowman, Weinmann's "Harmony"; Clarence Edly, Haupt's "Counterpoint and Fugue"; J. H. Cornell, Busse's "Form"—all these should not be forgotten.

On the whole, I think that we are pretty well off in the matter of theorists in the United States. We have digested and assimilated the food given us by our German nurses and are now grown so that we may take care of ourselves.

AMERICAN STUDENTS.

BY J. FRANCIS COOKE.

FROM the time when William Billings, our first composer of note (?), wrote some very bad hymn-tunes under the delusion that they were fugues, down to this present day of MacDowell and Parker, student-life in America has passed through many remarkable evolutions. When Haydn and Mozart appeared as the flowers of an epoch of European musical culture, our forefathers were giving the names of Lexington and Yorktown permanent places in modern history. For many years thereafter we were a nation of farmers and backwoods-men. How could we, then, find any value in the promotion of an art?

Learning was another matter. Unlike music, which was looked upon as an accomplishment, learning was a necessity. John Harvard was as important a factor in early New England affairs as was any of the military, legislative, or executive officers.

The growth of cities and the great arterial railways that now traverse our country made life in America what it is to-day. Music is distinctly a child of society, and it was not until our American social body was raised to a position of conspicuous culture that musicians were understood. Then music came to be pursued as an art and not as a pastime. Taking the majority of students into consideration, this represented the difference between music-teaching here and in Europe. New systems of elementary education have given to teachers very much better discipline and more material than which their forefathers had to deal with. Now, that which their young there are very few impossible days among the young there are certainly very encouraging.

The Foundations of Musical America.

By W. S. B. MATTHEWS.

THE present condition of musical art in America is the result of a vast amount of seed-sowing by musical amateurs and professionals, all of whom were enthusiastic, since about the beginning of the present century. The limits to which I am restricted in the present writing make it impossible to do justice to all of these earlier workers, and the only course left me is to mention the more important of them, and indicate the far-reaching results of their activity.

The musical life of this country is very active along three planes of work: first, elementary instruction, which is now vastly more universal than at any previous period in our career; second, the wide diffusion of popular music of every sort; third, the almost universal cultivation of art-music, such as the works of the great composers for piano, organ, chamber instruments, symphony, oratorio, and opera. As a natural result of this encyclopedic musical work we are beginning to have a great deal of original composition by native writers. My place in the present number is to point out the principal sources from which these several lines of activity have sprung. In doing this, I shall draw more fully on the musical history of Boston, since in Boston musical enthusiasm showed itself at an early time, and some very commanding figures in our history have made their first appearance there.

As might have been expected, the beginning of music in New England was strongly influenced by Puritan and English taste. Almost at the same time there began to be some local collections of psalmody, and the foundation of a great and long-lived society for the study of sacred music as an art. This society was the Handel and Haydn Society, a male choir founded in 1815. In the early days of this society its activities were purely amateurish, and the president of the society was the conductor *ex officio*. The president himself was merely a choir leader, a little more popular than his competitors. The chorus of the society for the first five years consisted of about one hundred voices, and was extremely indifferent in quality, about two-thirds of all the singers being sopranos, very few of whom could read music. The next part most numerously represented was the bass, the alto next, and the tenor was often wanting altogether. Very soon after this society was established they secured a very good English musician to act as organist, Dr. G. K. Jackson. Dr. Jackson knew something about music, although he was much addicted to spirituous inclination. It is told of him that on one occasion, when the chorus was practicing a Handel composition, the president and conductor desired the organist to play the piece inverted—that is, the tenor uppermost and the soprano in place of the tenor. As this particular work was not written in double counterpoint, the organist declined, and, on being sharply ordered again to do the work, he made a most irrelevant and unbecoming answer, to the effect that he would see the society in a place where sacred music is not practiced, before he would do such a fool thing.

In 1822 a young man named Lowell Mason, a native of Medford, Massachusetts, came up from Savannah with a manuscript book of psalmody, for the publication of which he desired to secure the sanction of the Handel and Haydn Society. The society delegated Dr. Jackson to examine the work, which he did, and, on his favorable recommendation, it was accepted and published at the expense of the society, under the name of the "Handel and Haydn Society Collection." A few months later Lowell Mason was invited to make his home in Boston and take charge of the music in several important churches and direct the Handel and Haydn Society. He performed his work with great success and improved the chorus very much, but after a few years his musical ambition took a wider range. He recognized the necessity of better early training for singers and musicians, and also the value and need of secular music in life. It was found, however, that the charter

of the Handel and Haydn Society restricted their work to sacred music, in the narrowest sense. Accordingly, in 1830, Lowell Mason withdrew from the leadership and established what was known as the Boston Academy of Music. This institution was chartered as a combination of a practical school of music and as a musical missionary society, and one of its first efforts was to introduce music into the public schools as a regular part of the education; it also promoted the cultivation of a public taste for music and the awakening of a public interest in the higher kinds of music, both sacred and secular. Lowell Mason formed a new chorus entirely independent of the Handel and Haydn Society, consisting largely of young voices from three large chorus choirs which were under his direction. He trained the parts at subterranean and, from that time on, instead of one series of oratorio concerts, Boston had two. While the older society maintained the prestige due to its longer existence, the new society was held to sing with more spirit and with much better balance of parts. Nor were the concerts of this choir confined to oratorio music. At the very beginning of the Boston Academy two professors were appointed, the one Lowell Mason, the other



DR. LOWELL MASON.

George James Webb, a very highly accomplished English organist and musician, and he very soon introduced a number of good English glees.

The Boston Academy also established an orchestra in Boston, mostly under the direction of Mr. Webb. For many years Mr. Webb was active in this way and as a teacher of music; he also acted as concert organist. His tons in this line extended as far west as Albany, whether he went 200 miles by stage in winter, to play an organ concert on the principal organ there.

During almost thirty years, from 1821 to 1850, Lowell Mason was an extremely active figure in Boston musical life. He published a large number of collections of psalmody and the first collection of children's music ever published. He made very great improvements in elementary teaching of music, following the Pestalozzian maxim of "the thing before the sign." At the same time he lectured widely before teachers' institutes and meetings for clergymen, not forgetting the worth of music as an instrument of culture. About the year 1827 the enthusiasm had reached a point where music schools, and hence remained ever since. Lowell Mason remained at the head of this work until 1850, when a board of aldermen came in which voted him out, in favor of a younger and rather unscrupulous assistant. The active part of Lowell Mason's life may be considered to

have completed itself in 1850, although for twenty years afterward, while he lived at Orange, N. J., he continued to publish elementary works and collections of psalmody.

In his younger life Lowell Mason was a singularly beautiful young man, having a charming disposition and a pure and noble character. As the years advanced his presence gained additional dignity, and in his later life he was a venerable figure in any company where he might be. At a dinner of musicians in London, where he was an honored guest, Moscheles called attention to his striking resemblance to Beethoven, and the fact was recognized by many musicians present who had known that great master.

Another line of important musical influence was begun at Cambridge, Mass., about 1835, by the formation of a musical society for graduates, whose object it was to keep alive the memory of their alma mater, and later to secure the establishment there of a musical professorship. This society was known as the Harvard Musical Association. At first its musical performances were amateur, like those of the Handel and Haydn Society. When they played concerted music, all of the boys wanted to play the first-rate part. One of the most enthusiastic of these flutists was a very lively and persistent but very bashful young man named John S. Dwight, who afterward became the famous musical critic and a star in the high-art symphony of Boston, from 1859 to 1880.

The Harvard Musical Association took on a higher range after about ten years, and gave chamber concerts of real master-works in Cambridge, and later on undertook symphony concerts in Boston. These were maintained first and last for fifteen years or more, their work being the foundation on which the present Boston Symphony Orchestra was afterward built. Their influence was sufficient to secure the establishment, in 1876, of a musical professorship, with John K. Paine at the head.

A very great influence has been given to music in America by the concert tours of great musical stars. The Italian opera was given in New York as early as 1820, and the celebrated Garcia was here, with his daughters, Pauline and Malibran, about 1835. The influence of these opera seasons, which were always short, was mostly confined to the locality and did not reach the country. In 1850, however, the great soprano, P. T. Barnum, brought over Jenny Lind, and initiated for the first time on a large scale in this country the work of mission and "Passionate Press Agent." The newspapers from Boston to New Orleans ran over with anecdotes and gush about the "Swedish Nightingale." In Boston the choice of seats for her concerts was sold at auction, the highest seat bringing \$625, the bidder being Olanie E. Dodge, a singer of comic songs, who performed this act as an advertisement. Dodge was afterward secretary of the Board of Trade of St. Paul, Minn., in which position his talent as a press campaigner was of great advantage to the city. The advent of Jenny Lind and all this talk about her, had the effect of gaining a great deal of interest in music and musicians all over the country, even where her voice was never heard. The immediate influence in Boston occasioned the erection of Boston Music Hall, which has still one year longer to stand just as it was built in 1851.

The orchestral activities of Boston and of the principal cities of the country received a great impetus in 1840 and 1850 by the appearance of a small but extremely fine orchestra from Berlin, nearly all men who had become compromised in the revolutionary movements of that time. It was the Germania Musical Society, comprising twenty-four men, with four first violins. The leader was Carl Bergmann, who was afterward so distinguished as leader of the New York Philharmonic. The Germania Society came to grief in about two years, being disbanded at Baltimore. But it was called together again, and played an entire season in Boston, in 1851-'52, in the new Music Hall. Here they gave a beautiful program, many of which were played to crowded houses. The programs took much the same range as those of the present day.

Another society active in Boston at that time was the Musical Fund Society, a cooperative society of orchestral artists which gave concerts by subscription, the proceeds

being devoted to some kind of musical charity. It was in connection with this Society and the Harvard Musical Association, already mentioned, that the sixteen-year-old William Mason made his earliest appearances with the orchestra, playing a Mendelssohn concerto and some of those of Beethoven.

The first full orchestra which came to this country was that of the Frenchman, Julien, was the leader. Julien was practically an orchestral virtuoso, or master, of the same kind as the present French directors, Colonne and Lamoureux. His orchestra was drilled to great finish, and he had all kinds of sensational effects; he was the originator of the dodge of playing patriotic songs with the accompaniment of cannon and fireworks. He conducted with great spirit, and also with great show of enthusiasm. Behind him on the rostrum was a splendid easy chair, into which he collapsed after the performance of his important pieces. Desultory devil-tail was here perfectly illustrated.



DR. GEORGE F. ROOT.

The cultivation of popular music received a great impetus from the work of Lowell Mason; he was himself the author of a large number of church tunes, some of which, like the "Missionary Hymn" and "Nearer My God to Thee," still remain standard. In his later life, after 1850, he directed what were known as "Musical Conventions" at Cleveland, Rochester, N. Y., etc. These were of the nature of impromptu musical festivals and teachers' institutes combined. Mason generally was accompanied by a good soloist and a good pianist, the remainder of the program being manufactured on the spot. One singer who accompanied Dr. Mason was a very pleasant young basso, George F. Root, who afterward found himself unable to escape the distinction of having written the "Battle Cry of Freedom," all the other words of a long and distinguished life being swallowed up in the overwhelming success of this popular piece. Mr. Root was residing in New York city as organist in a prominent church and teacher of singing in several seminaries. As a result of his early training, some simple melodies occurred to him too simple to be published over his own name, he thought; but on playing some of them, he was besought by a publisher to furnish the manuscript. About 1855 six songs were published by Hall & Son, among which was "Rosalie the Prairie Flower," which gained instantaneous popularity. These led to the production of a large number of popular melodies, many of which had wide currency, although now forgotten.

Another distinguished figure in American popular music, and the best melodist of all, was Stephen C. Foster, a native of Pittsburgh. He wrote a variety of songs in the "darker" dialect, all of them representing the folk life of the slave, as conceived from the white man's standpoint. The most popular of these melodies was "Way Down Upon the Swanee River," but many others, such as "Master's in the Cold, Cold Ground," were almost equally well known, although not so long-lived. Foster was a natural melodist of

very considerable refinement, and his name is an honor to American art.

To change the scene to the city of New York: we come now to one of the most important agencies in America for the maintenance of a high musical ideal. The Philharmonic Society was founded in 1842—a cooperative society of musicians for the encouragement of high art. They have always given a number of concerts by subscription every year, and the Society is still in a healthy condition after forty-seven years of activity. The founders of the Philharmonic and the principal movers were men who were all-round musicians: pianists, violinists, and theorists, such as the late George F. Bristow, whose symphony was played by the Philharmonic within its first five years; H. C. Timm, a leading professor and teacher in New York, who figured in symphony concerts as an artist of the kettle-drum; William Scharfberg, also a pianist, and a splendid musician. Among the directors of this Society were Theodore Eisfeldt, who also carried on a well-trained string quartet; Carl Bergmann, the former leader of the Germania Society, Boston; Dr. Leopold Damrosch, Theodore Thomas, Anton Seidl, and Emil Paer. For many years the Philharmonic represented the highest standard of orchestral music in this country, and in connection with it all the great pianists who visited America were heard.

Jenny Lind was accompanied on her tour by a solo violinist—a boy not more than thirteen or fourteen years of age, Theodore Thomas by name. Later on Thomas became the leading violinist in the Opera Orchestra in New York. In 1863 he got his first start with his own orchestra, maintaining a series of symphony concerts in opposition to those of the Philharmonic, and composed of music of a more modern character, such as the conservative Philharmonic regarded with dread. A few years later Thomas had his own orchestra at the Central Park Garden, playing every night, and here he established a precision and finish of orchestral performance never before known outside of conservatory concerts in Paris. In 1869 Mr. Thomas made his first tour West, and since that time he has been, up to within the last ten years, the main educator of the American people in higher kinds of music.

Space forbids any extended mention of a large number of names and instrumentalities connected in this progress. For example: from 1853 there were the concerts of the American pianist, Louis Moreau Gottschalk, who was the first American to attain distinction in Europe. Gottschalk was a charming melodist and a pianist of great distinction. The career of William Mason, who was contemporary with Gottschalk, was different. After receiving what training he could in Boston, he went to Europe in 1849, returning about 1854, settling in New York, where he has ever since resided. Mason at that time was the best concert pianist we had of the modern type, thoroughly acquainted with the classic repertoire of the instrument; he was also well schooled in the works of Liszt and Chopin, and had been with Liszt at Weimar. He was the first Schumann player we had in this country, and he has always remained a great votary of that master. The influence of Dr. Mason has been very wide in this country in the training of pianists and teachers, and latterly his "System of Piano-forte Technique" marks an epoch in the world-cultivation of the instrument.

To return again to the history of the opera: the standard has been continually advanced. All of the great European favorites, such as Mme. Parepa Ross, Maria La Grange, Christine Nilsson, Patti, Materna, Lehmann, and a host of other splendid artists, made many appearances in America. For twenty years in the same companies, had splendid American singers in the same companies. Charles R. Adams, of Boston, the magnificent Wagnerian tenor, who had a brilliant career at Vienna, is most remembered by all musicians; Adelaide Phillips, a real charming singer; Anna Louise Carey, Clara Louise Kellogg, Sybil Sanderson, Emma Eames, Mme. Nord, Helene Haastriker, Emma Juch, and scores of others of brilliant and attractive names. The most popular of these American talents for this form of art.

The great American talent for "getting the best and blameworthy the expense" came to fruition with the

advent of the Mapleson opera in 1890, and the opening of the Metropolitan Opera House in New York by the Abbey Company in 1894. From this time on we have had here the most expensive opera companies ever formed in the world, and the managers have alternated between a Monte Cristo opulence and a Micawber-like waiting for "something to turn up."

It is now a full half-century since William Mason was one of the first young Americans to study music abroad. A procession of ambitious youngsters has crossed the ocean every year since, and when they have returned, some have gone on to influence and well merited distinction; others have found themselves hidebound by the restrictions of their foreign training, and have not been able to bring their vague ideas to fruition. Moreover, the atmosphere for new works by composers of untiered powers has been, and still is, unfavorable in this country. In spite of this we have had a constantly increasing band of native composers, of whom other writers



LOUIS MOREAU GOTTSCHALK.

will give particulars. They fall mostly into one or the other of two classes: those who have written works of the largest caliber, which they have never been able to get performed; and those who have written in smaller forms, with less straining after originality. Among the men of both classes very strong works have been produced. Had we been blessed with a native school, manned by well-trained American teachers, and supported with means facilitating the production of new works, we would by this time have begun to reach as brilliant a harvest in this line as France and Russia are now continually reaping from their own conservatories. This, however, is another story.

AMERICAN IMPATIENCE.

By HARVEY WICKHAM.

In other countries we find men demanding their lives eagerly to the attainment of one, and often a very narrow, object. Here every one strives for a smattering of everything. The pupil in the public schools of Scotland, to cite an instance recently noted in the New York "Sun," knows infinitely less about chemistry, philosophy, art, or astronomy than the pupil of a corresponding age in the United States, but he is one of the pupils in the latter in the three Rs. When a student spends years in the study of a single musical composition, it is to be expected that he will accomplish results quite out of the reach of him who seeks to cover the entire literature of his instrument in a few terms. The American student is about the cleverest individual on the face of the earth, but he will not accomplish anything serious in art until he overcomes his national sin of impatience. Impatience never can achieve what perseverance can, he is backed by never so great a talent. My studio experiences have led me to believe that we as a nation are destined to work miracles of improvement in methods of teaching and playing when we have learned the value of continued application to a single end, but not before.

BY W. FRANCIS GATES.

AMERICAN AUTHORS.

Four interesting books have come from the pen of W. Henderson, also of New York. His "What is Good Music?" cuts out a new pathway, and his "Story of Music" and "How Music Developed," as might be

W. S. B. Mathews, of Chicago, is prolific of all sorts of musical literature. Of his seven or eight musical works his "How to Understand Music," one of the pioneers of good musical literature in this country, has had a large sale and has done much to spread a knowledge of the content of music at a time when such a book was sadly needed. His "Popular History of Music" is not to be excelled as a text-book; in fact, it is the American history of music, combining a lucid style



Returning to Boston, we find Thomas Tapper, a much younger writer than most of those mentioned above. Mr. Tapper has issued a series of books on the musical education of children and young people. He brings to his work a love for young people and a desire to interest them in general education as well as in music. In his

To this list might be added Messrs Parson, Myer, Tubbs, and Misses Eastman, Smith, and Roosevelt in historic essay, or descriptive work, as well as Messrs. Clark, Bagby, and Crawford, and Miss Farquhar in musical fiction.

America is not wanting in musical literature; but this was not the case twenty years ago. All of the above works have been published within the last two decades, the most ancient being Mr. Elson's "Curiosities of Music" (1880), Miss Fay's "Music Life in Germany" (1880), and Mr. Mathews' "How to Understand Music," volume I (1881). But as the musical public began to read, the authors have been at hand to supply them with a varied and a valuable literature; and when we consider the short time in which this literature has arisen and the comparatively small number of contributors to it, we may well say it is a literature astonishing in its scope and variety.*

MUSICAL MAGAZINES AND THEIR CONTRIBUTORS

A prominent contributor to this journal was Alexander W. Thayer, the Beethoven biographer. Although Mr. Thayer did much writing for periodicals, musical and otherwise, his fame rests on his monumental life of Beethoven. This he made his life-work, devoting to it nearly fifty years. Not finding a publisher who would issue it in English, it was translated into German and published in that language, to the lasting shame of the English and American publishers. The author

Of present-day journalists there is a larger number than we have space to mention. Among those whose prominence entitles them to notice are the brilliant editorial writers, Messrs. Floersheim and Huneke, of the New York "Musical Courier," and likewise Philip Hale, at present editor of the "Musical Record," formerly piloted by Dexter Smith. Mr. Hale's management has brought that journal to a higher level than it formerly occupied; but the frequency with which his pen strays from the ink-bottle to the bottle of vitriol, as it tends beside it, impairs his acceptance with many. However, his knowledge is encyclopedic, and his style generally crisp and interesting.

Much good writing was done in the "Musical Herald," established by Eben Tourjée. Its best work was mostly by Mr. Elson, who has been one of the most valuable writers to American progress, owing to his attractive style, broad information, and general educational tendencies. The "Herald" passed into the hands of Mr. George Wilson, and thence into the great beyond.

Frequent magazine articles carry the signatures of W. F. Apthorp, E. B. Perry, and Thomas Tapper, of Boston, and of that trio of New York writers, Messrs. Henderson, Krehbiel, and Finck, the names of any one of which will secure for their articles a respectful attention from a well-informed musician, although they "differ among themselves in language, instructions, and laws," as Cesar has it. The composer Dvorak also made some contributions to magazine literature during his stay in America.

From Ohio we find learned articles by Edward Dickinson, of Oberlin, and spicy ones from J. S. Van Cleave. Did either of these gentlemen see fit to enter the field of permanent literature, the musical reader would be the gainer.

America or out. Mr. Mathews does an enormous amount of writing for his own and other magazines. Mr. Frederic W. Root has made a name for himself as a writer on vocal topics. The late John C. Fillmore also wrote much educational matter for various periodicals. Mr. Charles W. Landon is well known as a contributor to THE ETUDE for many years, his specialty being educational topics.

Frequent contributions from most of the above-mentioned writers have appeared in *THE ETUDE*. For this reason it is not necessary to speak here of their various styles, or of the corresponding enhancement of value the paper. *THE ETUDE* speaks for itself.

Other machines there are in goodly number, such as the "Pianist and Organist," the "Vocalist," the "In-
cator," the "Musician," the "Presto," the "Leader
the "Metronome," the "Concert Goer," "Musical
America," lately amalgamated with "Music Trade
under the editorial care of Mr. John C. Freund, and
on, each having its special field and larger or small
circle of admiring readers. Mention should also
made of the many years of educational work along
lines of good music done by Church's "Musical Visi-
tation and Brainerd's "Musical World," the former being
quite defunct, and the latter incorporated with T.
Erving.

NEWSPAPER CRITICISM.

The field of musical criticism in the daily press is a territory of much magnitude, and of infinite value in the musical progress of the people; but, regarded through discriminating spectacles, the field naturally narrows into the limitations of the largest cities.

The last thing to be added to the equipment of a daily paper is a competent musical critic. The next thing is to hamper his work by making it subject to the dictates of the financial end of the machine. Criticism of the best type is frequently throttled and flattery substituted for it, though the music so flattered may have been such as would make the angels weep. The path of the critic



Among the foremost of these, active in the last decade or two, are: In Boston, Louis C. Elson, of the "Advertiser"; George H. Wilson, of the "Traveler"; Wm. F. Athorp, of the "Transcript"; Philip Hale, of the "Journal"; and Ben. Woolf. In New York, H. C. Krehbiel, of the "Tribune"; Jas. G. Hancker, of the "Recorder"; H. T. Finkel, of the "Evening Post" and "Nation"; W. J. Henderson, of the "Times" and "Independent"; and E. E. Stevenson, of the "Independent" and "Herald's Weekly." To these must be added Regina T. Jones, of the "New York Journal."

From Cincinnati there came, some years ago, criticism of a high character from John S. Van Cleave, an Chicago, George P. Upton held the post of critic or "Tribune" for over thirty years, and W. S. B. Mathews has done many years' service in a similar capacity, has also Frederick Grant Gleason. But none of the Chicago critics have been doing active and regular criticism for some time, and there is need in the Wisconsin City for a better grade of musical-press work than is obtained for some years past.

Other cities have their critics; but there do not occur to me other names that require addition to the list. A more extended article would allow the inclusion of many names less notable than those given above.

BY W. H. DANA.

About the same time a band was organized, led by
keyed bugles, and in instrumentation consisted of
bugles, ophicleides, slide trombones, bassoons, flutes
and bass horns.

The class of music was in keeping with the literature for piano, much of it being written by traveling band masters, whose experience was limited, and whose opportunities to hear music were confined to their own productions or those of their colleagues. Once in a while a composition by Graefulla and, later, by Dodsworth, would find its way into the community.

Improvements in instruments, which increased their compass and removed technical difficulties, created a change in band literature and also in the character of the ensemble. Cornets took the place of the bugle, the bassoon and flute fell out because of their weak tone; the ophicleide gave way to a valve instrument easier of manipulation, and the character of the combination was completely changed. The "bugle band" was followed by the "cornet band," or, as it was commonly called, a "brass band." With the improvement in instruments came a better class of music, and the ease with which it could be executed on the cornet brought to the front some works quite pretensions.

Country bands accepted the pace set by their city cousins, and E-flat clarinets began to be found necessary to a well-rounded organization. For a number of years this instrument "led the band," but observation soon taught the fact that "a great gulf" existed between the E-flat clarinet and the next instrument below it, which only the B-flat clarinet could fill.

With the addition of the two clarinets came other wood and wood wind-instruments, until the band of the day is capable of playing the great orchestral works and there is nothing for piano or organ of value but what can be found in the repertoire of our better organizations. The works of Beethoven, Liszt, Chopin, and writers of the present day are found on programs as commonly as the writers for military bands.

Credit for the presentation of works of the master of the American bandmen. The writer remembers, nineteen years ago, while a student in Berlin, and during the European tour of Glimore's band, that musical G. many shook his head on seeing Liezel's "Rhapsodie Héroïque" on the program, and said, "Impossible." The crowds flocked to Kroll's Garden, night after night, to hear this peerless organization render the "Rhapsodie" and other works that were supposedly beyond the compass and ability of a military band.

There are two characteristic qualities of tone to be heard in a military band of the present day—namely, the reed and trumpet qualities. The difference between the better European military bands and the American organisations is this: In European bands the reed quality of the reed section and trumpet quality of the cornets, trumpets, and trombones, while in such bands as Sousa's the reed quality of the reeds is obliterated—the E-flat clarinet having been thrown out and substituted—and cornets, trumpets, and trombones are for the French horn quality of tone. The American idea is correct in the rendition of works other than the martial in character, and is much more pleasing to listen to under cover.

Bands have had more to do with the development of music in this country than any other agent. For music has been the music of the masses. For years almost every small town, as well as the large ones, has had its band organization, and through it has been developed a love for music on other lines. The piano literature has improved in character, so has the literature of the band, and from our parks and thoroughfares, as well as the concert hall, have come the strains of the band, educating the public to keep pace with the advance in musical excellence and intelligence.

*Mr. Gates, the writer of this article, has compiled several valuable books in his series—"Musical Mosaics," "Anecdotes of Great Musicians" and "The History of Music"—Ed.

American Musical Instruments.

BY FANNY MORRIS SMITH.

WHAT have Americans done for music—more narrowly, for the instrumental side of music? What have they invented? What built? What perfected? To answer this, let us put ourselves back a century, and ask in what condition was the art of musical-instrument-making in Europe when the century opened. In the year 1800 what had been done with the instruments which now figure among the manufactures of civilization? Were there pianos? yes; organs? yes; brass? yes; wood-wind? yes; strings? yes. All these were the legacy of the past, of previous centuries. In 1795 the hands of the French republic consisted of one flute, six clarinets, three bassoons, two horns, one trumpet, and one serpent, besides a number of side-drums. The brass band of Frederick the Great consisted of two oboes, two clarinets, two horns, and two bassoons, to which were added a flute, one or two trumpets, and a contra-fagot. Churches already possessed noble organs and chimbes of bells. In fact, the art of music-making was back so far that it is probable that the case of the organ in the choir, with the chimbe with the "Christian name" grew out of an accident, and not the Holy Spirit by that sacrament in place of the human soul which the beatified bell-founders were in the habit of imprisoning in the metal by the simpler process of boiling up a human being alive in the ingrements.

At the beginning of the century, Haydn, who lived until 1820, had created the symphony; Clementi, who survived until 1832, already had the "Grands ad Partemann" in his head, and the piano on which to play it, under his own creation, under his fingers; violin-making was in its decadence; Viillaume, the last great artist-maker, was nearly a hundred years old; while Tourte, who reduced bow-making to a science, and by his inventions introduced the entire range of the modern staircase effects, was fifty-three, and in the zenith of his artistic activity.

Thus every modern instrument (if we except the American cabinet organ) was in existence when the close of the Revolutionary War permitted America to address her thoughts to peace. Nothing is truer of the progress of invention than that the achievement of any one age or people represents the sum of what it will afford to accept from the multitude of possibilities offered by the activity of human thought. It is not by accident that among the instruments developed, in another the brass band; the social and political instincts of the community created the demand, and by studying the supply, brought it to perfection. Thus it followed of necessity that the United States, which had heaten its swords into pruning-hooks, which abstained strict pagantry of all sorts, which, by denying the propriety of social amusements, had narrowed and at the same time concentrated all forms of pleasure within the bosom of the family circle, should have little use for brass or for other instruments of any sort. These deemed for support on state processions, centers of merry-making, and a habit of carrying them outside the limits of home. It was inevitable that Germany should produce her Wiprecht, whose enthusiasm was nationalized band music in her armies; and France the home of Sax, whose inventions and improvements have carried the clumsy inheritance of the seventeenth century brass band to its present highly artistic perfection. The key badge came into use after the beginning of the present century. In 1834 Wiprecht introduced the first (partly at his own expense) the newly invented instruments with valves, &c., born in 1791, gained his first medal for improvements in 1834. His son, Adolphe, who completed the construction of the sax-mouth-piece and brought the brass family to the modern standard in purity of intonation and facility of execution, won the mighty patronage of Berlioz, received his medal in 1846. Behm, who remodeled the flute, introduced his system of fingering, with corresponding improvements in the construction of the instrument, earlier—in 1834.

These were instruments which an inventive people like the American could easily have made their own, had they not fallen outside the scope of social life. The land of steady habits went in the opposite direction. Erard took out in England his patent for repetition action in piano in 1809, and for the pedal harp in the same year—both under the patronage of royalty. A certain export trade with New Orleans in harps and pianos followed, and Grinnwald, of that city, began the manufacture of the latter instrument, which has always been played throughout the South. But New England and its daughter states seized and made their own the organ and the piano, to the practical exclusion of everything else—the organ as the auxiliary of religious worship; the piano as the means of reproducing the same harmonies at home.

Pianos were being made in Boston when the century opened, and Philadelphia was not long in following suit. That peculiarly creative quality of American genius, which passes from the mechanical idea to the artistic ideal with such intuition of ways and means of expression, came out at once. Alphons Bahcock's whole-iron frame transferred the scene of the growth and perfecting



ANTON SEIDL,
Late Director German Opera Company, New York

to the piano to America. No matter how patient and eager the students of piano acoustics might be in the Old World, the genius of the art sat with folded wings in America—in that world where daughters were as precious as sons, and where American fathers and husbands of household name would not so readily surrender to a self-denial too great to procure the means of their own gratification. America was the market for high-priced inventions. The Babcock plate was patented in 1835; Babcock himself, one of the contemporaries, originated the Boston school of piano-making, which, beginning with English traditions, and stripped its masters. The patents of the period tell the tale of the struggle for the right of ownership in the new machine on their own paths of forgotten hopes and disarrayed dreams. Who thinks now of Raven's patent-making? No one knows of Mathiashek's reversed stringing, which the scientific ground of inch-by-inch conflict by making was won, until he brings a new machine to patent-office and turns up from the sod the reason to the makers of that hard-forged field. Then the numbers derived from stringing, the queer old hopper actions, the tuning pins, the stringer would not hold, the double sound-board, and played and come to the surface, and the art of piano-making stands at the invention of any one man, but as the joint labor of a whole race of artists, who Holbein filled the ideal of German art. Just as the Florentine, and Rabens gathered to himself the genius of the Venetian painting, so two great names stand out in the annals of American piano-making—Chickering, and his great successor, Steinway, who could not

work out his success in the land of his birth, but was irresistibly drawn to the country which alone could yield him his laurels.

Thus America had well rounded out her ideal of piano making when the exhibition at the Crystal Palace, London, in 1862, brought her instruments in competition with those of England, France, and Germany. Her American tone announced itself as distinctly independent, and the principles of construction stood the test so well that within a few years the piano in the Paris Exposition, the "American plan" was the revolution in work in Europe. To day the "Steinway" has leavened the lump, while the piano which initiated it has become the one international piano of the world. Climate has doubtless had its part in the result, since Peter Cooper's glass will stand any climate, while European cabinet making is worthless in our own. It is a pity that the pondering that the humble occupation which was the early day of Peter Cooper's life has been the necessary factor in that art of preservation of which Paderewski is the highest exponent, by which the thoughts of every heart shall be revealed. More than that: the homes supported by manufacturing for export, which would be impossible without the product of his industry, far outnumber the poor who profit by his gift of benevolence in Cooper and Overman. Kill the poor man, the one-iron plates and overstrung scales are forever lost. The American expression of something that lies behind all forms of American-made instrument-making.

There is a body, a firmness, a resonance, and a smoothness characteristic of American pianos as compared with those of other nations (they are allied to those of Russia), which takes them out of the category of other European art. They are more singing, more noble, more enduring. This characteristic quality manifests itself in every musical instrument which Americans begin to manufacture. The export trade in pianos is large and growing continually larger. Chicago and New York are the great American manufacturers; New York, Boston, and Baltimore are the great centers of production; the roll of American manufacturers carrying some 150 names, of which half a dozen represent definite artistic conceptions of tone-quality, while the remainder show more or less definite character in proportion as the pianos which they turn out are identified with their own personality.

There are several manufacturers of harps in the United States. This instrument owes its perpetuation to the teaching of the ladies of the Sacred Heart. Besides Grünwaldt, of New Orleans, and Bruno, of New York, Lyon & Healy, of Chicago, have of late become large manufacturers. The history of this establishment is very like that of piano-making as a whole. For a long time Lyon & Healy were the second-hand Erard harps from Europe to supply a demand for cheap instruments of artistic quality. When they undertook to manufacture for themselves, Erard was, of course, the model. At the very first step that instinct by which America makes her own everything she touches came out. A series of patented improvements, especially involving increased sound-board surface, greatly enlarged and dignified the tone; the same American touch which had remade the piano, found expression in the harp. As early as 1860 sprang up; Germany took the Healy harps as models, and the rest is the history of our industry, and foreign artists unperpet, them, for concert use.

The American church organ has pursued a similar history. Beginning in a small way, the Centennial Exposition revealed an assemblage of instruments second to none in the world. Hook & Hastings, Roosevelt, Odell, and Johnson are names which are associated with the gradual recreation of the American church organ; and each has brought its instrument to conformity with the nice requirements of the American ear. When the Roosevelt Organ Works were closed, the artistic pride of the house forbade the continuance of the name. The Roosevelt organ ceased to be when the last Roosevelt ceased to manufacture it. A noble example of artistic dignity! But the many patents which represented its peculiar excellencies were eagerly bought up by the trade; the majority, perhaps, coming into the possession of Farrand and Votey.

The American reed-organ is an invention wholly within the present century. Its inventor, a workman in a harmonium factory in France, emigrated with his family to America, and there he introduced the melodeon of the last generation. These instruments were sowed broadcast, and where the melodeon went, the piano followed. In 1860 Mason & Hamlin introduced their improved melodeon, which they called a cabinet organ. Estey, Carpenter, and others have followed them, and, since these instruments are comparatively inexpensive, their sale in rural districts where they are in demand has been large. The hymn-books of Mason & Hamlin began to export to Europe soon after their success in America was assured. America now supplies the world with these instruments, which are known as American organs.

Patrik Gilmore was the first musician to organize the artistic brass band. The attention which his magnificent organization drew to hand-playing, especially after its successful tour in Europe, was the initiative for the widespread interest in home-made brass instruments. The import trade, which had been steadily ebbed with the periodic electric shocks of the war, began to revive. The steady patronage from permanent artistic organizations was increased. It is characteristic that female concert cornetists appeared after the enthusiasm aroused by the playing of Levy and Arknekle, and Boston possessed a school for them. There is even a successful woman band-master in Massachusetts. When the tariff revision brought on the statistics of the United States of America, the brass instruments, it was found that with one exception there were no considerable manufacturing. This exception was the very large business of Mr. C. G. Conn, in Elkhart, Ind., and Worcester, Mass. Mr. Conn, himself an artist, illustrated anew the peculiar quality of the American mind. Like Steinway & Sons in piano making or Healy in the manufacture of harps, he turned from the variable product of hand-labor, how ever painstaking, and reduced his manufacture to the infallible accuracy of machinery. Having secured the best of the American talent, he imported the air-column in brass instruments, which ultimately rendered his instruments original creations. To-day his output alone exceeds that of France, and his instruments have found a European market.

Violins, guitars, and mandolins have always been imported and even made in some quantity. The revived taste in these elegant and musically instrumented some ten or more years ago led to their manufacture in small but increasing numbers. The tone of American guitars made even thirty years ago was vigorous, powerful and resonant. Smoothness is lacking, but the somewhat redundant character of the instrument as a whole. But resonance has always been a predominantly American quality. One of the brightest is evident in the artist violins made by Mr. Colton. No stronger contrast can be thought of than that offered by a fine Colton violin and one made by the late George Gemmill, a pupil of Vuillaume, already mentioned as the last great violin-maker of Europe. The Gemmill violin is smooth, sweet, with a good deal of body and tone; the Colton quick of speech, carrying, pure and bright—qualities to which every form of musical instrument has been subjected sooner or later. The American instrument has been the best of the best American-made stringed instruments. The manufacturers of stringed goods are distributed over all parts of the United States—a sure test of the universally awakened taste for concerted music. In this connection the concert band should not be forgotten—an instrument destined to enter the American orchestra. The paper barrel used in the mechanical pianos and organs, an American invention, has no small consequence in the inventory of musical goods. It is already well rooted in Europe where it is displacing the metal-pin block of earlier date.

In conclusion, we see America making the instruments of Europe one by one her own, molding them to her taste, and perfecting and cheapening them at the same time, so as to put them within the reach of her millions of wage-earners, and thereby rendering her music an art for the people, by the people, of the people.

The Music Trades of America.

BY LEONARD LIEBLING.

THE trades and industries connected to music were almost the last to engage the attention of American enterprise and capital, for until a quarter of a century ago there was little field in this country for any industry dependent on music, and absolutely no encouragement for Americans to engage in competition with the few European firms who controlled those branches.

It is true that in 1823 Jonas Chickering, the historic ancestor of the house that bears his name to-day, was already engaged in the manufacture of pianos in Boston, but his tools, his men, and his materials were nearly all imported. The same can be said of firms like J. & C. Fischer (established 1830), Hallet & Davis (1839), Hazleton Bros. (1849), Wm. Knabe & Co. (1837), and Steinway & Sons (1853).

There were many other well-known firms contemporary with those mentioned, but this article by no means aims at completeness, nor is it in any way intended as a catalogue; its sole purpose is to give but a glance over the inception, development, and condition



WILHELM GERICKE,
Director Boston Symphony Orchestra

of a field the exhaustive elucidation of which would require a volume.

It is but fitting that the piano should be placed first when discussing the music trades of America, for this kind of instruments is the chief medium that has made this generation the most musical that ever lived. It has, furthermore, advanced the art of music itself, and consequently developed musical taste and knowledge throughout the world.

After the resources of the country had been developed to a considerable extent, when a leisure class came into evidence, when there came a desire for home and social culture, it was inevitable that music should receive attention, and the commercial spirit of our people was manifested in the effort to profit from the new demand. This desire for culture in music was greatly augmented by the visits of celebrated European artists, who created enthusiasm in every part of the country in which they gave concerts.

Then it was that the piano first came into its right and immediately the law of supply and demand had its most potent exposition. Everywhere commenced manufacture of pianos, and this industry has kept pace steadily with the rapid development of music in this country during the last decade that some sage pianomahint at extensive overproduction. Twenty-five thirty-five years ago there were but few piano-makers and nearly all strove to make a first-class instrument. To-day the number of piano-makers has increased tenfold.

In no other branch of the music trades of America

there so much capital invested as in the piano business. A careful computation and estimate, based on figures given in the "Piano and Organ Purchasers' Guide" for 1899, makes the total amount of capital invested in the manufacture of pianos (irrespective of supplies and of concerns that make component parts) about \$30,000,000.

Extended inquiry, and full allowance for the pardon-

able fantasy of manufacturers, has revealed the fact that there is an annual output of about 150,000 pianos of reputable make. About four hundred firms are engaged in their manufacture.

Owing to the existence of another vast industry of semi-frandulent nature that imitates and undersells the makes of well-known manufacturers, it is extremely difficult to estimate the cost of the average piano, but it has been fixed by competent authorities at about \$225. This would bring the total value of our annual production of pianos close to \$34,000,000.

American pianos are now acknowledged as peerless, and they have won medals and testimonials at all the important expositions in Europe.

The industries directly dependent on the manufacture of pianos embrace concerns which make strings, piano plates, actions, hammers, felt, cases, hardware, veneer, varnish, polish, keys, piano-makers' supplies and tools, wire, and piano stools, scarfs, and covers. These minor industries represent considerably less capital (estimated at \$8,000,000), and they do an annual business of about \$4,500,000.

Next in importance to pianos come organs in regard to amount of capital invested and amount of financial return. The church- or pipe-organ industry antedates the reed-organ industry in this country. "Pipe-organs were built here long before the reed-organ," says the American Musical Instrument Constructors' Association. "Up to within fifty years ago we still imported our reed-organs; principally from France. A reliable history of the organ industry says: 'In the decade between 1835 and 1845, the domestic manufacture of reed-organs, or, rather, of melodeons, as they were known then, began to develop, with marked strength; so that during the decade which saw the change from the old melodeon to the reed-organ, which was of cabinet, or cottage, organ, the foundation was laid of several houses that have since won international fame.'"

To-day, the domestic manufacture of reed-organs exceeds the product of the rest of the world, in quality as well as in quantity.

It is computed that about \$18,000,000 is invested in the organ industry, and that about \$12,000,000 represents the annual amount of business done.

The history of kindred branches of the manufacture of musical instruments, such as stringed, brass, wood wind, and percussion instruments, might be told in almost the same words as that of the piano.

The marked progress has come within the last twenty years, and to-day we have violins and 'cellos of American manufacture that have repeatedly been mistaken by famous experts for the handiwork of Stradivarius, Maggini, Guarnerius, and Amati. This may sound exaggerated, but is substantiated by a score of instances cited in the many recent obituaries of the late August Gemlinder of New York.

The writer knows of several cases where eminent European artists are using new American violins and cellos in preference to old Italian makes.

It is by no means intended to set up the plea that the secret of the famous Italians has been discovered, but certainly some of our best makers are turning out marvelous instruments, which have one undisputed advantage over the famous foreign brands—they are made at a thousand per cent. cheaper.

It is almost impossible to estimate the number of violins made annually, for the reason that there are so many makers of little or no reputation in the larger cities and in small towns throughout the United States.

No doubt there are innumerable students who "over," or attempt to, some piece of music new to the putting it aside when half-way through, with the mark, "That's too good," and a long time afterwards when they have learned more and could read better again "try over" that same piece, and are not a little pleased to find it a "gem." I have heard players who could not read in correct tempo condemn a piece after their first hunderling stagger through it. The three broken and the rhythm lost, they drop interest in the remainder, and announce that they do not care much for it.

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EDITORIAL.

THE ETUDE has persistently advocated the interests of native teachers and musicians, although disposed to do full justice, first to the foreign-born musicians who have come to our country to labor for the uplifting of our musical standards, willing to lend their native forces and trained skill to instill into their American pupils their own reverence for music as the greatest and purest of the arts; second, to the opportunities which European musical centers offer above and beyond what our own country can show. But we feel that the time is coming, as it is now here, when we should recount some of the facts connected with music in the United States, our progress and present attainments in music, giving at the same time a backward glance at the early attempts at systematic musical culture, while we also take a look into the future.

It is from the lessons of the past that we gain that broad experience, technical equipment, and courage of heart to labor on steadily and unceasingly to make past successes seem but the faint foreshadowing of the brilliant victories of the future.

A careful reading of the special articles in this number will give to the ambitious student and teacher the necessary incentive to that patient toil, that unremitting industry, which are sure guarantees of success; the humble worker, reading of great results accomplished, not alone by the few great ones, but by the assistance of the steady, unflagging zeal of thousands of the lowly and unknown, will gain courage for work in his modest field. The general public, learning of the achievements of native-born American men and women in an art which many say can not flourish and expand in the atmosphere of "American commercialism," will be better disposed to value the work of the musicians of the community. The "hard-headed man of affairs," the type of the present-day American, will be able to appreciate the figures which show what an immense industry the music business is, as a whole.

It can not be denied that the American nation is compelled by the stupendous industrial demands of this day to devote itself with concentrated energy to commercial development, and the events of the past year have but added to our obligations. But let us hope that, alongside of this growth, there may be a steady and splendid advance in artistic culture—an advance which shall place us in the front ranks of the nations of the earth.

THE limited space at our disposal made it necessary to limit our study of American musical conditions to the work of native-born men and women; under certain subjects receiving but slight consideration, others, perhaps equally worthy, being omitted. The past ten years have witnessed a great advance in the training and capacity of the teachers in the smaller cities, and to-day were it possible for one to investigate the work of the leading teachers in these localities, he would be amazed to find the high quality of the teaching. These are the

THE ETUDE

men and women who are responsible for the gratifying advance now being made.

In making a rapid survey of the field, we can but briefly mention the work done in Boston by Mr. B. J. Lang, both as teacher and director; Mr. George E. Whiting, as teacher, organist, and composer; Mr. Charles R. Adams, in his younger days an operatic tenor of great repute, and later a most successful teacher; as well as others of foreign birth, who are thoroughly identified with the musical life in Boston, such as Carl Faellen and his brother Reinhold, Max Heinrich, the late Calixta Lavallo, Ernst Perabo, Carl Baermann, Mr. C. M. Loeffler, violinist and composer, as well as the members of the Kneisel Quartet, whose concerts are such a factor in the musical life both of Boston and other Eastern cities.

NEW YORK lays claim to being the musical center of the United States. If this rank be granted, we must give due credit to the many excellent teachers and artists, both of American and foreign birth, such as Dr. Henry G. Hanchett, Albert Lockwood, Gerritt Smith, C. Whitney Coombs, Wm. Courtney, A. R. Parsons, Wm. H. Barber, Walter and Frank Damrosch, C. B. Hawley, H. W. Greene, E. P. Warren, among Americans; and Alexander Lamber, Henry Schradieck, Xavier Scharwenka, and Anton Dvorik, who have lately returned to Europe; Rafael Joseffy, Richard Barmeister, Mme. Cappiani, Emilio Agramonte, Gustav Hinrichs, the Kallenborn String Quartet, the Brooklyn Institute, not forgetting the high quality of work done by the German singing societies in the metropolitan district. Mention should also be made of the work at Columbia University under Prof. MacDowell.

PHILADELPHIA is not so admirably equipped either in number of teachers of high rank, like Boston, or in opportunities of hearing the best, such as New York affords, yet work of the highest quality is being done in that city in a quiet way.

The city has a number of good conservatories in which most successful work is being done. Orchestrally, the outlook is very bright. The past two seasons symphony concerts have been given weekly by orchestras under the direction of Mr. Wm. Still, Jr., and Mr. Henry Gordon Thunder, the latter also being conductor of the Oratorio Society. There are a number of smaller choral organizations, mixed voices, and clubs of male and female voices alone, as well as a number of strong German societies. At the University of Pennsylvania a large number of students are under the care of Dr. H. A. Clarke, who, although a Canadian by birth, has spent the greater part of his life in Philadelphia. Among the men of foreign birth prominent names are: Constantin von Sternberg, with a wide reputation as artist and teacher; Maurits Loefer, a brilliant pianist and successful teacher; Gustav Hille and Martinus van Gelder, both fine violinists, teachers, and composers; Richard Zuckwer, who has a reputation as an acoustician in addition to his standing as a musician. A notable figure in the organ world is David D. Wood, the blind organist. The concertists of the Philadelphia Manuscript Music Society have given stimulus to composition.

PITTSBURGH has a number of capable musicians, Mr. Ad. M. Foerster, Mr. Joseph Gittings, Mr. Charles Davis Carter, being well known to many outside the city. Pittsburgh has a strong Musical Art Society, which has made considerable effort to promote musical interests in the city.

CLEVELAND, O., has a considerable musical colony, of which Mr. Wilson G. Smith is perhaps the best known. Others are Mr. Johann Beck and Mr. J. H. Rogers.

The work done at the schools of music connected with the many colleges of Ohio has been a very decided factor in musical progress.

CINCINNATI is the musical metropolis of Ohio and adjoining States, and has most excellent facilities for the highest grade work in its music schools, its splendid Music Hall, the orchestra under the direction of Mr. Frank Van der Stucken. In addition there is the powerful influence of the Music Festival Association, and the splendid German singing societies.

Indianapolis is coming up to the front as a center. The professional musicians and amateurs are working together, and good results are bound to come.

CHICAGO is emphatically the musical center of the Western States, and has a number of strong music schools and eminent teachers in all branches of music study. The two leading men of foreign birth are Mr. Leopold Godowsky and Mr. Arthur Friedheim, who, we can but hope, will remain permanently in this country. The Spiering Quartet, under the able leadership of Mr. Theodore Spiering, is bound to be a factor in musical advance. Chicago has lately suffered a loss in the removal of Mr. Max Bendix, the violinist, to New York city. There are so many able vocal teachers and finished artists, concert clubs, and choral organizations that it would require a separate article to speak about all. The Apollo Club, under the directorship of Mr. Harrison M. Wild, has a national reputation. Mr. Hugo Kamm and Mr. Arthur Wald, of Milwaukee, are men of national prominence.

In his article on the "Middle West," Mr. Kroeger has written of the great Mississippi Valley and its progress. St. Louis is hard at work to draw to itself the young men and women of this great section, and the musicians of that city are thoroughly competent to hold them. Kansas City—Carl Busch being a representative of international reputation—and Denver are alive to their opportunities, and the recent Exposition at Omaha showed the interest of the farther Western States. On the Pacific coast good work is being done. San Francisco naturally being in the lead, but the other cities, Portland, Seattle, and Tacoma are not to be left far behind. At the present time there is agitation for the establishment of a strong conservatory of music in Tacoma.

OPERA has always flourished in New Orleans, which has a permanent company. The South and Southwest have a number of small schools in whose curriculum music has a prominent place. Baltimore has an admirable school in the conservatory, under the directorship of Mr. Harold Randolph, connected with the Peabody Institute. The conservatory has had a very capable symphony orchestra for a number of years.

We can not close without acknowledging our indebtedness to the English organist, who has brought to us the pure organ style of playing, the traditions of ecclesiastical music, and admirable discipline of the Cathedral schools. At the present time in all the larger cities of the country there can be found fine organists—men and women who have profited by the instruction of the best teachers in England, Germany, and France. As a result, organ recitals of special interest may be heard in all sections of the country, forming a splendid educational influence.

We feel that we can most truthfully say that no one has justification for assuming a pessimistic attitude. It is easy to sord and to say that things ought to be different, that they are "so different in Europe," that we have no "musical atmosphere," but it is only by untiring energy that we can profit by fair, honest criticism. On the other side, we deprecate optimism. We have accomplished much, but we may not rest on our laurels. What remains for us to do, what we may accomplish, the future alone will reveal. It is for us to make that future a bright one.

No 1353

To my pupil—
Miss LOUISE HART, Cleveland, O.

Second Mazurka Caprice.

Wilson G. Smith Op. 48, No 2.

In tempo di Mazurka.

Copyright 1892, by Theo. Presser.

2

pp

Fine.

p *lusingando*

ritard *a tempo*

sempre legato e cresc.

3

rall. *a tempo*

mf *capriccioso*

a tempo. *poco rit.*

poco rall. *D. S.*

HEXENTANZ. WITCHES' DANCE.

Presto. M.M. ♩ = 126

E.A. Mac Dowell, Op. 17.

pp *l.h.*
leggiere 2 3

cresc.
3 1 2 4 5 6 7 8

staccato

8

p

pp leggiere

8

cresc.
1 2 3 4 5 6 7 8

staccato

8

simile

mf

8

sempre cresc.

f

ff

pp leggeriss.

stacc.

8

ten.

8

poco a poco cresc. ten.

ten.

cresc.

8

f

p dim.

pp

8

cresc.

sempre cresc.

8

leggeriss.

f

dim.

pp

l.h.

r.h.

ppp con 2 Ped
il basso non legato e molto leggiero

poco a poco cresc.

quasi trillo
cresc.

senza 2 Ped.

martellato
f

a tempo
ff marciss.
poco rall.

cresc.

staccatiss.
ff
leggero

ff martellato
pp dolce
leggero e

non legato

sempre p
poco a poco rall.
dolciss. molto rall.

a tempo
legg.
p
f
p

f
f
pp legg.

cresc.
staccato

pp leggiero

pp leggeriss

ten.

slacc.

ten.

ten.

p

poco creso.

sempre creso.

8

8

poco rall.

dolciss.

8

poco a poco dim.

8

pp

r. h.

l. h.

a piacere Andante

PPP

quasi recitativo

rit. al lento

PP leggeriss.

8

quasi triko

simile

ppp

American Folk - Melody in A.

Ferdinand Dewey.

SECONDO.

Andante. M.M. ♩: 60

The musical score for the second part (SECONDO) of 'American Folk - Melody in A.' is written for piano in A major, 2/4 time. It begins with a tempo marking of 'Andante. M.M. ♩: 60'. The first system features a piano introduction marked 'pp' in the left hand, with the right hand playing a melody of eighth notes. The piece continues with several systems of music, including a section marked 'M.M. ♩: 60' and a final section marked 'espress.' (espressivo).

American Folk - Melody in A.

Ferdinand Dewey.

PRIMO.

Andante. M.M. ♩: 60

The musical score for the first part (PRIMO) of 'American Folk - Melody in A.' is written for piano in A major, 2/4 time. It begins with a tempo marking of 'Andante. M.M. ♩: 60'. The piece starts with a piano introduction marked 'p cantando.' in the right hand, with the left hand playing a melody of eighth notes. The score includes several systems of music, with a section marked 'M.M. ♩: 60' and a final section marked 'p' (piano).

sing the melody

pp

cresc. molto.

ff

molto dim.

pp

ppp

cresc. molto.

ff

molto dim.

ppp

SECONDO.

pp
poco cresc.
a tempo.
poco rit.
p
stacc.
p
cantando.
ppp
dim.

2779.6

PRIMO.

pp
poco rit.
a tempo.
8
stacc.
8
8
8
ppp
ppp cantando. melodia.
8
8
pp
ppp
dim.

2779.6

No 2780

MY BAIRNIE.

KATE VANNAH.

Moderato.

dolce

Did ye

see the white cloud in the glint o' the sun? That's the brow and the

eye o' my bairn - ie Did ye ken the red bloom at the

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bend o' the crag? That's the rose in the cheek o' my

bairn - ie. Did ye hear the gay lilt o' the lark by the

burn? That's the voice o' my bairn - ie, my dear - ie. Did ye

rit.

a tempo

smell the wild scent in the green o' the wood? That's the

a tempo

2780.3

breath o' my own, o' my bairn - ie. So I'll gang a - wa' *accel.*

accel.

hame to the shine o' the fire, To the cot where I'll lie wi' my *rit.*

rit.

bairn - ie. So I'll gang a - wa' hame to the shine o' the *accel.*

accel.

fire, To the cot where I'll lie wi' my bairn - ie. *rit.*

rit.

Serenade.

Music by W. W. GILCHRIST.

Allegretto.

(p)

I dream of thee at morn When all the world is gay Save

I, who lead a life for-lorn, And die, and die, thr'o a long de-cay I dream of thee at morn, When

legato. *col voce.*

Ossia.

the world, When all the world is

cresc. *dim.*

all the world is gay, When all the world is

mf

gay.

pp *pp*

dream of thee at noon, — When the sum-mer sun is high; And the riv-er sings a sleep-y tune —

And the woods give no re-ply. I dream of thee at eve, — Be-neath the fad-ing sun, — When e'en the winds be-gin to grieve, And I dream 'till day is done, — 'till day is done, — 'till day is done, — I dream of thee at night — When dreams, men say, are free. A - las! thou dear, too

pp *marcato* *molto legato e pp* *dim.* *pp* *sempre pp* *legato*

dear de-light, When dream I not of thee, of thee, A - las! thou dear, too dear de-light, When dream I not of thee? — When dream I not, When dream I not, When dream I not of thee? When dream I not — When dream I not — of thee?

col voce. *Ossia.* *dim.* *p* *poco rall.* *pp* *poco rall.* *dim.* *pp* *atempo.* *pp*

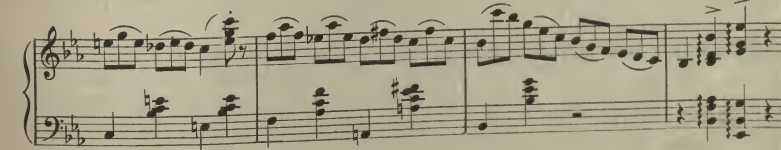
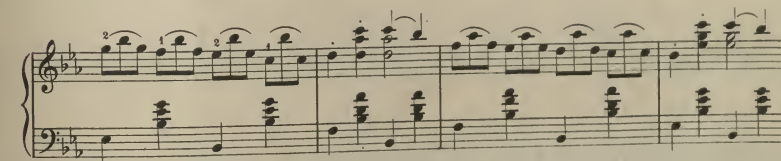
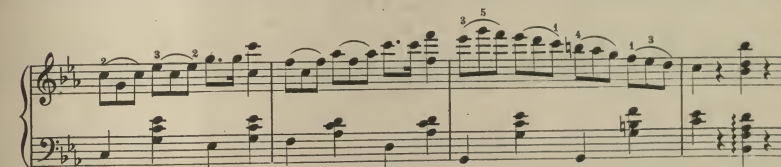
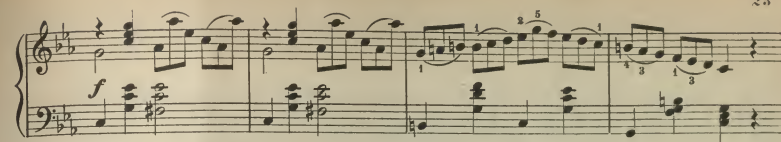
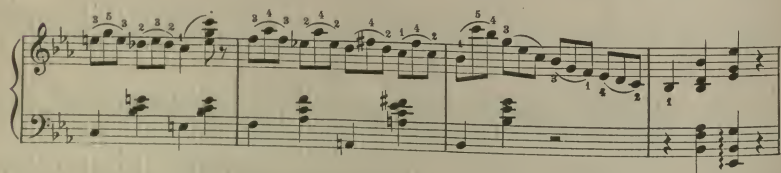
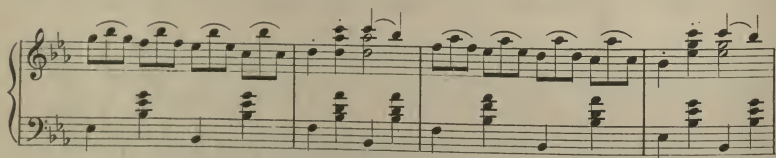
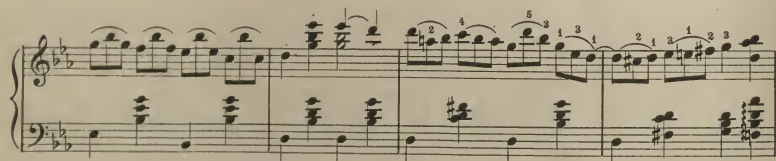
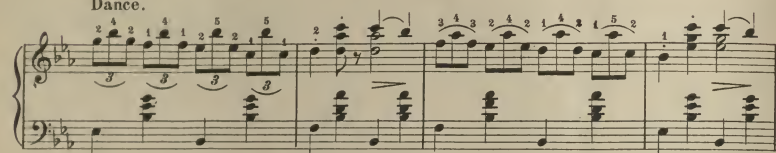
SUNFLOWER DANCE.

W.E. Mac Clymont, Op. 11, No. 1.

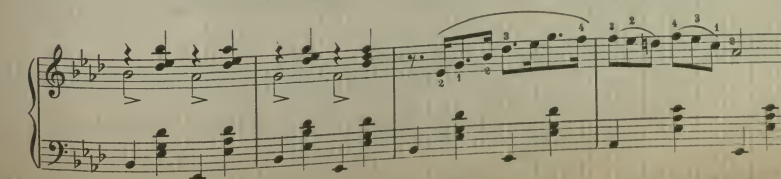
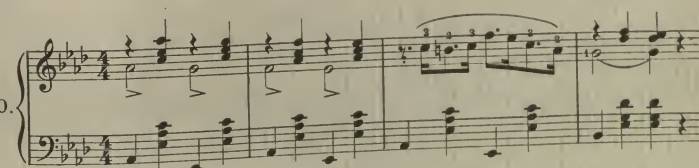
Intro.



Dance.



TRIO.



The musical score is written for two voices, likely Soprano and Alto, in a key of G major (one sharp). It consists of five systems of music. The first system begins with a treble clef and a key signature of one sharp. The melody is simple and hymn-like. The second system continues the melody with some ornamentation. The third system features a change in dynamics to *ff* (fortissimo). The fourth system continues with a *f* (forte) dynamic. The fifth system concludes with a *mf* (mezzo-forte) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

THE MUSICAL CONVENTION OF NEW ENGLAND.

WITH A BACKWARD GLANCE AT THE MORE PRIMITIVE EFFORTS FOR THE CAUSE OF MUSIC.

BY N. H. ALLEN.

THE musical convention, an institution originating in New England, and chiefly conspicuous in that section, was in its decadence more than a quarter of a century ago, and is now nowhere heard of. It was, perhaps, the latest organized effort to teach music to the masses along the old lines of church psalmody. It did not, therefore, indicate an advance toward the new and untried so much as a survival.

While not exactly analogous, it bore pretty nearly the same relation to the village singing-school that a "revival" bore to the neighborhood prayer-meeting. In other words, at stated times a combined effort was made by singing-school teachers with their classes to stimulate an unusual interest in the subject by exercises lasting several days.

It was common on these occasions to have a man of special prominence in this kind of teaching to take charge, in order to give the affair a degree of importance that would attract many people.

It was also common to introduce a new singing-book, generally the newest compilation of the leader, so that his presence was made profitable, and he was encouraged to come forward each year with a new production. This may have been a factor in the degeneration of the musical convention, but advancing culture was a greater one.

The idea originated in New Hampshire as early as 1823, and was carried into execution by a two days' meeting at Concord, in the month of September. In 1830 a convention was held in Pembroke, N. H., and in 1831 at Goffstown. The leader at these three first conventions was Henry Eaton Moore.

Seven years after Moore's first convention at Concord, the Boston Academy, under Lowell Mason and George James Webb, became convinced that the plan was the thing for the times, and in 1836 their first convention was successfully held in Boston. Conventions were held annually for fifteen years or more, under the auspices of the Boston Academy, and at times more than a thousand persons were in attendance.

Mr. Mason and Mr. Webb were also kept busy in many other places in this kind of work. It is clear that these conventions were the direct forerunners of the now prevalent musical festivals, held for the most part in the months of April and May. In the case of Worcester it would probably be difficult to tell just where one succeeded the other.

Lowell Mason shaped his work to a somewhat broader plan than his predecessors, as is indicated by the contents of the old "Boston Academy Collection of Choruses"; but he also had an eye to selling singing-books, and made money at it.

When the German part-songs of Abt, Kücken, Mendelssohn, and others came, and brought with them a wholesome antidote to the trite measures of our native tune-writers, and Edwin Bruce and others had published collections of opera choruses which made the cool blood of our New England singers tingle as never before, it was clear that a new era had commenced.

The part-songs, written with a firm, free hand, were to a considerable extent pictures of nature, and full of the fragrance of fields and flowers, of woods and budding spring. They came at a time when Hedge, Brooks, and others were introducing the beauties of German poetry by their faithful translations, and were received with keen relish. Not that psalm-tunes and choruses on religious subjects were all that had gone before. English glees were cultivated moderately by the better class of singers. I have programs of a glee club that date back to 1835 and continue about fifteen years.

But these love-lorn texts, coupled to stiff contrapuntal music, could hardly make headway against the more modern and healthy sentiment of the part-songs. Rounds

and catches had enjoyed a degree of popularity because of their humor, and often appeared on early concert programs.

Now, it was two hundred years before these conventions were held in New Hampshire that Winslow wrote of the Pilgrims, just landed, "We refreshed ourselves by the singing of Psalms, making joyful melody in our hearts as well as with the voice, there being many of our congregation very expert in music; and, indeed, it was the sweetest music that mine ears ever heard."

Records are scant and uncertain as to music and the progress it made in those two centuries, but some occurrences have a certain picturesqueness from the present point of view.

It seems clear that with the terrible inroads by death which swept away one-half of the Pilgrim band the first winter, and the stern struggle for a bare existence that faced the survivors, the expertness in music, of which Winslow writes with evident pride, must have soon vanished.

For the benefit of those who could not read, the Psalms were lined out in the churches, and sung in that piecemeal fashion; and, as habit is strong, the custom continued many years after education had advanced so that everybody did read. The times were traditional, and no two persons sang them quite in the same way. It is easy to believe that in a hundred years, with the music steadily going from bad to worse, the result must have been an indescribable discord.

Then it was that the Puritan ministers sought to have the rudiments of music taught and the abuse corrected, which to many had become unbearable. Their effort was a brave one, for it occasioned no end of hard words and bad blood, and threatened the very existence of many churches.

The ministers used to deliver what were known as singing lectures,—in reality sermons,—to urge a more orderly way of singing. Many of these were published, and I have a list of at least a score, which cover a considerable portion of the eighteenth century. I have seen some of earlier date than 1727, but I have no doubt this reform began some time before.

Here is one by Nathaniel Channery, M.A., delivered in May, 1727. On the title-page are these two Scripture texts: "For we can do nothing against the truth, but for the truth."—2 Cor. xiii, 8. "And if I say the truth, why do ye not believe me?"—John viii, 46.

And another has on the title-page the following:

The Duty of God's Professing People in Glorifying their Heavenly Father.

OPENED AND APPLIED

IN A

SERMON

PREACHED AT A SINGING LECTURE, IN HARTFORD EAST SOCIETY, JUNE THE 25TH, 1727,

BY THE

REVEREND TIMOTHY WOODBRIDGE,

Pastor of a Church in said Town.

The lecture was printed with a preface written by Rev. Samuel Woodbridge, a nephew of the preacher, in which it is said: "The following Discourse was delivered at a Lecture for the Encouragement of Regular Singing, a Lecture for the Encouragement of Regular Singing, which, for want of Comely and Commendable practice, which, for want of Care in preserving and skilful Instructors to revive, has Care in preserving and skilful Instructors to revive, has languished in the Country till it is in a manner lost and Dead; yes, it has been so Long Dead, as with some it stinketh, who judge it a great Crime to use Meanes to Recover it againe." These are enough to indicate the opposition which they who urged the true way of singing had to face; but the question arises, How did they realize that their music was so bad? What did they have as a basis for comparison?

As they were in constant communication with England, it is easy to guess that secular music was getting a land, it is easy to guess that the worldly songs were proving fascinating. That the worldly songs were committing the heinous sin, that the young people were liking them, and that it was policy to offend of frankly liking them, and that it was policy to make the church music also more to their liking if possible. In other words, if this was so, the ministers took the enlightened view, while the elders stoutly opposed.

One of the reasons that the Rev. Nathaniel Channery gave for the strong attachment to the old method is interesting: "Many will readily grant that they (the singers by ear) use many Quavers and Semi-Quavers, &c., and on this account it is that they are so well pleased with it, and so loathe to part with it; now all these Musical Chanters belong wholly to the Airy and Vain Songs, neither do we own or allow any of them in the Songs of the Lord." The work begun was very simple and crude, and the singing schools were taught for the most part by men who worked at trades during the day. It is familiar to all that William Billings, said to be our first native composer, was a tanner. Daniel Read, who was active in the second half of the eighteenth century, and who is known as the composer of the tune "Windham," was a comb-maker. Amos Bull, whose book, "The Responsary," was provided with "second trebles instead of counter," was a storekeeper.

To the younger generation this word "counter" may not be familiar. In the early practice it was customary to have the air sung by the tenor, and the words part sung by the women. This gave the harmony a curious overhead effect, but was clung to in many places well into this century. It is supposed by many that Lowell Mason was about the first to introduce the choruses of standard oratorios and masses, but this is not correct. William Selby and Dr. G. K. Jackson did a great deal of valuable work in this direction long before Mr. Mason appeared on the scene. Mr. Selby came from England to play the organ in Trinity Church, Newport, and subsequently held the position in King's Chapel, Boston. Dr. Jackson, a man well trained in the English cathedral service, came some years after Mr. Selby, settling in Hartford about 1800, and in a few years going also to Boston.

In 1786 Mr. Selby gave a concert of "Sacred Music" in King's Chapel for a charitable object. The overture to the "Occasional Oratorio," composed by the late celebrated Mr. Handel, was performed, with selections from the "Messiah." Anthems were interspersed, some of which were composed by Mr. Selby. The concert-giver performed one of Handel's organ concertos, and the announcement in the "Massachusetts Gazette" had it that, "Lastly the musical band will perform a favorite overture by Mr. Bach." This is surely a very early record of classic music in New England. The Episcopalians were in advance of their Puritan neighbors in their support of music, as they had none of the deep-rooted prejudice against it to overcome. They enjoyed organs in their churches fully fifty years before one was allowed in a dissenting church, and many well-equipped musicians came from England to play the organs for them.

These Englishmen brought with them the works of Handel, Haydn, and others, and succeeded in creating a considerable taste for them in the first quarter of this century. Many of the early programs contain parts of King's "Intercession," a work which seems to have enjoyed an unusual popularity. The "Hallelujah" from Beethoven's "Mount of Olives" was also much in vogue.

It is probable that this kind of work, so advanced for the time, was confined chiefly to the larger cities, while the singers in the country towns were still struggling with the primitive psalm-tunes and simple anthems. As there was little that could be called literature or poetry except on strictly religious themes, so there seems to have been very little in music, until this century was well advanced, that did not contribute to the purely religious sentiment. This was strongly emphasized when Mr. Mason came to the front, but with it he as strongly insisted on a higher grade of performance than had been common, on efficiency in sight-reading, on improved tone-quality; and he was never weary of revealing the hitherto hidden meanings in the music, that the emotional side should not be lost sight of. His work seemed to rest on the principle of doing the greatest possible amount of good to the greatest number of people; and the musical-convention idea, then past the experimental stage, was seized by him as the best vehicle for the attainment of this end.

He reached the masses, and was liked by the masses, and not the least of his successes was that he installed in his followers a love of music for music's sake.

Woman's Work in Music in America.

EDITED BY FANNY MORRIS SMITH.

We are asked what American women have done for music? what can they do as well as men in this most intimate of human arts? what can they do better?

On the surface, the answer appears extremely clear and simple. Women have done nearly all the teaching of music accomplished in the United States, especially the primary teaching. They have supplied the concert and operatic stage with its most beautiful voices. They have meekly accepted the smallest wages and uncomplainingly done the family chores of the household of art. And in their hearts men have made an inventory of all that is particularly distasteful and wearing in the profession and assigned it to the weaker sex as their fittest sphere of activity. They have done this on mature reflection, because they have observed that the great composers and interpreters of music (except in opera) have all been men. Is this result the outcome of sex, or is it the result of circumstances?

From what part of us, physically, does music come? Is it an intellectual function, or does it proceed from that independent nervous organization which is the seat of the emotions? We know that it is the language of love and hate, of fear and ecstasy; that it effects the beating of the heart, and is the subtlest expression of mood. In short, music, however it may be refined and developed by intellectual means, is not primarily an intellectual art. It is an emotional art. Are women less affected by their emotions than men? That is not the accepted opinion. They certainly understand how to die of broken hearts better than the stronger sex. This is the gist of the question. *Women are trained to weep; men represent their emotions.* Their little brothers do the kicking and screaming for the nursery, and in maturity, when suffering comes, women do not vent it in curses, in clenched fists, and rolling eyes; they simply "let concealment, like a worm" the bud, feed on the damask cheek." Or, if they are of the base sort, they take it out in talk. The wild expression of unbridled rage and violent passion, for which men forgive themselves so readily, is conceded on all sides to be unmanly in the extreme.

It follows that as a sex women will give voice to sadness, tenderness, and sympathy in music, while men will give voice to transports of violence in all forms of passion. Now, transport of violence is the secret of bravura; and that accounts for the fact that women are seldom bravura players. Moreover, patience in suffering is so universally the lesson of life to women in general that the bright, unclouded ecstasy of joy which men reach in musical expression is hardly possible to them. The greatest interpreting that women do is in the region of commiserate sadness. At present, therefore, their range of emotion is limited not by sex, but by training. Women with temperaments like that of Carreño or Euzenp have no limit to the expression of the passions.

Now for the physiology of it. Whoever has taught boys and girls has been made aware of the great difference in the appetite for sweet sounds in the two sexes. Likewise any one who has parveyed for the table of men and women has come in contact with the same peculiarity of the senses in its groover form. The hold which the pleasures of eating have on the imagination of the majority of women is comparatively slight; but potent influences that attach men to their domestic hearth. There has even been set on foot an effort to prove that the senses of women are constitutionally less acute than those of men. In the present condition of civilization there is room for a blurb of probability in the surmise, the fact being that vitality and consequent acuteness of the senses is the result of good bodily condition, and especially to the presence of oxygen in the blood in large quantities. Now, the presence of education of girls is a devastating process from beginning to end. Not one girl in a hundred consumes more than a third the oxygen which she requires for full development of her senses and energies. The result is that she bears just one-third as acutely as her robust

brother, and has one-third the energy to utilize in musical expression. That is why women's music seems inadequate in firmness and force of conception. It is seldom vivid.

Finally, women, at least in youth, are restricted in the materials of artistic imagination. Not defective in picturesque imagination. This, the highest quality of the mind, is theirs in exquisite fineness; there is no defect in the histrionic artists of America. But music manifests itself much earlier than it is usual to begin the cultivation of dramatic talent, and young girls usually lack the materials for their dramatic picture if they attempt to approach their art from the intellectual standpoint. They must so lack, not as a matter of sex, but of education. The boundaries of a happy home, where knowledge of evil and its attendant pain is carefully excluded, foster a habit of mental picturing which includes such strains as may proceed from the harp of Marie and the choir invisible, but could in nowise give rise to the drama of "Tristan and Isolde." Yet, as a matter of fact, imagination is the faculty on which women draw when they attempt to produce music. It is an operation almost purely intellectual with ninety-nine out of a hundred; they learn late to make it the vehicle of the expression of their own emotions, and often with reluctance. The hundredth, the girl who plays by ear, who is always in demand for play dancing on account of "the swing"; who can not count a dozen measures correctly, or answer the simplest question in theory, but can make you weep; the girl, in short, who trusts to her own temperament, is the one that delights every body that listens to her.

Fond wanting thus in the essentials of musical excellence, can women ever hope—should they desire—to compete with men as composers and interpreters of music? The answer must wait the evolution of civilization. The progress of lawn tennis, golf, and deep breathing has carried women a long way toward the full birthright that is their birthright. When the compulsory confinement of modern female education gives way to more rational methods of study, the question will have settled itself as to those qualities which have long been known as the "purely musical." The success of American singers, women brought by the exercise of their art to robust health and high vitality, promises a favorable answer.

Meanwhile women have applied themselves to teaching, and as the practice of a profession is rarely undertaken by women without family responsibilities, they have been forced, by pressure of necessity, to begin with the drudgery of primary instruction. The agencies with which they have developed this humble branch of the profession—have introduced kindergarten principles—and brought it abreast of the best methods of literary instruction has made it quite their own; so much their own that the "nobler sex" has begun to see a peculiar fitness in the arrangement. But in truth the only not in their engagement. But in truth the only fitness of women for giving primary music lessons is firmness, and insight are not musical; they are properties of motherhood.

The day of weak and incoherent teaching is over in America, irrespective of sex. Here and there women have already obtained success and reputation equal or exceeding that of their male rivals in the same field. Where one woman has done this she has opened the door for all. The prizes of music teaching are at least within the reach of women, throughout the interior. Ability and high character are already sure of their reward.

But progress is still all too slow. To accelerate it the women's club offers the most effective impetus. Combined for the furtherance of the various aims of musical culture, women may hope to receive the most potent deced. As to their ultimate possession of the field of teaching, that is assured in the nature of things. The meek shall inherit the earth.

WOMEN'S MUSICAL CLUBS.

BY CLARA A. KOHN.

FROM the steady growth of the club movement in general, and the increase in numbers of individual organizations, we can not do otherwise than infer that the club idea has taken such firm root in the minds of our cultured women that nothing short of the complete annihilation of our earth can wipe out the advance. Two hundred and ninety-four clubs composed of women devoted to music are recorded in the directory so carefully compiled by the late Mrs. Chas. Virgil. Mrs. Virgil, however, made no secret of the fact that her directory was very incomplete, and that the actual number of women's musical clubs existing in our country can hardly be accurately computed.

In order to determine whether these societies were the result of a present fad or, on the other hand, the outcome of a serious conviction, I have searched statistics, and have learned to my surprise that they have been gradually accumulating for a period of almost thirty years. The oldest club of my knowledge, is the Rosalie Club, of Portland, Me., which was organized in 1871, and has a present membership of 129. The largest club is the Schubert Club, of St. Paul, Minn., this club laying claim to a membership of 431.

The 300 clubs on record have not sprung up suddenly, but have been developing year by year, until now there is not a city of any importance in the United States which is not the seat of at least one club. Take, for instance, the State of Washington, which, as a State, has not granted our Union for very many years; yet we find a woman's musical club in Seattle, a city manly emporium by the initiated to be a man's city; we find another in Spokane, and in Tacoma there are three.

Vocal music monopolizes most clubs, but a large number have been organized for the purpose of gaining an earnest insight into the construction of musical composition. Form and analysis, also the chief characteristics of the standard composers, these are topics that are wisely discussed. American composers receive attention, and the woman composer also receives a share.

So far the clubs are doing remarkably well, and are educating the community for still more efficient work. In order to propagate originality of thought and independence of opinion, it is necessary, first, to cultivate the brain machinery by leading it in safe grooves. For this reason it can not fail to be of benefit to all parties concerned that evenings, afternoons, and mornings are spent with the works of Beethoven, Schumann, Wagner, etc. Of American composers we find MacDowell, and women composers are mainly represented by Chanté and, incidentally by Mrs. H. H. A. Beach. But why such a preponderance of the ancients? Why so much Mozart and Schubert? All honor to their great names; but are they not sufficiently established? Are they not recognized and understood at this day? Why not utilize a number of these meetings for analysis and discussion of the works of Horatio W. Parker and Bruno Oscar Klein, of Adele Lewis, and Margaret Ruben Lang, of Tchaikowsky, Rheinberger, Brahms, Grieg, Godard, etc.? Further still, why not try to "discover" some new genius? Nothing educates the musical mind to a greater extent than the perusal of promiscuous music—good, bad, and indifferent closely following upon one another. Five years of arduous theoretic studies have not taught me as much in judgment and insight as one year in analysis of a motley congregation of musical works.

Still, I have no fault to find with these women's musical clubs. They are accomplishing great things, and in order for our nation to become a musical power, we must lay a solid foundation; and what foundation can be more substantial than a thorough conception of the thoughts of the world's greatest masters. From an educational point of view, these clubs are achieving remarkable and lasting good; but there is another point which I can not pass by without mentioning—namely, at a financial point. These clubs are doing absolutely nothing for the support of America's professional musician; or, if anything at all, very little.

In all phases of the growth of a nation the native and naturalized professional is the builder of that

nation. Professional statement men make our laws; professional soldiers achieve glory in our wars; professional merchants secure our commercial prosperity; and professional poets, authors, and painters mold our literary and artistic reputation. Why, then, is music, in all things, the step-child, the Cinderella, of our public household? Why do the amateur and the alien supersede the professional on the concert platform, in club performances, and in private musical societies? Such efforts, and its tendency to unjust remuneration for their services, and it is crying to be recognized, discourages their efforts, and retards the musical growth of our country. What would have become of our naval and military victories had amateur or foreign "jackies" and warblers been placed at the heads of navy and army? Would posterity ever have heard of Henry Wadsworth Longfellow, James Russell Lowell, etc., had our libraries been stocked in their day with the gratuitously obtained works of alien bards? Would history have been able to record the masterpieces of Nathaniel Hawthorne had his productions remained unthought, unpublished? Would our Edwin Booth ever have risen to his great eminence had his histrionic efforts never been paid for?

The professional musician, as an individual or as an organized body, is powerless to cope with this situation; but the women's musical clubs are powerful, and are in a position to establish a valuable precedent. In cases of clubs that arrange concerts, let at least one native be engaged to every foreigner; allow no amateur to perform unless he or she be worthy to stand on an equal footing with this one native and that one foreigner; let them accept no one's performance without a requisite pecuniary compensation; let their libraries be filled with the creations of American, big and little, as well as with European productions; let them treat all musicians alike in accordance with their merit; and then—well, perhaps then will be the millennium.

I have no desire to seek for shortcomings in a line of action in which such excellent deeds are accomplished all the time; but as I am convinced of the anxiety of every one of these thousands of club women to do even better than they are now doing whenever opportunity offers, I do not hesitate to criticize an American condition that is deleterious to our artistic progress, and that is likewise crippling many a musical genius. I appeal most emphatically and particularly to the National Federation of Musical Clubs, which organization mistakenly magnifies the importance of the amateur in our musical development; I appeal to all women's clubs—musical, literary, and otherwise—to devote more thought and purse to the living, struggling, aspiring, professional musician, and let the dead and the abnormally successful take their own course. Appreciate the latter, admire them and revere them, but do not make idols of them and at the same time trample others of equal merit in the dust of oblivion.

THE MUSICAL OUTLOOK FOR WOMEN.

BY HENRY T. FINCK.

THE maxim that women should remain silent in church—*mutæ tacet in ecclesiis*—was applied, until comparatively recent time, to song as well as to speech. It is so recent that John Sebastian Bach was censured at one time for making music in church with a young woman—presumably the cousin he was engaged to at the time; and Spitta argues that, inasmuch as women were not allowed to sing in church in those days, he must have taken her there at a time when there was no service. As all ecclesiastical matters were in the hands of men throughout the middle ages, it is easy to understand

why women should have been excluded; an additional reason may have been the fear that the beauty of women's voices might distract the attention of the men from the religious services.

It is more surprising to find that women were, if not suppressed, at any rate relegated to the background, on the operatic stage. In the age of Ferri, Farinelli, and Senesino the soprano and alto rôles of Italian opera were usually sung by men. Just as in Shakespeare's England (and in China and Japan) women actors were replaced by boys.

But the times have changed. To-day a play or an opera without women to act or sing in it could not possibly succeed. Our church quartets and choirs, at the same time, contain as many women as men. In these departments women have secured all the "rights" they could ask for. They earn as large salaries in the opera house and in church as men, and if the sums paid by churches are smaller than they were some years ago, this is due to causes which have nothing to do with distinctions of sex. In the world of teachers women are steadily gaining in numbers over men, and if the work is hard and the remuneration not always satisfactory, that is true of most employments for men as well as for women.

Although the greatest professional pianists are still men, there are several first-class performers of the other sex, and in domestic circles the piano has come to be looked upon as specifically a woman's instrument. Few

different character are the hands of women which play in best gardens. These have no artistic value, and need not be considered here. They have their prototypes in Bohemia, where there is a regular industry of forming bands of musical girls, who make tours to various parts of the world. Two summers ago, while I was staying at an Oregon summer resort near the mouth of the Columbia River, a brass band composed of young women appeared on the scene and remained several days.

The late Sidney Lanier expresses the belief, in his recently published "Music and Poetry," that America is destined to become the home of the orchestra, and women its principal components. He thinks that, with the possible exception of the double-bass and the heavier brass, there is no instrument which a woman can not play successfully, and that for some instruments—like the flute, bassoon, and oboe—the delicate and flexible lips of women are better suited than the rougher lips of the men, which produce a correspondingly rough tone. "Besides," he continues, "the qualities required to make a perfect orchestral player are far more often found in women than in men; for these qualities are patience, fervor, and fidelity, combined with deftness of hand and quick intonations of the soul." He also dwells on the benefits to health which will accrue to women through the systematic use of wind instruments. What he had seen with his own eyes convinced him that consumptive chests, dimpled shoulders, and melancholy spines could be beautified, forms made erect, and cheeks rosy, under the stimulus of those long, equal, and generous inspirations and expirations which the execution of a piece on a wind instrument requires.

There is a good deal of common sense in these suggestions. No doubt there are many young women whose health would be benefited by practicing on wind instruments—though, I fear, in many cases at the expense of their health. Deep breathing is the best of all tonics and aids to physical beauty, but it is difficult to make girls practice it as it is to make them walk for the sake of being out in the open air. The bicycle has supplied a new and powerful motive for outdoor exercise, and, similarly, playing a wind instrument would be an extra inducement for keeping up breathing exercises.

It is a deplorable fact that whenever hard times are in sight music-teachers are apt to suffer first. Parents are inclined to look on music as a mere accomplishment, of no practical value; so, when dollars have to be counted, it is first of all teachers who are to be consigned to the limbo. But if teachers would use the utility of their art to many parents who fail to see any use in music per se.

To come back to Sidney Lanier for a moment: he has a quaint idea that the orchestra of the future will include as many flutes as violins, and he thinks that these flutes ought to be played by women. His suggestion as flutes ought to be played by women. His suggestion as flutes ought to be played by women. His suggestion as flutes ought to be played by women.

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Orchestra of women, I am convinced, are bound to come. As nearly all the things women used to make at home are now made by machinery, women are looking about for new channels of activity, and music has, on the whole, proved the most congenial employment for them.

Orchestras made up of women will have an emotional charm of their own, and perhaps women will be more willing to practice and rehearse for art's sake and to satisfy their conscience than men are. At least, I hope so.



WOMEN'S STEREO ORCHESTRA OF NEW YORK. CARL V. LACHMANN, DIRECTOR.

Vocal Department

CONDUCTED BY

H. W. GREENE

CHATS WITH VOICE TEACHERS.

VI.

My presumption in assuming that anything from my pen could be made available by vocal teachers within reach of *THE ETUDE* has been met with less condemnation than I deserved. The forbearance of my friends in the profession in this particular is due largely, I am sure, to their faith in my promise at the outset that this series would be brief. This, my final "Chat With Teachers," will be unusual in its character. We have hitherto considered the teacher in relation to his influence upon his pupils; we will now look for a moment on the influence of students and studio life upon the teacher. This is comparatively a new subject, and affords an opportunity for introspective analysis that can not fall of good results.

Primarily, let us consider character. We pass by the moral aspect of the question as unnecessary to consider for a moment, allowing the word "character" to comprehend the nature, style, manner, address, taste, and all which bear upon one's personality. How true it is that constant association with young students, under the circumstances governing their presence in a vocal studio, strongly affects the character and disposition of the teacher! His nature may be strong; he may be forceful, even stern, but all will yield sooner or later to the unique atmosphere. The strength may be retained, but it will be less rugged; many of the sharp corners which belong to every forceful character will be made smooth. High purposes may be greatly influenced, but if the mind is in tune with its opportunities, the change will be for the better. Glimpses into the hearts and lives of those whose ideals even can for the time be controlled soften and subdue the nature that is at all alive to its fateful responsibility. How could it be otherwise? Then, too, the studio affords such a mosaic of contrasts, such a constant demand for tact and diplomacy! Let the teacher begin his duties at ten in the morning; his first student is a sensitive girl; for half an hour he employs his facilities to encourage, strengthen, build up a faltering tone, and a still more faltering faith; 10:30 he finds himself confronted with Mr. Prefundo Basso, whose pipes extend to the floor, as merry, hearty, and gruff as the male before him was dainty and shy; in another half-hour, by the time the teacher's ears are tuned and filled with the lusty tones of the bass, a sweet, apologetic tone appears, and the teacher must again convert his thoughts into a new channel, curb his enthusiasm, mold himself into a shape and condition that shall not seem intrusive and abrupt to his sweet-voiced aspirant for fame—and thus it goes until the day is ended, every lesson period bringing new conditions. What nature can withstand years of this necessity for adaptability, and not find it necessary to take a firm hold upon itself if it would retain any personality strictly its own? Indeed, the supreme test of ability in this field is not demonstrated when the pupils have only acquired tone and interpretation. The character and ideals of the teacher which dominate the atmosphere of his studio have much to do with the dignity and character of many singers and many future studios.

The next thing to be considered is the voice of the teacher. It is here that we find the greatest difference among professionals. Many teachers sing constantly, illustrating and supporting the pupil throughout the day; others do not sing at all. Some greatly sustain their pupils by an elaborate accompaniment; others use the instrument only to coldly suggest the work to be done. A teacher who sings must exercise great care, or his voice will soon become a thing of the past. He can protect himself by observing these simple rules: (1) Never

to sing a tone or phrase with the pupil. (2) Never to sing when suggestion will suffice. (3) Never illustrate except if he does in full form, and as perfectly as if it were being rendered in a concert-room. Many teachers have a habit of humming and singing snatches of a song in a half-suggestive fashion; others sarcastically snap out a had tone in imitation of a pupil, as a sort of terrible example; both of these are inadmissible, and must leave as unhappy an effect on the mind of the pupil as on the voice of the teacher. It is possible that every teacher has not taken cognizance of these things; the iron hand of habit is rarely loosed. Take these thoughts to your work for a few days, and you may save yourself much future loss and inconvenience.

And, finally, the effect of the vocal teacher's life upon the nerves and health is of grave importance. It is here that control plays its most important part. One can not have taught with any degree of enthusiasm and not have discovered that one pupil greatly fatigues and another inspires, another rests and almost revives one. He has also found that some days he is a physical wreck before the work is half done, and again he seems to feel no fatigue, but actually improves as the day advances. All of which goes to show that his forces are not balanced, and they will not be until he knows the fact and takes himself in hand to balance them. He must know his pupils' influence upon him before they arrive, and govern his output of force accordingly. He must examine himself on every point, giving less here and more there, until he is just to all and, above all, just to himself. By this means he will extend his field of usefulness farther into the future, and enlarge his scope; self-controlled, the more readily has he the controlling hand in other directions, and will be capable of a much greater earning capacity. More important than all, however, he will achieve a higher average of results in his profession, which should be his highest incentive. Teachers have no more interesting study than the effect of their work upon them also.

CHATS WITH STUDENTS.

VI.

In this, my final chat with students, I am going to recall a few topics that are important, with the idea that, if grouped under one head, they may be conveniently referred to. It is also true, perhaps, that the value of suggestion is emphasized by its being found in company with other valuable suggestions. My group, therefore, will consist of a dozen "don't forgets," which are as follows:

1. Don't forget the breathing exercises before you dress in the morning and after you disrobe at night. They may be simple in the extreme and need occupy but five minutes each morning and evening, but their influence upon your health and upon the health of your vocal tone will be immeasurable.
2. Don't forget to drink a pint of not too cold water half an hour before each meal; your tendency to a dry throat while singing must then disappear. It is also nature's most grateful and vigorous tonic.
3. Don't forget that while one of the indispensable of a musician's life is exercise, it should be taken with a perfect understanding of its influence upon one's strength. The work required by the teacher of physical culture would make serious inroads upon that most precious of a singer's treasures—vitality; the resources of which are depended upon only when they are developed by the special use to which it is to be put—viz., singing.
4. Don't forget that six weeks of steady vocal practice followed by one week of absolute vocal silence can be had seven times a year, with three additional weeks

to spare for a vacation. If the voice needs strength, such a system rightly followed will never fail to bring it, if the student's throat is in a healthy condition.

5. Don't forget that to work well you must eat well. The thought and money expended in solving the problem of your individual needs on the score of outfitment will bring returns out of all proportion to your expectations.
6. Don't forget that a singer's vitality can not be bought at the store, but is a quality peculiar to the person—peculiar to art; evolved out of a wise combination of the sleeping, eating, practicing, and exercising of one's own self. Experience says no part in the vital force of a singer, except to disorganize them.
7. Don't forget that mental culture is essential to mental strength, and any haphazard attitude to the former will affect the standing of the singer. *Muscle is an intellectual pursuit.*

8. Don't forget that when you are practicing singing you are dealing with nature's most potential as well as her most subtle force, and the clearness with which you grasp this fact dominates the resourcefulness in making art available; only those who are reverent themselves inspire reverence in others.

9. Don't forget that the world outside the pale of music looks upon the art as vague, emotional, or effeminate. Your privilege is so to act, to live, and to teach that they will recognize that music is life, spiritual, and strong. What is more impressive than to note the influence of art upon a noble character, and its innate power to spread its beneficence upon all who fall within the circle of its influence!

10. Don't forget that you are as responsible to posterity for the quality of your musical adventures as you are indebted to predecessors for the things you enjoy. Life's art books are not balanced until we return that which we have received with nary.

11. Don't forget that while there are wide differences of opinion as to religious truths, the world is practically in accord in the view that you can put your musical gifts to no higher or better use than to employ them in the service of the church.

12. Don't forget that God's most gracious gift to us is the power to lift up and give pleasure to others. The singer whose soul is in touch with the infinite, but whose heart is not to the children of men, has tuned his voice. He may sing of love, of joy, of sorrow, but he sings truth. We give much time and thought to training our voices; let us also see to it that we tune our voices.

BUREAU OF HISTORY.

THE revelations of history afford the only satisfactory evidences of progress. If we compare a condition existing to-day with a condition that existed a month ago, we are studying history. It is the most rational guide we have, whether in pursuit of art, science, or happiness; wise scholars consult present, and then act. They are better able to discriminate between that which is practical and that which is visionary. In short, history is the only foundation upon which one can hope to build so safely and well that the superstructure shall also make history.

History has but one month-piece—books. If facts or deeds have not found their chronicling between the covers of a book, it is usually true that they have not been of sufficient importance to attract the attention of the historian, and the action or the actor can not be identified with posterity, since books are the only means of identification. It does not always follow, however, that because facts do not appear upon the historic page, that they are not worthy a place there. While observers and scribes catalogue important events, it is notable that there are, in every generation and profession, threads taken up and pursued with difficult that lead to vital facts, which seemed so insignificant that details concerning them, even the facts themselves, escaped attention at the time of their occurrence. It is this phase of the question which interests us at this time. We in the

BY LOUIS ARTHUR RUSSELL.

musical profession are standing on the threshold between two centuries, little realizing that there is a unique and grave responsibility confronting us; that responsibility is ours because the next generation can not assume it as well as it will be too late. It consists of gathering into some convenient form for reference the material which has been overlooked by the page-maker in his efforts to keep abreast of the rush of the closing century, material which shall be invaluable to the future and greater historian. The reason others can not do it as well is clear; and we must depend much upon living witnesses, and but few of them remain. They will only look briefly upon the border-land of the wonderful span of years that is opening up to the world, and then sigh a reluctant farewell; whence, then, can we hope to supply the important links to the chain of circumstances attendant upon the development of music in America? Plainly, it is our responsibility, and we must meet it. All that is worthy or characteristic of our people in a musical way has been the result of our mode of life, our atmosphere, our training, our institutions; and while it may seem to have been lost in the confusion of the many voices and influences of our grafted population, they do exist, and will inevitably show through, and give the inevitable, unquenchable spirit of Americanism to the whole national musical fabric. It will so assert itself that it will be recognized and respected. It will not be a helpless conglomerate, howling at the whim of every breeze that pleases to honor it with a spasmodic breath of inspiration, but a sturdy, clearly defined universality of musical expression and thought, broader than all others because it absorbs them all, better than all others for the same reason.

Sooner or later this people will be looked upon as the most musical and highly gifted people in the world. It will then that the true writers of our musical history will find their appointed task and begin their search for material; and the material of greatest value to them will be records of individual achievement; many pure streams of thought and originality will be traced to their source and house justly ascribed. In music only truth abides the test of time. Thus it is that the real historian must wait to make his hooks until time has wrecked north and swept away the rubbish, leaving the truth in bold relief. Is it not our most palpable duty to afford the future writer all the assistance in our power? My contribution to the special American number of *THE ETUDE* will be an effort to establish a bureau of inquiry covering a few points not yet conveniently classified for future writers. Let our readers give some thought to the matter; consult the old people, especially the bound books of old music, and answer the following questions. Credit will be given for valuable data from time to time under the heading of "Bureau of History":

1. Name some of the best-known composers for the piano, American born, who wrote and published between 1830 and 1880.
2. The names of their works and publishers. If it will be claimed that there were no composers for the piano during that period, indeed they were few, and perhaps the best they wrote was a polka or march, but we have not to do so much with what they wrote as with the significance in the fact that they did write. Let us gather all that is possible of their surroundings and promptings. By so doing we make it possible for the future writer not only to be accurate chronologically, but to have at his command the background of thought and impulse which gives to history its greatest charm as well as true value.
3. It is also desirable to compile the list of composers for the voice. We all know that Oliver Shaw wrote that beautiful song, "Mary's Tears," in 1810, and that Foster composed the "Swanee River" in 1850; but what of the forty years intervening? Were there other composers? If so, what were they? There are also facts in connection with church music and the literature of music that are important to an historic sequence, all of which can be made as interesting as well as of profit. All communications for the historic bureau can be addressed to H. W. Greene, 489 Fifth Avenue, New York.

—Attempt the wonderful things to-day that you expect to do to-morrow.

Some of my readers may remember that the Philosopher of Concord said somewhere something to the effect that a man could never spend too much if he spent according to his genius!

Emerson always upheld the thought of development along the line of natural tendencies, with the theory that nature could probably endure any amount of push or energy on the part of man, when the force was applied according to the genius of the man. More plainly, perhaps, one may say that the best results are obtained when man's energy works with nature rather than contrariwise. The painter succeeds best when he devotes his time, energy, and money to the cultivation of knowledge, taste, and skill in painting; the musician, likewise, finding his natural tendency, will do well to apply to his efforts the same amount of energy, and so on to all of his forces to development along the line of his own genius. It has always appeared to me that nations, or, perhaps better, the typical people of nations, are charged with certain tendencies which lead or should lead them toward positive goals, even as with individuals.

I think that this principle has been entirely ignored in the art-world of our country, especially in music; and, again, more particularly in vocal music and voice-culture. The tendency of art here has often congealed, and an American type has shown itself; but for the most part—and again I speak more particularly of music—the national tendency has been disregarded; the class of genius has not been analyzed. We have spent more, much more, in the effort to copy foreign types than to discover and to develop the national type, or, rather, the best within us.

My faith in the art-instinct among Americans is deep and complete. My own experience and observation have conclusively shown to me that (with perhaps the French excepted) no nation has shown the elasticity of artistic temperament constantly in evidence in America. Had this fact been acknowledged a century ago, or, even let me say a generation ago, there would at this time be far more of that atmosphere we all call the seas to enjoy, in that haven of our dearest dreams—Europe, part—and again I speak more particularly of music—never spent much time in doing "Americanism"; they never apologized for shortcomings of the young the nation; they saw the possibilities of the people, the needs of the nation; with a fine prescience they realized the trend of things, and, lamenting nothing, without apology, they went with energy with the great tide of revolution against the conservative theories of powers across the sea; they asked no advice from Europe as to how our country was to get along; they, these master-works of Americans, did what the tendency of things; they were required; they followed the tendency of things; they did not dispute; they acquiesced without a question did not dispute; they acquiesced without a question they were vocalists. "These things we will do because they are right, and we can do them, the whole world to the contrary notwithstanding." These men did not cry "Americanism in the ism"; they were of the progress of national life in the ism; and America soon became the center of the most advanced operations of progressive national life.

This equality with, and in many cases ascendancy over, the accomplished progress of Europe has been the result of a fact, since our nation's birth, in all branches of thought and energy save one, and that is, alas! our own dear art, debased here because of unfaith.

We have been mislabeled, we have been misled, we are until a very supposition has come upon us, that we are not a musical people; and now, in a parody of patriotism, we talk continually of "Americanism in music," though our cry should be simply for "music in America."

musical matters, and at once conspired to perpetuate the condition.

They told us how utterly impossible it was for us ever to make the best sort of music; our language was simply impossible for singers' use (ye shades of Keats and Shelley, not to name Shakespeare, Milton, and the pel-lucid Spenser); our temperaments were not attuned to music; we could make money and spend it; we could and keep them; but music, according to these ah-wows, was out of our line. We might, perhaps, sing a hit if we would do it in Italian, and we might even play a few notes on the pianoforte if only we would be sure to do it according to the German method; this much, and very little more, was graciously accorded us by the freaks who came from Europe to get rich with the money of dupes here in America.

So the land languished musically under the feet of the Italian singing-masters and the German pianoforte teachers, many of whom were, doubtless, excellent musicians, though so magnified as to the American musical possibilities.

But at last a still, small voice was heard, and it grew quickly to the force of a great national art slogan; the cry was for "American Art," and it is still growing, until some day, with a change of form, perhaps, it will reach the real meaning of the voice—not a cry for mere national characteristics, but, far better, a call for the highest ideals and the firmest confidence in the possibilities of music in America! Already the "freak" foreigner has almost disappeared, though we still suffer from the hubbub of Italianism in voice-culture. Many yet hug fondly the ideas that we must not sing English if we would sing well; but even that long-hered fallacy and folly is giving way, and some day we shall surely know the meaning of the songs we hear in church or concert.

We are gradually, also, getting away from the thought that if we are to have an American "style" it must be built upon a primitive folk-song. We are growing to realize that the class of folk-song such as mark the people's music among the Slavs, the gypsies, and other semi-oriental and, to us, picturesque peoples was never possible in America, where a peasantry, with its peculiar emotional though non-intellectual conditions of existence, never obtained. The music of negro slaves or of Indian savages can never serve our spirits with emotions, as we have hoped, in our search for Americanism.

So, while music in America is a growing fact, growing in seriousness and in accepted importance, yet there appear no very strong evidences of Americanism; and I return to my original proposition. We have not sought deeply enough yet for the true way to reach the result we all desire—viz., a better and more complete musical life in America.

Let me close with this statement: We send to Europe from one thousand to two thousand students of music annually. Of these it is fair to assume that more than half are vocalists. The great majority of these students (there are estimated to be from three to four thousand American students in Europe the year through) are the successions of our own studios, whose prospects are bright enough to warrant the great outlay of expense a sojourn in Europe costs.

Well; we don't hear of their great and promised successes. Why?

I think the great cause of failure is in the fact that they have been taken out of their element; their genius had its trend, which, while at home, perhaps was allowed a certain sway in the process of culture. The student sang beautifully in church or concert here at home, but the European maestro changes all of that; the student must do what he—an Italian, German, or Frenchman—would like to have her do, no matter what her qualifications are; no matter what her future art life is to be; she must go through the routine of opera repertoire; she must study diction in every language but her own. She is made into a nondescript; she can do nothing well at the end of three years. She can talk Italian opera, German "Lieder," French "chansons," etc. She knows a lot of things, but she can not sing in opera, for there is no opera-house in her town, and she is

The Elementary Music Specialist in America.

BY THOMAS TAPPER.

THE Editor of THE ETUDE has requested me to write about the American Music Teacher, meaning thereby the Music Teacher in America. To be definite, I have selected the "Elementary Specialist."

I should dislike to see the American Music Teacher labeled:

"Product of the United States."

If he needs a tag on his back, let him wear this:

"Product of a Sincere Effort."

The impossibility of writing about the American Music Teacher is apparent when we remember that, ordinarily, he is not an American. He may be one of our college graduates, of clear thought, excellent native worth, talented, and skilled in music. He may be engaged in teaching piano out of the inspiration which the Prussian military system made on his youthful mind. He may be a Royal Professor and a Doctor of Music. He may be a dweller in a little town and not yet know how far it is to Boston, New York, Munich, or Vienna. Nevertheless, when the American Music Teacher is requested to stand, every one of these men jumps to his feet and insists on being counted. His demand is just. But he is composite, and one knows that it is useless to attempt to describe him. One would better start from another point of view and discuss the impression which should be made upon the mind of the young teacher during the process of formation.

I shall keep in mind the young music teacher in America; one born to participation in American institutions, Edmundo, Francisco, Possibilissimo, one who regards any part of the world his own if it can contribute to the augmentation of his Talent; one who has turned his thoughts to the profession of music teaching because it attracts the best there is in him.

This young teacher is subject to the following crude analysis:

I. As one possessing Personal Worth.

II. As one inherently capable of Teaching.

III. As one possessing capacity of teaching Music.

I have placed these subdivisions in what seems to me to be the order of their importance.

I.

AS ONE POSSESSING PERSONAL WORTH.

At the outset he is to realize that he must contribute more to his profession than an effort to secure a living. Every man proceeds by an inspiration. It may be uncertain, but it is sufficiently strong to constitute a life-momentum. The young teacher's inspiration must be the value of his effort regarded as a distinctive contribution to life.

In the active transaction of his business the young teacher will find that those men and women of significant personality, of strong character, of decisive action, of potent influence, with whom he comes in contact in his formative days, avail themselves of his musical worth only secondarily. Their first judgment is passed upon him in accord with his intrinsic value as a man. The Character-ideal which he personifies, the sincerity of his effort, the attitude he assumes toward life and its activities—these greater, because more fundamental, qualities form the basis of their judgment.

I emphasize this because out of it comes the atmosphere of noble manhood and womanhood. It is the rather the "Talent" which, if it is the atmosphere which stimulates growth. Fortunately, one's value to one's time and place lies not in the diplomas secured nor in the number of books produced; rather, it lies in one's personal bearing toward the mystery of life during the best years of one's service. Men's judgment of one another is rarely the judgment of a single action. It is rather the judgment passed on a series of actions; for they make direction, and direction points the way. This, let us remember, may also be the process of judgment in a higher tribunal than that of one's neighbors.

II.

AS ONE INHERENTLY CAPABLE OF TEACHING.

To begin with, he must have the ability, gained by persistent practice, of thinking healthy thought. I have the entire success on this. He must be taught this habit by some one who knows its full value, and the learning of the habit must be his own suffering. He must believe in the strenuous life. There is no class of people in existence more dangerous to themselves and to the professions they insist that those who think dead thoughts, live in a dead past, and crave only that activity which specializes themselves.

He must regard the strenuous life rightly. It is not noisy and it is not dusty. It does not proceed with drum and cymbals. It is quietly persistent, of sincere effort, yields its harvest like a fruit-tree, gains power, and never squanders it. Furthermore, he will regard the strenuous life as lived best in the atmosphere of National Freedom, surrounded by institutions which make for Individual Freedom; institutions in which thought is stimulated and inspired to an effort which seeks, as its goal, Spiritual Freedom.

All this I emphasize because it constitutes the best there is in the teaching life, in accord with the truth that all activities which succeed in attaining eminence are activities inspired by a spirit greater than themselves.

The young teacher must be taught in the years of his apprenticeship that he is the representative of two arts combined—the art of Teaching and the art of Music. Nothing will be impressed upon him more strongly in the actual process of his business than this: Even a profound knowledge of music is not in itself of very great assistance in making the first steps of music simple to a child. The difficulty, he concludes, is not in his attitude toward music, but in his comprehension of the little human being that stands at his knee and waits, unjudged, to be told to do something. He will realize, after much thought, that to be perfectly honest with himself he must admit that the children of the earth do not go about in tears, craving that knowledge of music be given them like gifts from a confectioner's shop. He will realize that they should have it because the best sense of the generations recommend it. It is an investment of childhood for manhood. To him the making of the investment is entrusted. He will learn that he must give the little one delight in labor; thereby stimulating healthy thought. And he will learn to give the little one power from the effort of labor; thereby waking it to the consciousness of the strenuous life. These, let it be noted, are precisely the powers he gained for himself. He will therefore continue on his way, thankful to have learned that children are not receptacles to be filled with anything that chances to fall, but souls waxing strong for self-expression.

III.

AS ONE INHERENTLY CAPABLE OF TEACHING MUSIC.

This applies his Worth and his Power in a special direction. His Personal Worth, his General Education, his Musical Talent, his Experience are now concentrated on one form of thought activity—that form in which he believes he can give himself the best expression.

It is needless to say that his general education should have been excellent, that his music training should have been conducted by great teachers. Every one gains these as he can, and few fail to realize that the more one has in the way of training, the better. Rather, it is the pertinent to speak briefly on his object in teaching music. Henry Thoreau has said that it is only in our best moments that our thoughts revert to the Greeks. Likewise it is only in our best moments that our thoughts revert to children. They dictate the ways and means of teaching. They give it dignity, for they demand everything from it, being helpless. They ask the most

important gift it has to bestow—namely, Power. The child teaches us to turn away from the worship of knowledge and to put our faith in the processes of Action. The greatest pedagogic lesson we have yet learned was taught us by children; as a class they are interested in Action; likewise, as a class, they are uninterested in abstract information; consequently they directed us to seek that highest form of teaching which cultivates the personal power to do, the ability to give self-expression, the capacity for bearing out the words of St. Paul: "This one thing I do."

I emphasize this because it is the trust worthy experience of every day that decision as man to some good end is the greatest thing in life; and that knowledge of facts has value in itself only as it contributes to the directness and correctness of that action.

IV.

AS TO TEACHING MUSIC IN AMERICA.

Both Teaching and Music are arts distinct from Nations. Nevertheless, a child is taught to the great advantage when the methods employed spring out of its best there is in its greater surroundings. A noble and refined element of good must come from native thought, which makes a bond of sympathy between teacher and pupil. To be akin to the same childhood, to have lived the same child-life, to have heard the same tales, to have been inspired by the same heroes,—out of all this comes an element of strength that we must not forget. Hence, I look for the best music teachers of children in America to come from our most sympathetically constituted American men and women; women more particularly; who are characterful, strenuous, healthy in thought, keenly alive to what it means to have been born and bred a child in America; loving the same child lore, knowing the same child sorrows, responsive to the same child-influences.

And further, if the young men and young women in America are taught music in conditions sympathetically related to their life in home and school, they will go into the broader walks of life, into new infinities, into the investigation of new methods, into new fields, with stronger character, reader and more healthy in perception, with greater power for accepting and employing all that which makes not necessarily Americans, but superior men and women.

The finest musical criticism that has been written for us is now appearing in the daily papers of Boston and New York from the pens of men familiar with American life and tendencies; cosmopolitan in their musical experience, familiar with our social and political conditions, familiar with the force of music in the formation of National Character. These men are sympathetic writers because they write out of a large experience for a public they know well and of which they are.

PRIZE ESSAY CONTEST.

This annual prize essay contest, which closed recently, has shown that there are a few teachers who are aiming to acquire the power to set forth clearly and in a thoroughly practical manner the truths which they acquire in the course of their teaching. It is one thing to know a truth, to conceive some new idea; it is another to put it into a form of expression that shall convey all its potency to others.

An examination of the essays showed an embarrassment of riches. So many were good, and so many good, that a choice was possible only on the very slightest differences. For those that could not be awarded prizes we have only praise, not only for the literary workmanship, but also for general excellence. But the prize award was determined by all this, and, in addition, by the real, practical, and stimulating value of the essays. We want our readers who are anxious to win their essays in musical literature to look upon THE ETUDE as their most sincere thanks to all those who have taken part in the contest, and hope that their interest in THE ETUDE will remain with us. Owing to the special nature of this issue, we have deferred the publication of the prize essays until next month.

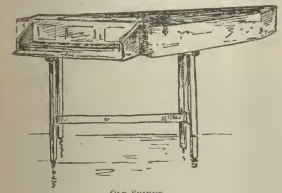
The American Musical Antiquary.

BY PHILIP H. GOEPP.

It would be interesting to trace in the history of the Puritans how, in spite of themselves, against their own principles, the scandalous art of music crept in until they became foremost in America among the friends of the music power of music. It would not be true to say that it was the senseless charm which proved irresistible. One might, doubtless, prove, by dint of history and philosophy, that it was the power of music to repress truth by heathy that forced the reluctant Puritan into a fervent worship.

It is quaint to observe how, in the early process, the strain to fill the want, actual improprieties appeared that even to today would shock our religious sense. The order in which musical instruments came into the service seems to have been, first, the pipe-pipe; then the tuning-fork, or brass reel; then the violoncello, fute, harp, clarinet, bassoon, and violin; finally, the organ.

The blue viol was a familiar element in the early



OLD SPINET.

service. An anecdote, recently published, brings up the scene. There was vigorous opposition to the introduction of the instrument, especially on the part of the ministers: "To one of these Tories, a singer, wishing to improve on the lines of Dr. Watt's ninety-second psalm:

'Oh, let my heart in tune be found,

Like David's harp, of solemn sound,

snively proposed this change:

'Oh, may my heart be tuned within,

Like David's sacred violin!'

To which the reverend was suggested as amendment:

'Oh, may my heart go diddle-diddle,

Like Uncle David's sacred fiddle!'

The "first organ in America" is, of course, one of those matters of inevitable dispute, like Homer's birthplace. One book, "Old-time Music," by Henry M. Brooks, speaks with confidence of Edward Bromfield, Jr., of Boston, as its builder. Bromfield was born in Boston in 1723, and graduated at Harvard in 1742. It is easy to count up a number of church organs in Philadelphia before Bromfield could have built one. In the Moravian Church, at the corner of Race and Broad Streets, there were, according to "Annals of Music in Philadelphia," cited before two organs in 1743. In St. Joseph's, in William's Alley, the first Roman Catholic church in the United States, there was an organ in 1742-'50. Finally, it is recorded that for Christ Church the first Episcopal Church in Philadelphia "a new organ was purchased for £300" in 1728.

Still, there was certainly a dreary interregnum of some hundred years when there was no "music in the air" of the churches of the early colonies. And among music of ancient culture, the great cathedral organ, with a double dignity of gorgeous carving and of seasoned tone, must not be sought on our side of the Atlantic. This has, no doubt, much to do with the

"Annals of Music in Philadelphia," compiled by L. C. Madeira, edited by Philip H. Goepf.

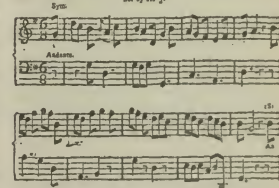
forte. But even in Philadelphia they were then known. The first piano in America is said to have been made by John Behrent, in Philadelphia, on Third Street below Brown. He advertised in 1775 that he had "just finished an extraordinary instrument, made of mahogany, being of the nature of a harpsichord, with hammer and several changes." The old hymnals, with their square and diamond-shaped heads of notes, are more of an antique curiosity here than abroad. In Europe you may peep into the

Start of the Music.

FOR THE MASSACHUSETTS MAGAZINE.

The CHARMING CREATURE.

See H. J.

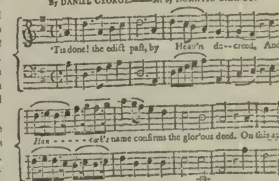


hymn-books in use in any of the old churches, say, of Holland, and find the ancient breves and semi breves undisturbed in their dignity. We Americans are ever anxious for the improvement of externals. Here is a specimen of notation of 1729, a song written for the Massachusetts Magazine," called "The Charming

ODE FOR AMERICAN INDEPENDENCE,

July 4th, 1776.

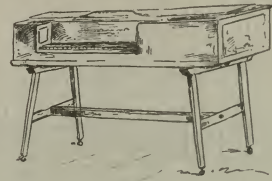
By DANIEL COAG—Set to Music by HORATIO GARNET.



Creature," by H. J. The notes are all modern, though the tails of the eighth notes have an unknown look. And one of the "charms" is certainly not the thoroughness of the bass, whose bad progressions stand out sharply in the thin duet with their. Much better is the setting, by Horatio Garnet, of "An Ode for American Independence," in 1780, written by Daniel George. It is also set in two parts—the chorus in three, in the school of Dr. Arne and Bishop, with long runs on one syllable. There is nothing of the ring of the later patriotic songs.

Very different is an old tune found in a book of manuscript music in the Essex Institute, Salem. It is said to be the air "Played on Drum and Fife when Col. Pickering's Regiment marched from Salem to Lexington, April 19, 1775," called "Black Hoven." It has all the quality of the Irish reel, without the minor cadence.

It has something of kin with "Yankee Doodle," which is, of course, one musical link with the popular music of the Revolutionary times. In Dwight's "Journal of Music" (respect to its shades) is an account which tells that the Hungarians recognized it as one of their own old national airs. "Yankee Doodle" is almost like the story of the flood—found in the myths of every nation. It is one of the things that make us feel how small the world is—even the musical world.



FIVE-NOTE PIANO, MADE 1791.

mingie with amusements. Miss Shippen played on the harpsichord, and played very well. Miss Otter, sang timidly, but had an attractive voice. Mr. Otter, secretary to the Chevalier de la Luzerne, had his harp brought, accompanied Miss Shippen, and also played some pieces. Music naturally leads to dancing; so the Vicomte de Noailles struck some young people to dance, violin, and then played for the harp people to dance, while the mothers and other grave persons conversed in another room." The Marquis does not miss the piano-

PUBLISHER'S NOTES

The supplements to this issue should appeal to American teachers and students of music. The names of the forty men and women whose portraits appear in these supplements are familiar to all, as those who stand at the head in their respective lines, but personality be comes so much more strongly defined when we know what a man or woman looks like.

This supplement is one of the most valuable and interesting to our readers, in our opinion, that we have ever issued, one most suitable for framing—the new style with four pictures in one frame, side by side, with a small separation between them. To do this it is, of course, necessary to have two copies, as they have been printed on both sides. We will supply the extra copy for ten cents postpaid in a tube to save it from damage.

The second volume of London's "Night-nodding Album" is delayed somewhat by active efforts to get the best possible selections of music for its pages. The work- ings of the player's mind are still further elucidated, and expressive playing at sight is shown to be practically attainable. Anticipation in the player's mind of the coming climax in each phrase, and the further develop- ment of innate rhythmic expression, are made avail- able as well as a new feature of this book. The remarkable success of volume I, and the excellent prac- tical results obtained for it, are bringing a great number of advance orders for volume II. Besides the new and valuable pedagogic ideas of this work, which are so clearly presented, the books contain the very choicest music, as to beauty, interest, and formative value. As collections of the most desirable music they are un- equalled. Advance orders received for one or more copies to an address: 25 cents each.

The "Reed-organ Method" by Charles W. Landon is the first to give nothing but music, especially adapted and arranged for the reed-organ. It keeps to the fact that a reed organ is not a pipe-organ and is a piano; that it has a distinct technique of its own, as markedly as has the pipe-organ or the piano. The selections are, first of all, beautiful as fine music, and each serves to introduce the difficulties of the next, being graded and arranged upon carefully planned pedagogic principles. The copious annotations fully explain and make per- fectly clear the peculiar technique of the instrument, so that piano teachers can, with some study and a little practice, teach the instrument successfully from this method. Besides the "Method," there are five books of carefully selected and annotated studies, from the easiest grades to difficult concert selections, all being delight- fully instructive and full of interest in rich harmonies, and perfectly adapted to the peculiarities of the instrument. How to play church hymn tunes on the organ for pianists, who must play the instrument is especially taught, with how to use the sub-bass and to make the most beau- tiful effects with all of the stops, particular atten- tion being given to this essential feature of the reed- organ. The method and the studies sell at one dollar each, with a liberal discount to teachers. Besides the above, there are about a hundred pieces of fine sheet- music, in a great variety of style, especially adapted to the reed organ.

A MUSICAL community is the first great necessity for the music teacher, and this is secured when a people really enjoy and know about good music. But musicians are so made that they can not love what they do not know. Here the musical journal comes in and helps to inform them. Few willingly allow themselves to be easily left in the rear of the advancing procession of cul- ture, and here again the music journal informs the reader

stimulus to both teacher and pupil. It is written in a conversational style, enlivened by many anecdotes. Mr. McArthur was private secretary to Rubinstein, and has given to the earnest teacher and the ambitious pupil a book that is full of helpful thoughts and suggestions. It is very instructive and, at the same time, most inter- esting.

The volume entitled "Sonatina Album," by Lefson, will continue another month. The presses have been too busy to take up this work, and it will be another month before it will be on the market, and we will extend the privilege to our patrons of purchasing the volume during the present month for 25 cents. These sonatina will receive a very careful editing, and the selection has been made after examining the entire literature of sona- tinas.

The extraordinary offer of five works for \$1.25 will still be in force during the present month. The five books are as follows:

- "Sonatina Album," edited by Mauris Lefson.
- "Studies for Piano," by A. Schmitt.
- "Night-Rooming Album," vol. II, by C. W. Landon.
- "Concert Duets for Piano."
- "Standard Fifth and Sixth Grade Pieces," by W. S. B. Mathews.

These books will retail for at least \$5.00, and we will send them, postpaid, for only \$1.25. This is positively the last month for this extraordinary offer. These books have already been described in back numbers of THE ETUDE; or, we will send a circular giving full infor- mation. Those who have taken advantage of our special offers know that they are to be relied upon, and that they get something very good at a low cost. After the works are once on the market the prices are more than doubled; so send in your order this month before it is too late.

We have a few volumes of some most excellent works, which we will dispose of during the month. We can not supply copies at these prices after our present stock is exhausted. We have, first of all, copies of the "Course of Instruction," by Jacob Schmidt. These are instructive volumes which every teacher can use. The "Course" is in a number of parts; each part is independent and all about equally valuable. We will send a copy of these, postpaid, for only 25 cents. These retail at \$1.00. The entire work has been revised by Karl Klausner, and has gone through a great many editions. Then we have an album of "Minuets and Gavottes," edited by Lieht, Kibler, and others, which we will send for 20 cents, postpaid. This volume contains eleven of the most popular of classics in this line.

THE ETUDE for this month, we hope, will appeal to a very large number of our constituency. We should be pleased indeed to receive comments on this special issue. It is considerable of a departure from our usual line of work, and was entered upon with all seriousness. We have been given an album of "Minuets and Gavottes," written entirely made up of original ideas, and especially for this edition. The educational feature has not been lost sight of. Should this idea meet with general favor we will undertake, in some future issue, an- other special edition, along a different line.

THE ETUDE for June will be a number of great in- terest to the readers. The leading feature will be the essays to which prizes were awarded in the contest which closed April 1st. It is exceedingly gratifying to the publishers of THE ETUDE to find so great an interest in these annual contests. New writers are met with who become permanent additions to the corps of contributors: new ideas are advanced, and are taken up by the read- ers. We are certain that these essays will be found thoroughly helpful to all our readers and marking the advance which each successive contest has shown. An- other feature will be several articles giving suggestions for the vacation season, and still another, some material on music in the United States that could not be used in the present number, owing to lack of space. In addi- tion to this, we expect to have a sketch of Chaminade,

from the personal view point by a friend of the com- poser, with a portrait. There is considerable interest in her work and, at the present, but little biographical detail is available, since Mlle. Chaminade is averse to publicity.

We will withdraw, with the publication of this num- ber, several of the special offers that have been on the special offer list for some time. The "Fifth and Sixth Grade Pieces," by W. S. B. Mathews, will be issued very early in the present month. These are concert pieces of a standard order. The "Four-Hand Volume" also withdrawn. This volume contains rather difficult four-hand pieces, also adapted for concert purposes. The other will be the "Schmidt Studies." These studies are for piano, expression, and technique. They are not at all difficult; about the same as Heller's or other studies. We predict for these studies a very great popularity. Any of these three works we should be pleased to send "on sale" to our patrons, so that they can be examined before purchasing.

MUSIC IN THIS ISSUE.

As is fitting in this number of THE ETUDE, the music has been selected from the works of American com- posers, an attempt being made to secure distinctive compositions. Foremost among American composers stands Edward MacDowell, whose compositions have all the marks of greatness. Mr. MacDowell is equally eminent as an ex- ecutant, and it is not natural that his pieces should appeal to those who have acquired considerable technical skill. The "WITCHES' DANCE" is a splendid concep- tion, valuable for the technical skill it demands and very interesting in its musical workmanship. It is in no sense necessary to weave a story to go with this piece; the title clearly conveys the central idea, and upon the player rests the duty of bringing to expression the emotional state indicated by the piece.

MR. WILSON G. SMITH, of Cleveland, has won con- siderable reputation as a composer of piano pieces and songs. His writing for the instrument is always interest- ing and grateful to the player. His "SECOND MAZURKA CARICATURE" is a good example of his style. It is in the true mazurka rhythm, is thoroughly melodious, and true in harmony. There is a dash and abandon in the ma- zurka, and this spirit should be manifest in playing the piece.

THERE is much interest at the present time in an American "folk-song," some writers maintaining that there is such a thing, while others adduce strong argu- ments to the contrary. However that may be, Mr. Ferdinand Dreyer has given to the musical world, in his "AMERICAN FOLK SONGS," a composition that is truly American in character. The melody is repre- sentative and the treatment is musically—qualities which distinguish the American composer. The arrangement for four hands brings out the breadth of the themes. We predict unusual popularity for this piece.

"MY BAIRNIE" by Kate Vannah, a composer whose work is well known, represents a class of composition that is popular with the great majority of our readers, being out in the ballad style. It is a song, touching in sentiment, taking in melody, and simple in accom- paniment—qualities which appeal to every music lover.

AMONG the prominent song-writers of the United States the name of W. W. Gilbert stands very high. Himself a singer of fine attainments, an experienced teacher, it is not strange that his vocal works are such as to strike the fancy of all classes. His "SERENADE" is one of his best pieces. The singer has full scope for an exhibition of technical ability and, at the same time, a piece that will please any audience.

A SINGING for rhythm, strongly marked and thor- oughly characteristic, is easily noted among the American people, in the family circle as well as the public concert. Mr. W. E. MacOlynou's "SUNFLOWER DANCE" has these characteristics in a marked degree. His American- ized music is well known from the popular point of view, and well represents that phase of American labor in music.

THE ETUDE

HOME NOTES.

MR. EDWARD J. MERR, of New York city, a contributor to THE ETUDE, and a well-known writer and lecturer on vocal topics, will conduct a summer school for singers at Point Chautauque, near the great assembly on Chautauque Lake.

"An Afternoon of Music" and "An Evening of Music" were given by pupils of Mr. Jacobus de Zilinski, of Buffalo, N. Y., during the past month. The programs presented works by modern composers—mainly Russians.

The Springtime Musicale of the New Music School, Salisbury, N. C., was held April 13th. A large number of pupils partici- pated. The vocal class of Miss Emily G. Gohmert, of the Texas Female Seminary, Weatherford, Texas, gave two successful performances of the "Fountains of Singing Flowers."

Dr. HENRY G. BARRETT reports a very successful season of work at the Chautauque Assembly at DuPont Springs, Tex. After the Assembly closed he gave a series of recitals in several Southern cities.

MR. W. J. HALL, of the Cedar Rapids College of Music, gave an organ recital dedicatory of the new pipe-organ in the Methodist Church of Vinson, Iowa. Modern French composers figured largely in his numbers.

The Temple Choir and Orchestra, of the Baptist Temple, Brook- lyn, N. Y., Mr. E. M. Bowman, conductor, gave the latest English success, "Havah's Wedding Feast," a cantata by S. C. Taylor, the text from Longfellow. In addition to this was a gen- eral orchestral and choral program. Evan Williams was the soloist.

MR. WILLIAM E. STORER, of the Sherwood Piano School, Chicago, has been giving recitals in a number of the Western cities, assisted by Mrs. Schult, soprano.

MR. WILLIAM DIETRICH STORER, of the Faelten Piano School, Boston, gave a recital of classical compositions in Faelten Hall, March 20th.

A recent recital was given at the Conservatory of Music of the Upper Iowa University, R. Dahbert, Director, March 22d, the numbers being principally from modern composers.

A SUCCESSFUL recital was given in Quincy, Ill., March 24th, by pupils of Miss Hiltz, Mrs. G. H. Hiltz, and Miss Newman. This example of cooperation is one to be commended.

The spring term concert of the Des Moines Musical College was given April 6th. The college orchestra assisted.

The Chicago Piano College has sent us the college bulletin for March, April, and May, giving programs of recitals. The college has engaged Miss Frances Walker, who will make a specialty of the Fletcher kindergarten method.

The Adrian College Orchestra, Adrian, Mich., under the direction of C. S. Merriam, gave an interesting concert a short time ago. College orchestras can be made a strong feature of musical work, if properly encouraged.

A FUTURE recital by members of the class of Miss Marguerite McDowell, of Boston, was given March 24th, and the class of Miss McDowell, Schumann, and Beethoven were represented on the program.

MR. EDGAR STELLMAN KELLEY is giving a series of interesting illustrated lectures in New York city on "The Influence of Race and Religion on Modern Music." I. The People of the Orient; II. The Greek and Latin Races; III. The French; IV. The Germans; V. The Eastern German Empire; VI. Scandinavia and Russia.

MR. AND MRS. FRANK LYONS, of Boston, gave a music lecture recital on "American Composers," March 22d, the vocal numbers by Mrs. Lyons.

We acknowledge the receipt of the prospectus of a series of con- certs by the San Francisco Philharmonic Orchestra, Joseph Hamilton, conductor. The aim of the concerts is educational, to pro- mote an interest in ensemble playing.

At a recent concert of the Chicago Orchestra, Mr. Clarence Eddy played a new organ concerto by Enrico Boesl, of Vienna, who is also con- sidered the leading Italian organist and composer of organ music.

MR. FREDERICK DEXLEY, of Albany, has resigned his position as Master of Music at St. Agnes School, and will go to the Asheville (N. C.) College for Young Women as Musical Director.

The Brooklyn Oratorio Society, Mr. Walter Henry Hall, con- ductor, sang Deibel's Oratorio, "The Light of Asia," April 18th.

MR. J. FRANCIS COOK, whose name is familiar to readers of THE ETUDE, prepared an elaborate analytic program.

MR. J. HENRY ROBERTS, of Cleveland, O., gave a series of ve- nerable piano recitals at the exhibition of the Society of Western Artists, April 18th to 19th.

A SYMPHONY by Mr. Edgar S. Fletcher and Mr. Ferdinand Dreyer was given in Philadelphia, April 18th. Mr. Dreyer played several of his own compositions.

MR. HORACE A. NORMAN's new work, "The Art of Contemplation," will soon be ready. It is to follow his work on "Harmony."

MISS ANNE O. HOLMES gave a classical and modern recital at Portland, Me., April 3d.

MR. E. B. KROGER gave his fourth recital of the season at M. C. A. Hall, St. Louis, among other numbers introducing his com- position, "In a Persian Garden," which was given at the opera house and located in Chicago.

The Boston Oratorio Society, Boston, Tex., gave a choral concert, April 11th, assisted by the Baylor College Orchestra, Eugene E. Davis, director. "In a Persian Garden" was a feature of the program.

We have received the register of Row's Conservatory of Music, Enola, Tex., George H. Row, director.

The new Book & Haines organ in the First Congregational Church of Detroit, Mich., was dedicated by Mr. B. D. Allen, April 7th.

A SERIES of interesting recitals by pupils and family of the Los Angeles Conservatory of Music and Arts, Mrs. Emily J. Valentine director, has been given during the past month.

MR. NICHOLAS DORR, tenor, of Philadelphia, gave a recital of modern songs, assisted by Mr. Edgar S. Fletcher, violinist, April 4th.

The Mendelssohn Glee Club, of New York city, Mr. Arthur Mees, conductor, gave their first private concert of this season, April 15th, assisted by Miss Young de Treville, soprano.

A feature of the concert was a set of authentic negro melodies, harmonized for the club by Mr. Mees.

TESTIMONIALS

I use more of your publications with my pupils than of any other home. I think the Matthews "Studies" are very fine and also the special editions of various studies.

A. A. SCOTT.

I enjoy THE ETUDE exceedingly, and welcome its arrival each month. All who have subscribed for THE ETUDE speak of it in the highest terms.

MISS SAULIE E. VAN FYNK.

I received Dr. Clarke's "Harmony," and am very much pleased with it, especially in its advantage for self- tuition. It is worthy of the highest recommendation.

A. E. GRAMMERY.

I have been reading THE ETUDE, and consider it a bright, new, musical paper, full of value to a musical student, and of interest to an ordinary reader. It con- tains many novel and sometimes very valuable hints and explanations, and the music is also very good.

F. W. CHOW.

It seems to me that THE ETUDE grows more im- portant, inspiring, and necessary to teachers with each num- ber. There is always something in it that I was anxious to learn. You are doing a noble work in publishing it.

MRS. SCOTT PETERSON.

I consider "Daily Trill Studies," by Rogers, a fine work.

MRS. F. D. MEYER.

I have been reading THE ETUDE for the last few months, and consider it the most helpful of any of the many musical journals I have taken. MRS. H. FOX.

I am very much pleased with Riemann's "Dictionary of Music." I find it to be all that you claim for it. I think it a book which every teacher ought to possess.

CLARA L. UNVEGETAT.

I may add that I am a teacher and firm believer in Mason's "Touch and Technique."

M. BERTHA ROBERTSON.

I want to thank you very much for a new Brooklyn pupil (an ETUDE subscriber) who came to me as the re- sult of the publication of my name as a teacher of the "Mason" system.

KATE J. ROBERTS.

Henceforth I shall be an earnest student of the Mason "Touch and Technique." I have already put it in prac- tice, and am imparting it to pupils. It is only a pity to attain success.

MRS. C. K. WHITLEY.

I have received the "Dictionary of Music," by Dr. Hugo Riemann. I am very much pleased with the book, and it is just what every teacher or any one that wants to make music a study ought to have.

ANNETTA MILLER.

The literary and musical portions of THE ETUDE are so excellent that I need but in public and private gath- ings.

PROF. ISAAC GOODRILL.

I find Riemann's "Dictionary of Music" very com- plete, and wish that each of my pupils possessed a copy.

FLORENCE CARR.

I received Riemann's "Dictionary of Music," and, after having referred to it daily for the past two months, find it an indispensable companion. It seems truly re- markable that so much information could be contained within its 891 pages. The biographic notices and the articles on theory, especially those relative to acoustics, are, indeed, very fine.

EDWARD K. KETTER.

THE ETUDE is, indeed, a very great help to me, as I am sure it is to every teacher who gets it. I appreciate particularly suggestions and advice of some of our best teachers, and Mr. Matthews' "Letters to Teachers" but when it comes to the musical suggestions, what a feast, and how I enjoy it!

JEAN FRANCIS CARROLL.

"Aleutis" is a very fine musical story.
W. G. UTERMOHRE.
Allow me to express my entire satisfaction with THE ETUDE. It gives me courage and ideas in my teaching.
MISS W. A. CORTELL.

Some time since I got Dr. Riemann's "Dictionary of Music." It fills a place native in musical literature. It is just what is needed for an amateur's library.
LILLIE BLANCHE PROUDFIT.

The Riemann "Dictionary" was received in good condition. Let me thank you for your very prompt attention to my order. I have found the work to be a store-house of useful information, the contents of which can never be estimated.
JENNIE E. N. WOOD.

For all my little pupils I choose Landon's "Foundation Materials." I find it the most satisfactory book for beginners which I have ever seen, because it leads the child onward gently and steadily, and keeps the interest unabated to the end.
STELLA LOUISE HOCKER.

I have been using the "Foundation Materials," by Landon, for the last two years, and never found anything more satisfactory. It seems to interest the children from the first.
SADIE H. GRAY.

I think the "Landon's Organ School" is fine, and it is what I shall use hereafter. It is the kind of work that has long been needed.
F. C. TIERCE.

Louis C. Elson, in the Boston "Advertiser": "A volume entitled 'In Praise of Music,' by W. F. Gates, is an excellent series of quotations about the value and practice of music, one for each day of the year. The selections are carefully made, and range all the way from Confucius to Damrosch. Such a book must be at times an inspiration to the tired plodder up the hill of art, and the volume will be a good addition to many a musical library."

I am recently in receipt of the latest publication by Mr. W. F. Gates, a highly interesting and valuable little volume entitled "In Praise of Music." It comprises a whole arsenal of choice ammunition, in compact and available form, for use against those Philistines who pride themselves on their failure to appreciate the most beautiful of the arts. It should not be missing from the library of any music student or music lover.
EDWARD BAXTER PERRY.

Again I am under obligation to you for one of Mr. Gates' interesting and valuable books, "In Praise of Music." It is certainly a delightful and inspiring collection for a musician or music student to possess. I shall call the attention of my pupils to it and recommend it.
EDWARD DICKINSON.

I thank you for the little book by Mr. Gates, "In Praise of Music." The selections are well made: they are gathered from a wide field, and will be stimulating reading for all who love music.
WASHINGTON GLADDEN, D. D.,
Pastor First Congregational Church, Columbia, Ohio.

Mr. Gates has made (in his book, "In Praise of Music") the best collection of sayings about music that I have seen. What particularly pleases me is the general avoidance of empty rhapsody, and the solid basis upon which the high claims of our art are placed. Every page of the book is interesting and suggestive.
BERTRAM C. HENRY.

"In Praise of Music" is the most charming book of the kind I have ever seen. It contains beautiful thoughts beautifully expressed.
MISS KATE J. ROBERTS.

The March number of "Current Literature" gives up a whole page to quotations from Mr. Gates' book, "In Praise of Music." Some forty selections are given. This is a high tribute to the value of the quotations Mr. Gates has made.
H. W. PARKER.

THE ETUDE is a great help to me in teaching, and by establishing it in the homes of pupils I find rapid strides made in musical thought, as well as in practical improvement.
EVELYN A. MOODY.

I find "Landon's Organ Method" to be very satisfactory; the best I ever used.
R. C. SHOTLIFE.

Your magazine, THE ETUDE, is certainly a valuable addition to the literature of any home, to say nothing of the good class of music it contains. I consider it missionary work to persuade as many of my pupils as possible to take it, and hope to send more names soon.
MRS. W. C. PAISLEY.

THE ETUDE is undoubtedly the best magazine published for both teachers and students of music.
HUBERT H. PARKER.

I am a regular subscriber for your excellent magazine, THE ETUDE. It is superior to all other periodicals of its kind.
GEN. PHILLIPS.

THE ETUDE is exactly what I have been wanting for some time, it having been highly recommended to me by Mr. Elson, at the N. E. Conservatory, of which institution I am a graduate.
MARGUERITE F. THOMAS.

I have been on your list of subscribers for several years, and have found THE ETUDE a great help to me in my teaching, as well as a great pleasure, and wish to express my appreciation of your efforts to give us a musical journal of such worth. It is the only one I see, and I find it so aggressive and full of suggestion, help, etc., that I do not feel the necessity of subscribing to others.
MRS. CHAS. SLOCUM.

I shall keep in mind your suggestion in regard to advertising for the summer school in THE ETUDE, as I realize that the best medium in the country is your paper.
F. W. ROY.

I have succeeded in placing THE ETUDE in the hands of thirteen of my pupils, and realize its great aid in broadening and deepening the musical thought and expression.
MISS NANNIE CLAYTON.

SPECIAL NOTICES

Notices for this column inserted at 2 cents a word for one insertion, payable in advance. Copy must be received by the 20th of the previous month to insure publication in the next number.

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