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Winton J. Baltzell

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VOLUME XVII ~ MAY 1899 ~ NUME



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VOL. XVII.

PHILADELPHIA, PA., MAY, 1899.

NO. 5

Music and the American Dublic.

BY ROBERT BRAINE.

thrill of pride in looking back at the marvelous growth have performances of opera, oratorio, orchestra, and ner's "Ring of the Nibelinng" were given in their enamino principal designation of the last quarter of the missical events been so well patronized. Our new tirely, without cuts, on a scale and with a cast comaling. of a century, and in looking forward to the immense national prosperity will cause musical activity to grow if not surpassing, Bayrenth. The performances averaged to the immense averaged to the imme development of the near future in our national musical in the next two or three years by great leaps and bounds, aged over five honrs in length, including the liberal satirity, when we shall certainly become one of the great as it is giving the great public ample funds to attend waits between the acts. The house was darkened as musical nations if not the ultimate musical nation.

The rapidity of the musical development of the United dren lessons in music. States since the early '60s is unparalleled in the musical The New York "Herald" computes that the United different composers. "Lohengrin" and "Faust" histery of any nation. At that time the support of States has this season paid the suppendons sum of were performed the most frequently—eight times each.

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 European artists. Now, a citizen of one of onr 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 American 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 foundation of permanent orchestras, conservatories, colleges of music, and other forms of musical activity.

Take the case of opera, for instance. In Paris, Berlin, and other Enropean 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

on a single performance. It is the wealthy people of New York who make the existence of a permanent season politan Opera Honse. of opera possible there. At the beginning of each season the lorse of the Metropolitan Opera House are sold by

While it would take a rapid glance at some of the

Metropolitan Opera House are sold by

full justice, let us take a rapid glance at some of the

Previous to the opening of the regular sea mbscription, the cost of the choicest boxes running more notable achievements in the American world of into the thousands for the season. The box-holders include such great powers in the financial world as W. K. Vanderbilt, Cornelins Vanderbilt, J. Pierpont Morgan, Geo. J. Gould, John J. Astor, W. C. Whitney, during which ninety-seven performances, including ances in Boston, Philadelphia, Baltimore, and neighbor-levi P. M. C. Whitney, during which ninety-seven performances, including ances in Boston, Philadelphia, Baltimore, and neighbor-levi P. M. C. Whitney, during which ninety-seven performances, including Levi P. Morton, D. O. Mills, and many others. It is twenty-five matinees and seventeen performances at ing cities. calculated that the combined wealth of all the boxbolders of the Metropolitan Opera Honse is close to the most remarkable groups of artists ever brought to-\$1,000,000,000. The prices of seats range from one dollar to seven dollars, and so popular was the opera season just closed that the profits of the season are

famous artists as Mines. Addition. Mantelli, Banerlehmann, Brems. Schumann-Heink, Mantelli, Banerlehmann, Brems. Schumann-Heink, Mantelli, Banerlehmann, Brems. aid to have been close to \$100,000.

The wave of financial prosperity which is now sweep-Edonard de Reszke, van Diese, van

EVERY patriotic American music-lover mnst feel a surpassing all others in activity and prosperity. Never going to Bayrenth, as the four music dramas of Wagconcerts, bny musical instruments, and give their chil-nearly as possible during the performances. The sea

The conductors were Messrs. Mancinelli and Bevignani for the operas 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 denna by arrangement with her manager.

The American student of music had small need of son's repertory included twenty-seven operas by twelve

> One of the valuable features of the opera season in New York, from the standpoint of the music-student, was the weekly Snnday-night concerts given by the orchestra and srtists of the company at the Metropolitan Opera House.

The name of the Metropolitan Opera Honse and the upbnilding 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 Honse, whose death cansed 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 np 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 proceeds 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 fabrilous.

given in either Paris or Berlin. At certain performances \$20,000,000 for its amusements, of which \$6,000,000 The Wagner-cycle weeks drew as high as \$75,000 for a in the past season it has cost \$10,000 to raise the curtain was contributed by the city of New York. Of this single week. "Tannhämer" on the opening night drew was contributed by the city of New York. Of this As a whole it is believed that the season was a greater success, from a financial standpoint, than any operatic

> Previous to the opening of the regular season in New York the company had a highly enccessful season in In the department of grand opera, of conrse, New Chicago, and during and succeeding the New York sea-York stands first with its season of seventeen weeks, son members of the company gave occasional perform-

> The Ellis 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, gether under one management, including such worldand other cities, and in San Francisco, where the financial success was remarkable.

> famous artists as Mmes. Nordica, Eames, Sembrich, The success of other operatic ventures, such as the meister, and Suzanne Adams, and Messrs. Jean and Édonard de Reszke, Van Dyck, Dippel, Saléza, Bispham, Castle Square Opera Company, which has opera-houses in



METROPOLITAN OPERA HOUSE, NEW YORK.

\$6,000,000 nearly \$1,000,000 came from the Metro-

While it would take a large volume to do the subject

may be taken as a type, proves the increasing fondness different composers.



INTERIOR OF AUDITORIUM, CHICAGO,

have several entitled to rank with the very first European as Philadelphia (which has two organizations), St. Lonis, orchestras, and every American city will, in a short time, Baltimore, Cleveland, Indianapolis, Kansas City, and

Thomas Orchestra, of Chicago, are justly entitled to character. rank first of our American orchestras. The first re- The metropolis has not yet succeeded in forming quisite for an orchestra of the highest rank is that it shall a great permanent be a permanent body, the members of which receive orchestra, but things an adequate salary, and are not obliged to depend upon are working in that outside engagements. Constant rehearsals result in direction. Mr. Emil perfect ensemble, and the body of musicians achieves Panr, former conductor an esprit de corps impossible in the case of an orchestra of the Boston Sympnt together for a special occasion.

In the case of the Boston Symphony Orchestra this to be the Moses who is was achieved through the generosity of Mr. Henry L. destined to lead New Higginson, who became its financial sponsor; and in York out of the orches the case of the Chicago orchestra, through the anhscrip- tral wilderness. A

The Boston Symphony Orchestra is a magnificent organized by Mr. Panr, body of musicians, ninety in number. One concert has been giving a series and one public rehearsal are given each week in the of symphony concerts Boston Music Hall, under the direction of Wilhelm at various intervals. Gericke, the present conductor of the orchestra, a musi- and during a portion cian of remarkable attainments. The entire world is of the season a series of ransacked to obtain instrumentalists of the highest Sunday night popular skill, and the fact that the members of the orchestra concerts at Carnegie have no other engagements than to attend rehearsals and Hall, in New York concerts, and to practice their parts privately, brings City, which, while not about practical perfection. The orchestra has given a to be compared asyet to series of concerts for thirteen seasons in New York City, the work of the Boston and the series of eight concerts this season in Carnegie or Chicago orchestra. Hali were largely attended. The orchestra gives a series still holds out bright in Philadelphia, and occasional concerts in other large promise for the future.

The conductors of the Boston Symphony Orchestra couraging features of have been four in number, as follows, commencing in the orchestral situation 1881: Georg Henschel, three seasons; Wilhelm Gericke, is the constantly infive seasous; Arthur Nikisch, four seasous; Emil Panr creasing number of performers in our best orchestras Philadelphia Oratorio Society, Mr. Heavy Gordon Thanks five seasons. In 1898 Wilhelm Gericke again took the who are of American hirth and education. haton, succeeding Emil Paur, who is now conductor of As in England, where it has been the means of a wonthe New York Symphony Orchestra.

As in England, where it has been the means of a wonthe New York Symphony Orchestra.

The Thomas orchestra is on a permanent basis, and is season in Studehaker Hall, Chicago, at the present time. Chicago, in which music of the very highest class is Thirty years ago there was no each thing as a perrendered, and by its annual tour, which includes many five hundred singers, which practices on the works to be a superrendered, and by its annual tour, which includes many five hundred singers, which practices on the works to be a superrendered, and by its annual tour, which includes many five hundred singers, which practices on the works to be a superrendered, and by its annual tour, which includes many five hundred singers, which practices on the works to be a superrendered. manent American orchestra of the first class. Now we of the largest cities in the Western and Middle States.

of orchestras is hecitizens subscribed funds for the forma- smaller scale. tion of a symphouy was engaged, and given semi-monthly with great success.

has resulted in the formation of an orchestra, now nnder the direction of Victor van der Stncken. Herbert, Regular Pittsburg.

most of the larger American cities, such

The Boston Symphony Orchestra and the Theodore advancing years, will uo doubt be made permanent in

phony Orchestra, seems symphony orchestra.

One of the most en-

derful dissemination of musical culture, the festival The Boston Symphony orchestra is now in the idea is growing rapidly in this country, and the number in unaccompanied compositions and the smaller drawn than the country and the number in unaccompanied compositions and the smaller drawn than the country and the number in unaccompanied compositions and the smaller drawn than the country and the number in unaccompanied compositions and the smaller drawn than the country and the number in unaccompanied compositions and the smaller drawn than the country and the number in unaccompanied compositions and the smaller drawn than the country and the number in unaccompanied compositions and the smaller drawn than the country and the number in unaccompanied compositions and the smaller drawn than the country and the number in unaccompanied compositions and the smaller drawn than the country and the number in unaccompanied compositions and the smaller drawn than the country and the number in unaccompanied compositions and the smaller drawn than the country and the number in unaccompanied compositions and the smaller drawn than the country and the number in unaccompanied compositions and the smaller drawn that the country and the number in unaccompanied compositions are considered to the country and the number in the country and the number eighteenth year of its existence, having been founded of cities which look forward to annual or biennial musical matic cantatas. in the year 1881 by Mr. Henry L. Higginson. The festivals, consisting of choral and orchestral works of The interest in choral music in this country is con-

entire season in English, at popular prices, and of orchestra during its existence has given close on to 1800 the highest character, is rapidly increasing. Among the entire season in ranginsh, at popular prices, and of ordered and the season of the sea uati, Indianapolis, Pittshnrg, Springfield, Mass., and Worcester, Mass. The Cincincati festivals have been acces. The Castle Square Opera Company is giving a doing a great work in the West by its series of concerts in held hiennially for over twenty years, under the direction. specially engaged to come from Europe for the festival are engaged, and the Thomas Orchestra furnishes the coming popular all orchestral portion of the programs. Almost every great over the country. In choral and orchestral work known to music has been Cincinnati leading given one or more times at these festivals. The festivals in the other cities are similar in character, but on a

The society which gives the Worcester festival dates orchestra. Frank from 1826, when the organization was known as the van der Stucken, the Worcester Harmonic Society. The festivals have been New York conductor, given annually since 1871, with a chorns of 500 wices and with eminent soloists. The present director is Mr. concerts have been George W. Chadwick, of Boston. The mustering of a chorus of 500 voices in a city of 115,000 population is during the season certainly a remarkable showing for Worcester.

The festivals in Springfield, Mass., are given annually In Pittshnrg a with Mr Chadwick as conductor and with the assist. similar movement ance 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

Besides the regular festivals, series of concerts are concerts are given at given in all the large American cities by various choral Carnegie Hall, in bodies. The Philharmonic Society of New York is in its fifty-seventh year. It gave a series of notable con-Although not yet certs during the year at Carnegie Hall in New York, on a permanent basis, under the direction of Mr. Emil Panr.

The Handel and Haydn Society of Boston during this season gave the following works: "The Messiah," "St. Panl," "The Creation," and "Paradise and Peri," with the assistance of eminent soloists. The Arion Sohave its "symphony" orchestra, just as it has its public San Fraucisco, have orchestras which give concerts of ciety of men, in Brooklyn, has given a number of interhigh-class music from time to time, and which, with the esting 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.

der, director. The Mendelssohn Club, of 100 voices, under

States of 50,000 population or more hnt what has its choral society, as well as a male singing society. It is doubtful whether a single year passes in the United Shies 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 conbuilt through a bequest of Mr. Reuben R. Springer; the Auditorinm in Chicago, and the new Music Hall in Bostou soon to be hnilt, are halls which will ntility for musical purposes and beauty of architec would catch us still further afield.

The love for chamber music seems to be constantly the Kueisel string quartet of Boston report the most of the highest character.

such as the National Conservatory in New York, 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 forma-

tion of conservatories, -in the smaller cities at least, -

and the number of music-schools has probably quadru-

With our corps of teachers constantly heing 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

pled within the last ten years.

stantly growing. There is hardly a city in the United

wats of the highest class, in several of our larger cities, gloos of English literature to learn that the word vir- East as to us provincial small fry of the newer West. but been a great incentive to the cause of music. The tuoso was used by writers and speakers to mean a man. One more safeguard of prefatory apology, and I am done Cornegie Music Halls, one in New York City and the fond of and devoted to strange and unusual things—to with this branch of my subject. Those here included through the generous cooperachies, to hrica-brac. All sorts of odds and ends, are to be taken not as the whole army, but as specimen tion of Mr. Andrew Carnegie, who subscribed for most curiosities, entertaining trifles, were the subject-matter officers of America's art-forces. of the stock to haild them; the Cincinnati Music Hall, of the activities of the virtness. That meaning is now The plane is the most universal of instruments, therewholly gone out of the word, or if occasionally it fore the planists must be first considered. Here comes chances to be employed in that sense, it has an odd, emharrassment of riches in a marked degree. There obsolete ring in our ears. The still older Roman root of is an army of gifted artists scattered throughout the vast compare favorably with any in the world in point of the term, virtus, from vir, man,—that is, manliness,— land to whom the term virtusso might be applied with-

THE ETUDE

than when once, in reference to a pianist who had tent given to Prince Ahmed by the fairy Paribanon able gowing. The Spiering string quartet of Chicago and thrilled and astonished us all in Cincinnati, I heard a to cover an entire army. lady exclaim with awe and reverence in the tone of her When the phrase "Americau plauist" is uttered one posperous year in their history, while other less known voice, "Oh, what a man!" Now, the use of the word thinks at once of W. H. Sherwood. This great musiquartets have done equally well. Hardly a single im- man without qualification anddenly reminded me that cian is, in all the acceptations of that phrase, a case in portant American city is now without one or more we Americans are inclined to think that the term manlipolut. He is an American of the Americans; born at string quartets, which give chamber-music compositions ness applies to politicians, to church dignitaries, to Lyons, N. Y., the son of a clergyman, --as have been a

onr blood.

The American Dirtuoso.

By J. S. VAN CLEVE.

even reverence, as that sided and indefatigable.

THE SPRINGER MUSIC HALL, CINCINNATI, O. In the department of teaching there is a constantly about the cause of the American composer, and why not Chicago, and his labors there have been of the same 250 sign scaled by the Cause of the American composed, and any not consider the Cause of the American interpretative high and comprehensive character. Mr. Sherwood is a word as to the doings of the American interpretative of music-schools and of private teachers is very great. artist? Many of our larger American educational institutions,

although a naturalized American citizen, if of foreign long as he to bring to adequate performance the creations Mustic Incinnati, the Chicago Masical College, and a hirth, can be brought within the scope of the present of Americans. Of late there have been certain clear latest forthers, and the conditions which point to a change of the conditions. but of there, will compare favorably with many of the survey; second, it scarce need the said that there are indications which point to a change of the conditions under the said that there are survey; second, it scarce need the said that there are indications which point to a change of the conditions under the said that there are indications which point to a change of the conditions under the said that there are indications which are survey; second, it scarce need the said that there are scores of most noble and distinguished art-workers who hitherto so adverse to the real interests of the nation. can not he called virtnosi, although they may be most Over and over again the "flying foreigner," and not alexcellent and influential performers; third, that the ways a "Flying Dutchman," has not obtained the big excellent and uniformed personnels, until the state of th granadons are so many another a solection of fourth, eyes, and, furthermore, Mr. Sherwood had a fine engage cutty bests use critic in making a section, source, that in making all estimates of the art value of a player, ment with the great Chicago Orchestra, under Mr. Theothat in maning ad examined or an examined of the personal equation, the bias of individual taste, is so dore Thomas, and on this occasion his ancess was so the personal equation, and makes a state of the personal equation of the personal equation in an extension of the personal equation of the persona one, however favorably situated, has a complete equip the competence of native artists for those high places of one, nowever revorting an exception and final decision, bement for making an excethere and final decision, bethe world of interpretative art from which so long and cause while an eminent pianist may have come his way so unjustly they have been tabooed. Although the cause winte an emineus practicular topic under consideration is the question of twice or thrice, another of measurably similar rank may particular topic under consideration is the question of so on until it will be considered entirely untwice or thrice, another of measuranty summer can a many partitions, open data. The invalidation of the vittose performance, it may not be aside from the bestudeted, in the form the seducated, in the form the property of the have been heard a dozen times. This invalidation of the bear and of the searched in music; or, dare we hope that in the not critic's judgment may be further increased if it change purpose to add that Mr. Sherwood has, through years of critic's judgment may be further increased if it changes purpose to add that Mr. Sherwood has, through years of critic's judgment may be further increased if it changes the purpose to add that Mr. Sherwood has, through years of critic's judgment may be further increased if it changes the purpose to add that Mr. Sherwood has, through years of critic's judgment may be further increased if it changes the purpose to add that Mr. Sherwood has, through years of critic's judgment may be further increased if it changes the purpose to add that Mr. Sherwood has, through years of critic's judgment may be further increased if it changes the purpose to add that Mr. Sherwood has, through years of critic's judgment may be further increased in the purpose to add that Mr. Sherwood has, through years of critic's judgment may be further increased in the purpose to add that Mr. Sherwood has, through years of critic's judgment may be further increased in the purpose to add that Mr. Sherwood has, through years of critic's judgment may be further increased in the purpose to add that Mr. Sherwood has, through years of critic's judgment may be further increased in the purpose to add the may be further increased in the purpose to add the may be further increased in the purpose to add the may be further to the purpose to add the may be further to the purpose to add the may be further to the purpose to add the may be further to the purpose to add the may be further to the purpose to add the may be further to the purpose to add the may be further to limitable future we hope that in the not critic's judgment may be further increased it is consoned to be patient study, observation, and experiment, wrought before to stude may even attract students from that one man has been heard in fifty or a building or an attract students from that one man has been heard in fifty or a building or an attract students from the process of the consoned in the specialty of the consoned in t positions and another in only one program. No attempt out many original ideas of moment in the specialty of Sensity and American genins, assisted by the best will be made, nor ought to be made, by any one to speak plano-playing, to which he has turned his chief attendant of the first of the fir with a nice gage of manufacture and an above cited. Another plantst of very high rank, who is a native of a degree, for the inevitable limitations above cited. adeat of the Old World, will make the best in the with a nice gage of estimation scaled down to the tenth tion.

WE need not extend a journey far into the past re- apply almost as much to the metropolitan critics of the

ont greatly stretching it; indeed, without more than I never had a more startling reminder of this change putting it to what it is as capable of covering as was the

soldiers, to lawyers, to scientists, but not to those highly large percentage of our important men, - of stock which proficient in the arts. had been long in the land, and was celebrated for the Here a remnant of the typical American virtues of amhition, energy, industry, raw culture of the old and practical sense. He belongs to the country in a prepioneer days is still in eminent degree and in an absolute way. Mr. Sherwood's artistic powers were developed first nuder the tutelage But why not, pray, of his father, then by the teachings of William Mason. why is not the magical of Deppe, and of Kullak. More than a score of years achievement of extra- ago he achieved distinction as a student in Berlin, and ordinary skill in ait as ever since his return to his native land his efforts in well worth respect, and behalf of musical art in this country have been many-

> same application of en- For a term of years he made Boston, Mass., his headergy, patience, heroic quarters, and while doing teaching enough to tax to the endurance of drudgery nttermost the strength and the ambition of any man, he for the sake of achieve- yet contrived to play colossal programs, which were ment in the cause of amazing for their comprehensiveness, throughout the African exploration, whole nation, from the Atlantic to the Pacific, and from wherehy we learn what Canada to the Gulf of Mexico. These recital and conis in the heart of the cert appearances carried their beneficial art-influence Dark Contineut? The not aloue into the large metropolitan centers, -- whither great musicianis a great alone the imported nabob condescends to carry his man, is a man, even phlebotomising experiments,-hnt Sherwood, with the though he should be true spirit of an artist, and the true spirit of a patriot, merely a producer, an went at good, though not extortionate, charges into thouinterpreter. There is sands of smaller towns and into schools of general educoming to be a vast deal cation. The potency exerted in the direction of high of earnest, and for the art plano music by this one virtuoso is incalculable.

most part sane, talk For the last ten years Mr. Sherwood has resided in To understand and benefit by the present paper it is of the cause of native American composition, and few innecessary to hear in mind, first, that no resident artist, terpretative artists have worked so enthusiastically or so

class with Mr. Sherwood; not but that there are various radical differences in their natures and their work, but practically the same path. The lecture-recital has been tended his educational labors throughout the length and finds no part of the threatening and bristling hedge breadth of the land. The scattering of sound artistic wall of difficulties in any smallest degree impeding. seed, such as may spring up and clothe American lives His compositions are models of their kind. with smiling blossoms of refined happiness, has been carand has been a priceless boon to the nation. The reper-Mr. Sherwood is of almost incredible amplitude. Mr. recitalizing in the great cities of Europe, and to read the This colossal task was brought to full realization. Clara Schumann and Kullak,

tamments. This shining talent is Mme. Julie Rivé- organists, Gnilmant. King. She was born at College Hill, near Cincinnati,

afterward studied abroad with Liszt and Blassman. seems peculiarly appropriate. From the days when I used to hear her do the " Eolian Marmurs" of Gott- high in every particular as the very first of Europeans. schalk, at Woodward High School, in Cincinnati, to the brilliancy lu her playing. She certainly ranks as far Powell. away the greatest woman pianist of American birth, and Mr. Bendix, the son of an orchestral musiciau, was hy men whose names are household words in the musical demb with amasement. It is stated on good anthority a certain commanding aplomb which is regal. that she has played in nearly four thousand concerts, Miss Powell was the daughter of a public school ing but emmently useful realm of the piano, and the world-Sarasate.

Not alone the potency of the piano, but its omnipres- As for American vocalists who might also be classed granddaughter of the harp; but the organ-grandest of do them justice, even with a catalogue, unstraments, the voice par excellence of religion—should be named with squal honor. The greatest obstacle in Market Catalage of Contraltos, famous at the The evening concert will present orchestral works.

The evening concert will present orchestral works.

American, of typical, old-established American stalk (he with the lame work of stumbling amateurs. Despite virtuoso rank.

Among them I mention with the utmost respect that because they have labored toward similar ideals along famous performer, teacher, and composer, George E. Whiting. This gentleman, now resident at Boston, claimed as a discovery by many pianists now before the Mass., was five years at the College of Music in Cincinpublic, but, whoever happened first to hit npou the idea nati, being chosen for the organ department in collaborof dissolving the crystals of music in the liquid of ation with Mr. Thomas. On the mighty organ of the talk, no one has snited the two elements of this Music Hall at Cincinnati he gave many recitals, the in the Temple of Fame. Truly, O my native land. nnique form of art-function so equally, so naturally, programs of which swept the whole range of music, for and so perfectly as Mr. Perry. The quantity and dispersion of his work also must create wonder, for he has, more in reproducing the immense realm of the orchestra since the commencement of his career, in 1880, given than any other single instrument. As an organ virtneso well-nigh two thousand recital lectures, and has ex- Mr. Whiting has an enormous technical mastery which

In the West, at Chicago, another celebrated Americanried on by these scholarly pianists for a donlie decad, born organist, Mr. H. Clarence Eddy, has been a great figure for a quarter of a century. When first establishtoire of each of these gentlemen is ample, and that of ing his name he undertook to give a series of organ recitals the programs of which should include one Perry has recently returned from an entire season spent thousand compositions. Just think of it—one thousand !

ringing emphatic paragraphs of critical approval from Mr. Eddy also has carried the name and fame of his the highest sources for an American in Europe is a re- native land into foreign lands, and, besides giving the freeling variety. His most celebrated teachers were initial concert upon more church organs than any other artist in the country, he has played in England, France, A rank of the very highest belongs to no American and Germany, being made the recipient of countless lady of the most exceptional gifts and of marvelons at-

and her first instruction was from her mother, a distin- Brooklyu; Mr. W. Middleschulte, of Chicago; Mr. guiabed plano teacher of Cincinnati, and Mr. Andres, David D. Wood, of Philadelphia; Mr. J. W. Bischoff, one of its cleverest and most celebrated planists. She of Washington, and at least a dozen more, have proved that in the deep, abstract, laborious realm of the pipe- nent vocalists, and the performance of two ensemble When we come to regard the personslity and the organ, as well as in the scintillant realm of the concertspecific work of this dazzling pianist the word virtuoso pianoforte, Americans, simon pure Americans, Americans of the representative American bloods, can do work as

In the orchestral world America also has mounted present time, she has been preeminent by the virtuoso high. We not only have in our country four orchestras qualities of her performances. By this I do not mean of world-wide fame, and at least two of them not surthat there has been anything meretricious in her play- passed anywhere, even in Europe, -- but we have produced ing, or any condescension to the demands of a crude players of the highest proficiency. On the violin there "raison d'etre" of the Association by those who are retaste, for her repertoire has been coextensive with piano are many, but two may be mentioned as of preeminent sponsible for its existence. The latter part of the moraiterature, and there is a wonderful repose as well as rank-wiz, a man, Max Bendix, and a woman, Mand ing session will be devoted to addresses and discussions

Is only to be usured in the same sentence with Teresa born at Cleveland, but received his education under S. E world. Adjournment at noon. Carreño, who is a South American by birth, and with Jacobsohn at the College of Music in Cincinnati, where Fanny Bloomfield-Zeisler, who was born in Austria, as a boy of fifteen he took the honors of the class of character as that of the previous day, heginning with an although both of them are counted among American 1831. He afterward studied with various masters organ recital, which will be followed by piano soles, planists, their early training and reputation being Ameria broad, especially with Sauret. Bendix was for years vocal solos, and chamber music. The planist of the can. The work of Mme. Rivé King is distinctively concertmenster of the Thomas orchestra, and has done afternoon will be Mr. Hans von Schiller, of Chicago. and wholly that of a performer, and the quantity as a vast amount of solo-playing. He has a wonderful assisted by Messrs. Esser and Bracker (violin and 'cello', and the quantity as a vast amount of solo-playing. He has a wonderful assisted by Messrs. Esser and Bracker (violin and 'cello', and the quantity as a vast amount of solo-playing. well as the quality of her public playing strikes one technic, n tone which unites power and refinement, and also of Chicago, in the performance of a new trio for

and that of this vast number, ave hundred were with teacher in Washington, and, like most American staarchestra. It is also stated upon the same authority dents, acquired her art both at home and abroad. Her New York, with the composer himself at the plane that her actual repertoire has never been surpassed ex-style is the ne plus ultra of sweetness and grace, and and the aria from F. G. Glesson's "Montezonna." cept by you Billow and Rubinstein. These are samples there are no stiff or difficult passages in her work. As Ou Friday morning the departmental sessions will be of what native Americans have come to in the fascinat- a lovely romantic artist she has only one superior in the resumed, and the latter part of the morning will be de-

and scores of others only less than these to follow, the Leonora Jackson, who won the Mendelssohn Scholarship formulated and recommended by the special session of sation is of most hosorable rank in the universe of in Berlin in 1897. She studied with Joschim, and has the delegate body held in New York during the last believes

soce, made it necessary to allot so much space to the as virtuosi, there are too many of them for our space to a those of the previous days, several composers perform

be named with equal honor. The greatest obstacle in May-first festivals of Cincinnati, Cary-Raymond—who Foote's "Hiawatha," by the Orpheus Club; Victor Fine Control of Control the way of organ-culture is the expensiveness of the instrument, and the consequent inaccessibility of the organ

are all the consequent inaccessibility of the organ

and the consequent inacces in the organ

and the consequent inacces in the organ

and the consequent inacces in t strument, and the consequent inaccessibility of the organ call to mind De Vere-Sapio, and Eames, and Nordica. This Mattioli; the prologne of Buck's "Golden Legend" of the practice hour. Another Approximate information in for the practice-hont. Another depressing influence is last-named songstress has scaled that most dangerons an elegy for solo quartet and chorus, by A. Gorno; and the quality crude tests of the average religious content. the escally crede taste of the average religious congre-estion in matters pertaining to tests in the sets and dazzling of eminences, the festival at Bayrenth. It the finale of Parker's "Hora Novissima," by the tolygation in matters pertaining to taste in the aria, and the
was an honor of the very highest moment that she was
hymnia of Cincinnati; the program closing in a biage of constant insistence of the music committee upon things engaged for that august work. And among noble oraglory and patriotism with Kaun's overture, "The State for the vulgar taste, and the satisfaction of the society torio bases, who is there greater than M. W. Whitney? Spaugled Banner."

The latest to win international reputation in the American, of typical, one centerated and the last of Purlian succestry), is Edward Easter Perry. Mr. these and other discouraging considerations, America has world of opera is Mr. David Bispham, of Philadelphia la of Puritan aucestry), is Edward Baxter Perry. Mr. these build other uncounsely an artist whom one would almost unconsciously developed if not many, at least a few, organists of who has gained the highest recognition in Wagner's music dramas, both by his fine vocal art and for his rare histrionic ability. Mr. Bispham comes of old Pennsyl. vania Ouaker stock

In the foregoing survey no mention has been made of that first and most original of American virtuoso pisuists, L. M. Gottschalk, because he is well known to the whole musical world, and his uiche is forever secured thon home of the brave, thon 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 he two addresses on topics of general musical interest by two musicians of national reputa tion. Adjournment at noon.

The afternoon will be devoted to an organ recital on the great organ in the celebrated Springer Music Hall, the Odeon or in Music Hall, according to the number of Such other emineut men as Mr. E. M. Bowman, 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 prominumbers for piano and strings.

The evening concert will present orchestral works.

The second day's session will begin with departmental meetings of the teachers 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. tor the exchange of ideas on teaching was considered the upon topics of general interest to all classes of musicians.

The afternoon concert will he of the same general piano and strings by Hngo Kaun, of Milwaukee.

The evening concert will consist of orchestral works

voted to the annual business meeting, the election of nation need not hang its head, for, with such to lead,

The latest to acquire international reputation is Miss

officers, and adoption or rejection of the new constitution days. Adjournment at noon,

The afternoon concert will be of the same general nature

American Composers.

BY RICHARD ALDRICH, OF THE NEW YORK "TRIBUNG "

FROM DATA SUPPLIED BY H. E. KREHRIEI

erists in the United States native material—nnhappily playing, teaching, and composing. fast vanishing before the leveling process of modern civilization-in the form of negro, Indian-perhapseven colonial-folk-songs that might be embodied in an art pecn-forms. His numerous cantatas have been often sung peak," and his "Spring" symphony in A-major, Oplist to this country; but the desire to ntilize it has not throughout the country, and have spread wide the fame 34. The works mark an ubandonment of the severely found root, except in a few sporadic cases. It has not of his melodic invention and his effective treatment of classic ideals of the oratorio, and a turning toward the and does not seem likely to become a pervading influ choral masses. One of his best-known works is a setting freer expression of the modern romantic school. In ence. Yet there are American composers richly endowed with talent, and there is American music that no one need be ashamed to see put side by side with much that is produced in the art-loving countries of Europe. Its harmony. His "Golden Legend," a setting of Longcharacteristics, however, are individual rather than na- fellow's poem, won the prize of \$1000 at Cincinnati in tional. Its makers have been schooled in the conserva- 1880. He set Sidney Lanier's "Centennial Meditation wies of Germany, for the most part, and it bears the of Columbns," and it was performed at the opening of one would pick it out from a miscellaneous program as showing snything 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 unmistakable promptings of potent ideas seem to have come within the last generation. We need not look back of such men as J. C. D. Parker, or J. K. Paine, or Dudley Buck to find music of American growth suitable for dis-

J. C. D. PARKER.

The dignified and serions 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 "fifties" 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 he is best known by such cantatas as the "Redemption, Hymn," and "St. John," and the secular cantata "The Blind 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 seventyafth anniversary, in 1890, to see that appreciation for the merits of Mr. Parker was still alive.

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 Hartford, played as an organist there and in Chicago, and a few years leter was raised to the dignity of a pro-

THERE is no school of American composers in the aud, when driven homeless from the latter city by the There is no section of the long of the Singakantenire of 1871, went to Boston, and thence was called to of Berlin in 1867; six years afterward followed his special development of an art along lines found to be New York by Theodore Thomas as assistant conductor particularly congenial to the genius of a people at a given of his famous Central Park Garden concerts. In 1876 period. Students of music may be convinced that there he settled in Brooklyn, where he has since remained.

style, and his works are mostly in the larger vocal 1876, succeeded by a symphonic poem on "The Tem insinuating melody and sweet, if sometimes cloying,



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

Knowles Paine has had an even wider and more potent the New England Conservatory, but was not so exinfluence on the development of American music. His clusively concerned with music but that he entered Har-More than to them is his countrymen's gratitude
to the influence on the development of American mans. I are an after the graduation continued his studies
to the influence on the development of American mans. I are a transfer of course, he fell under Palue's luposition as one of the faculty of Harvard University has a various large and after his graduation continued his studies
to the influence on the development of American mans. I are a various large and the property of the country man and the property of the country man and the property of the country man are a various large.

**The country man are a various large and the country man made him the mentor and exemplar of a movement cenfineuce, and after his graduation continued his studies the number of the state of the young men, to whom is due the calitration of absolute product, so far as his teaching goes. His first published young must be about most on the largest instrumental forms, that has resulted work was a trio for piano and atriogs, Op. 5, which has in what preminently descree the name, if mything had the experience of a performance at the London to the honor that belongs to an original and undonbted Op. 20, which Mr. Kneisel has played; a quartet for does, of an American school. And he is justly entitled to the nonor that unlonger to an original and the guide and stimulus of talent. Mr. Paine plane and strings, Op. 23, brought out by the same was intended for a musical career from an early age. artist, and now a quintet, recently fluished. Mr. Foote's was integrated by a minimum, in 1839, and studied the first orchestral work was a suite in E-minor for strings, plane, the organ, and composition with a local teacher. and theard in 1886 in Boston, and since in New York, piano, incorgos, and composition of the organ with Chicago, and London. The next year he came forward in 1888 he went to Berlin and studied the organ with Chicago, and London. The next year he came forward It 1005 ne went to norm and anti-carry, in 1861, he with an overture, "In the Mountains," and in 1889 Standard period under the Dresden organist,
Haupt and Wieprecht. Som uner his return, under the second saite for strings. A symphonic prelude,
Hauptend discovered the results. He returned thereafter to
was appointed instructor in music in Harard College, with a second saite for strings. A symphonic prelude,
was appointed instructor in music in Harard College, with a second saite for strings. His three
was appointed instructor in music in Harard College, with a second saite for strings. His three
was appointed instructor in music in Harard College, with a second saite for strings. His three
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was appointed instructor in music in Harard College, with a second saite for strings. His three
was appointed instructor in music in Harard College, with a second saite for strings.

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 souatas 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 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-By taste and training he was devoted to the classic 23, in C minor, first performed by Theodore Thomas in of Sir Edwin Arnold's "Light of Asia," which has been these, and in several that came later from his pen, Proapproved in England as well as in this country; rich in fessor 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 impress of the habits of thought and the methods of prothe Centennial Exposition at Philadelphia; and his fea"Spring" symphony, for instance, rich in imagination colure that are current there. It is good music, but no tival hymn, "O Peace, Thine Upscaring Pinions!" was and of singular fecundity of invention and skill in the use of technical resonrces, is akin to the "Spring" symphony of Schnmann (No. 11, in B-fiat) in its poetic treatment and its voicing of the artist's sonl, as opposed to the attempt to delineate nature in soundsin Beethoven's phrase, more the expression of feeling

than pointing. So with his "Island Funtasy." 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 hy Harvard students of Sophocles' tragedy, "Œdipns 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 in nowise attempts to reproduce what sutiquaries tell us were the characteristics of the Greek music, it gives powerful and poignant utterance to the mighty passions and tragic sweeps of the drama. It created perhaps a profounder impression than anything else its 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' "Realm of Fancy," Drummond's "Phubus, Arise," and Milton's "Nativity." There are also a number of pianoforte compositions by Professor Paine that have won deserved admiration, including a "Fuga Giojosa," and others of minor significance, though full of charm and au unfailing inspiration.

ARTHUR FOOTE.

One of the earliest fruits of Professor Paine's Harvaid teaching was the musical career of Arthur William Foote. He was born in Salem in 1853, and discovered a talent such as to warrant his devotion to a musical The senior of Dudley Back by only a few weeks, John career. He studied first under Stephen A. Emery, at

Skeleton in Armor," have extended his fame among the and 'cello, and several chornses. 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. Liks his larger works, they are solid and serious as well as interesting.

G W CHADWICK

Another Boston composer who deserves the highest meed from his compatriots because he has held high the standard of American music is George W. Chadwick. He, too, is a yonng 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 Thaysr, the Boston organist, went to Leipsic in 1877, and afterward to Mnnich. He made a brilliant débnt on his retnrn home, for in 1880 his overture, "Rip Van Winkle," was given under his direction by the llandel 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. Ho 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 prompting several important choral works. The best of these is his "Phonix Expirans," 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 voices 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 overtnres 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 E propean cities, the "Melpomens," in fact, probably msriting 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 Amsrica engaged in the art of music. His chamber music numbers a pianoforte quintet 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 succossfully employed by Antonin Dvorak during his hrief chamber music for strings in which he has not worked too, his fondness for the music of the Chiness, with American sojonrn.

H. W. PARKER.

tio William Parker, who has won honor for his music. Here melodies, in themselves beautiful and character-His abilities are substantially recognized in the Chair istic, are made to give delineation of moods through the founded on a real Chinese theme, which became widely out the lines laid down by Paine at Harvard. He is jects them. In "Launcelot and Elaine" he has reached forte pieces and songs and has a number of orchesiring the latter of the pieces and songs and has a number of orchesiring the latter of the pieces and songs and has a number of orchesiring the latter of the pieces and songs and has a number of orchesiring the latter of the pieces and songs and has a number of orchesiring the latter of the pieces and songs and has a number of orchesiring the latter of the pieces and songs and has a number of orchesiring the latter of the pieces and songs and has a number of orchesiring the latter of the pieces and songs and has a number of orchesiring the latter of the lat but little more than thirty-six years old, and belongs similar results by similar procedure. In orchestration and chamber music compositions not yet published. to the "Boston school" by right of birth in one of that Mr. MacDowell is a master; he commands all the wide He is the author of a comic opera, "Puritania," which city's suburbs. He was a pupil first of his mother, then range of color of the most modern pallet, and nees it has been produced with considerable soccess. Mr. Munich Conservatory. He has not been fruitful in the for. In his orchestral suite, Op. 42, he has followed his has now exchanged for a residence in New York - wrote number of his compositions, but they have an originality master, Raff, in his love for the woods and fields and the master are made of the love of the decrease of the love of the woods and fields and the master for a newspaper of that city, and have a love of the woods and fields and the master for a newspaper of that city, and have the same bins of the love of the woods and fields and the master for a newspaper of that city, and have the same bins of the love of the woods and fields and the master for a newspaper of that city, and have the same bins of the woods and fields and the master for a newspaper of that city, and have the same bins of the woods and fields and the master for the woods and fields and the woods are the woods and fields and the woods are the woods and fields and the woods are the woods are the woods and fields and the woods are the woods ar and power that stamp him as one of the significant men fairy folk that inhabit them—as witness the titles of the frequently contributed articles to the musical press. of the day. They are chiefly in the choral forms, the movements "In the Haunted Forest," "A Summer most important being the "Hora Novissima," a setting Idyl," "Song of the Shepherda," "Forest Sprites." of one of the medieval church hymns of quite distin- and the lately added movement depicting an autumn guished originality, in which the melodions inspiration scene. His special fondness for such things is shown is lavish and the skill of the contrapontal treatment of also in his numerous small pianoforte pieces, which are serious efforts attained an envisible position in American notable strength. It has won enthusiastic approval, and the honor of a performance at one of next fall's musical terms medical its constant of the honor of a performance at one of next fall's musical terms medical its constant of the honor of a performance at one of next fall's musical terms medical its constant of the honor of a performance at one of next fall's musical terms medical its constant of the honor of a performance at one of next fall's musical terms medical its constant of the honor of a performance at one of next fall's musical terms medical its constant of the honor of a performance at one of next fall's musical terms medical its constant of the honor of a performance at one of next fall's musical terms medical its constant of the honor of a performance at one of next fall's musical terms medical its constant of the honor of a performance at one of next fall's musical terms medical its constant of the honor of a performance at one of next fall's musical terms medical its constant of the honor of a performance at one of next fall's musical terms medical its constant of the honor of a performance at one of next fall's musical terms medical its constant of the honor of a performance at one of next fall's musical terms medical its constant of the honor of a performance at one of next fall's musical terms medical its constant of the honor of a performance at one of next fall's musical terms medical its constant of the honor of a performance at one of next fall's musical terms medical its constant of the honor of a performance at one of next fall's musical terms medical its constant of the honor of a performance at one of next fall's musical terms medical its constant of the honor of a performance at one of next fall's musical terms medical its constant of the honor of a performance at one of next fall's musical terms medical its constant of the honor of a performance at one of next fall's musical terms medical its constant of the honor of a performance at one of the honor of a performance at one of th the honor of a performance at one of next fall's musical verse prefixed. It is necessary only to instance the strik-having been Gustav J. Stocckel, Dudley Buck, Max. festivals in Eugland -that of Worcester. Au earlier ing originality and picturesqueness of those to Tennycantata, "The Dream King and His Love," shows the sorter or "The Eagle," and the several well known organisthas unturally led him to the composition of many against the unturally led him to the composition of many and which same richees of melody, though the composer had not then quite freed himself from the influence of his master. The notice of himself from the influence of his master.

E A MACDOWELL

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 fntnre 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 virtnoso. The piano is his instrument, which he studied, after he laft New York, at the Paris Conservaconservatory of the latter city determined his artistic and has since carried systematically into practice. He is no imitator, however, of the fertile German composer There is no form of the art except opera, symphony, and



HENRY HOLDRY HUSE

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, per-The line is continued by a pupil of Chadwick's, Hora-haps, in the symphonic poem "Hamlet and Ophelia." harmonic and instrumental treatment to which he subwith unerring skill to forther the effects he is aiming Kelley, during his San Francisco residence,—which he then quite freed himself from the inducate of his master, chosen to illustrate thus. Among his latest and most sucRheinberger. To these choral works must be added cossful works in this sequiment.

choral ballads, with orchestra, "The Farewell of His- a symphony, three concert overtures, an orchestral and "Sea Sketches." Even his two piano sonatas are watha," "The Wreck of the Hesperna," and "The scherzo, a string quartet, a snite for pianoforte, violin, program music, in so far as they have received the titles 'Eroica" and "Tragica" as denoting the moods in which they are respectively conceived. They are conspicuous examples of success in a field where American compos-A composer who stands apart from those heretofore ers have done little. Still more distinguished in their named in his ideals, as well as in his training and the success are Mr. MacDowell's two pianoforte concertos influences that have formed him, is Edward Alexander which have not heen, 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 he neglected of his songs. many of which are of singular and hannting beanty.

W. W. GILCHRIST.

W. W. Gilchrist, though not a Philadelphian by hirth. has spent almost his entire life in Philadelphia, making singing and composition and the teaching of those branches of musical avt his chief aim. Hs hegan his toire and in Wisshaden and Frankfort. His stay at the public career as a composer in 1877, at the age of thirtyone, when he gained two prizes for men's part-songs future, for there he came under the influence of Raff, offered by the Abt Society. His second venture was whose views as to program music he ardently espoused, equally successful, for in 1880 he took all of the three prizes offered in that year by the Mendelssohn Glee Club of New York for the same kind of composition. In 1882 whose sun has so nearly set, but has an ample fount of he carried off the Cincinnati Festival Prize with a setting ideas of his own. These, indeed, can with difficulty be for soprano solo, chorus, and orchestra of Psalm XLVI. traced back to any artistic sponsor, so clearly are they His compositions include several other cantatas and a stamped with Mr. MacDowell's own individuality. number of choruses and part-songs. He has also essayed successfully the larger instrumental forms, and has written a symphony, a snite for pianoforte and orchestra; an operetta, "Pyramns and Thisbe"; a trio and a quintet 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. KRLLEY.

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 fortytwo years old. He was born in Wisconsin and studied with local teachers, with Clarence Eddy, and later at Stuttgart. In 1880 he returned to America and sattled in San Francisco. His first orchestral work was produced in 1882-"The Defeat of Macheth"-and the next ysar 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 heen successful in especial measure. One of his most striking compositions of this sort is his "Aladdin Suite" for orchestra. This shows, which he hecame familiar in his residence in Sau Francisco, and the characteristics of which, as to scale rhythm, and harmony, he has utilized with skill and effect. Another indication of the sams tendency is

HARRY ROWE SHELLEY.

Harry Rowe Shelley, though a young man,-hs was Rheinberger. To these choral works must be added cessful works in this reinarc the "Woodland Sketches" songs, too, have found quick popularity and brought

hisher ambition and more serious aims, are his composite of Ethelbert Nevin, whose gift of saccharine melody and From the rhetorical and logical point of view—that is, higher anomalous from the from the freedom and agrees point of the second the first that is, still more second from the from the freedom and agrees point of the first that is, still more second from the freedom and agrees point of the first that is, still more second from the freedom and agrees point of the first that is, and the first that i supposed poems, and suites for orchestra, and a conmany drawing rooms; of Mrs. H. H. A. Beach, whose and accuracy of definition, and brilliancy of literary ompount process, of miss. In. H. A. Beach, whose and accuracy of definition, and brilliancy of literary core for violin and orchestra, and is the author of a ahilities have received ampleand anxions encouragement work—it seems to me that Gow's "The Structure of certo no vivin and the Apollo Club from the musical magistrates of her Boston home; of Music' is one of the noteworthy books of our time. femas concus unas general state of Chicago in 1886. His fluent and graceful style has Mr. Ernest R. Kroeger, of St. Lonis, a mosician of Gow has a most fluent pen, and the esthetic and logical tood him in good stead in all his musical career, and solid attainments, a splendid representative of his section considerations governing the selection and progressions has won for his work an immediate attention and popu- of the country.

REGINALD DEKOVEN.

The name of Reginald DoKoven 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 unusnal industry and fecundity. A native of Connecticnt, 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 np 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. DeKoven. donbtless, than elevating to the standard of musical art. But



E. R. KRORGER

he is best known by his numerons comic operas. The first were "The Begum" and "Don Quixote," while the most successful have been "Robin Hood" and "The Fsucing Master." They show at times a fineut gift of melody-not always of great originality, however -aud an increasing knowledge of instrumental effect in Stuttgart. He now lives in Boston. the scoring, whenever the composer has chosen to allow himself to satisfy his own better indement and refrain from noise purely for the sake of noise.

WILSON G. SMITH.

Wilson G. Smith was horn in Ohio, and his musical career has been chiefly identified with the cities of that State. Hestudied at Cincinnati, nuder Otto Singer, and in Berlin. He has written many piano pieces that have and sincerity in its application. He is also known as maste an essayist, particularly upon subjects connected with Americau music.

There is little space left in which to speak of Henry Holden Huss and his serions and solidly written works ton Strong, close friend and artistic ally of Profesor
MacDowner, one friend and artistic ally of Profesor MacDowell; of Arthur Bird, whose skill and diligence the Richter [school, and is to be commended highly. encouraging.

him substitute of a Stocken, better known as conductor than as composer; tratious from the great masters are inserted.

the American composer is speaking more and more for clusions he reaches, but wish to record my admiration himself through the public performances that his works of the general style of the book. Gow has had considerare receiving on their own merits in ever-increasing num- able experience in teaching the subject at Smith College ber and that go to make him more and more, as time goes and at Vassar, where he is now Professor of Music. ou, 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 heen founded ou German models. This was the case with J. C. D. Parker's "Mannal of Harmony," which may be said to be the pioneer of its class. It was published in 1855, and is in use at the present time. Stephen Emery's "Elements of Harmony" is another work modsled 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 in translating Richter; Dr. Baker, other German far as clearness of expression and conciseness went. writers; Arthur Foote, Richter's "Fngue"; E. M. The German seems to have an immense natural capacity for making simple things complex and plain things Haupt's "Counterpoint and Fugue"; J. H. Cornell, 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 involved, heavy, and pedantic works of Richter, Paul, Hauptmann, and Jadassohn. Somewhat later in appearing (in a traus care of ourselves. lation) in this country was Percy Goetschius's "Materials." This is founded on a work by Dr. Faisst, of Stuttgart, and is thoroughly exhaustive in its treatment; the exercises, like those in Parker and Emery, are very largely on basses, not melodies, and there are almost uo illustrations from the standard composers. diuary thing, that a man should prove his case hy inventing his own facts? Goetschius has written lately, "Homophonic Forms," a most portentous title, hut in

countrymen to dissipate the Cimmsrian darkness that the promotion of an art? has surrounded the subject of harmony. Among the most successful of these have been two works hy the Chicago theorist, Mr. A. J. Goodrich. His "Analytical Harmony" is very clear in expression and valuable in matter; it is, however, possibly, more useful to the teacher in clarifying his thoughts than as furnishing him with a text-book that shall save him all trouble

In another fashion, and successfully, too, Mr. F. H. Shepard, an instructor in music in Yale, has written "as an art and not as a pastime. Taking the majority of "Children's Harmony" and "Harmony Simplified."

self in writing text-books, but a notable exception is Mr. G. W. Chadwick, whose "Harmony" has very teachers very much better disciplined raw material than forte concerto; of Arthur Whiting, possessed of a gracious recently been published. The exercises are metodics as that which their foreruners had to deal with. Nows recently been published. The exercises are metodics as that which their foreruners had to deal with. Nows and charming the state of the exercises are metodics as that which their foreruners had to deal with. Nows are also as the state of the exercise are metodics as that which their foreruners had to deal with. Nows are also as the exercise are metodics as that which their foreruners had to deal with. Nows are also as the exercise are metodics as that which their foreruners had to deal with. Nows are also as the exercise are metodics as that which their foreruners had to deal with. Nows are also as the exercise are metodics as that which their foreruners had to deal with. Nows are also as the exercise are metodics as that which their foreruners had to deal with. Nows are also as the exercise are metodics as the exercise are m and charming talent of distinct originality; of Temple-ton Stronous and charming talent of distinct originality; of Temple-ton Stronous and the prospect for teachers is certainly seen published. In the prospect for teachers is certainly seen published. In the prospect for teachers is certainly seen published. The prospect for the prospect for teachers is certainly seen published. The prospect for t

him substantial rewards. But more important than need more praise than his falent; of Frank van der Toward the end of Chadwick's "Harmony" a few illns

of harmonies are clearly and fascinatingly set forth. I There is much that could be said about them all; but do not venture any opinion as to the value of the con-

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 ou basses.

A work very highly thought of in the West, but not well known in the East, is Klauser's "Septonate." 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 he very clever.

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

The excellent work done by Parker and Morgan Bowman, Weizmann's "Harmony"; Clarence Eddy, Bussler'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 nnrses and are now grown so that we may take

AMERICAN STUDENTS.

BY J. FRANCIS COOKE.

FROM the time when William Billings, our first com-When one comes to think of it, is not that an extraor poser of note (?), wrote some very bad hymn-tones under the deinsion that they were fugnes, down to this present day of MacDowell and Parker, student-life in America has passed through many remarkable evolureality a very clear presentation of the subject of form, tions. When Haydn and Mozart appeared as the flowers with copions quotations from the great masters. Goet- of an epoch of Enropean musical culture, our forefathers schius was born in this country, I believe, to which he were giving the names of Lexington and Yorktown has lately returned after a residence of some years in permaneut places in modern history. For many years thereafter we were a nation of farmers and backwoods-Some attempts have been made by some of our men. How could we, then, find anything of value in

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 music in America with the pupil. In other words, it provokes thought what it is to-day. Music is distinctly a child of society, show a melodions gift and a musicianly thoroughness and smooth. It has many quotations from the and it was not nutil our American social body was and smooth. cians were anderstood. Then music came to be pursued It is very soldom that a great composer interests him- once between music-teaching here and in Europe. New

The Foundations of Musical America.

RV W. S. B. MATHEWS.

THE present condition of masical art in America is of the manuscram and major becomes the result of a vast amount of seed-sowing by musical to sacred music, in the narrowest sense. Accordingly, life he was a venerable figure in any company where he amateurs and professionals, all of whom were enthusi- in 1830, Lowell Mason withdrew from the leadership might be. At a dinner of musicians in London, when asts, since about the beginning of the present century. and established what was known as the Boston Academy The limits to which I am restricted in the present write of Masic. This institution was chartered as a combiing make it impossible to do instice to all of these nation of a practical school of music and as a musical earlier workers, and the only course left me is to men-missionary society, and one of its first efforts was to intion the more important of them, and indicate the far-troduce music into the public schools as a regular part reaching results of their activity.

three planes of work; first, elementary instruction, interest in the higher kinds of music, both sacred and first was to keep alive the memory of their alms materials. whileh is now vastly more universal than at any previsceniar. Lowell Mason formed a new chorus entirely and later to seeme the establishment there of smusons period in our career; second, the wide diffusion of independent of the Handel and Haydu Society, consist cal professorship. This society was known as the popular music of every sort; third, the almost universal ing largely of young voices from three large chorns Harvard Musical Association. At first its musical procultivation of art-music, such as the works of the great choirs which were under his direction. He trained the formances were amateur, like those of the Handel and composers for piano, organ, chamber Instruments, sym- parts at subrehearsals and, from that time on, instead Haydu Society. When they played concerted make phony, oratorio, and opera. As a natural result of this of one series of oratorio concerts, Boston had two. While all of the boys wanted to play the first-flute part. One encyclopedic musical work we are beginning to have a the older society maintained the prestige due to its of the most enthusiastic of these flutists was a run great deal of original composition by native writers. longer existence, the new society was held to sing with lively and persistent but very bashful young man named My place in the present number is to point out the more spirit and with much better halance of parts. Nor John S. Dwight, who afterward became the famous principal sources from which these several lines of ac-were the concerts of this choir confined to oratorio music. musical critic and a star in the high art symphony of tirity have apring. In doing this, I shall dwell more At the very beginning of the Boston Academy two pro- Boston, from 1852 to 1880. fully on the musical history of Boston, since in Boston fewers were appointed, the one Lowell Mason, the other The Harvard Musical Association took on a higher 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 infinenced 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 of Boston, a mixed 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 chorns 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 seenred 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 spiritons incitation. It is told of him that animone to specific on one occasion, when the chorns was practicing a Han-George James Webb, a very highly accomplished Engon one occasion, must an customer and conductor desired lish organist and musician, and be very soon introduced the organist to play the piece inverted—that is, the a number of good English glees. tenor appermost and the soprano in place of the tenor. As this particular work was not written in double and played the first Dectover symphonics ever heard of gaming a great deal of interest in music and materials. As the perfection of the organist declined, and so being in Boston, mostly nader the direction of Mr. Webb. sharply ordered again to do the work, he made a most for many years Mr. Webh was active in this way and never heard. The immediate influence in Booton over heard. The immediate influence in Booton over heard. that provides beautiful answer, to the effect that he as a teacher of music; he also acted as concert organist.

Jo 1822 a young man named Lowell Mason, a native an organ concert on the principal organ there. of Medford, Massachusetts, came up from Savannah Düring almost thirty years, from 1821 to 1850, Lowell and 1850 by the appearance of a small but case of which he desired to secure the sanction of the Han
life. He publicated the properties of the properties of the properties of the corchestra from Berlin, nearly all men who had be under the properties of the prope of which he desired to secure the nanction of the Handel and Haydn Society. The society delegated Dr.

as an extremely active figure in Boston musical fine orchestra from Berlin, nearly all men who are the published a large number of collections of come compromised in the revolutionary movements of the published and the first property of the published and del and Hayon Society. The society delegated Dr. psalmody and the first collection of collections of come compromised in the revolutionary movement.

Jackson to examine the work, which he did, and, on a sea mubli-hard transfer of collection of children's music that time. It was the Germania Musical Society, compared to the control of the collection of collections of come compromised in the revolutionary movement. psalmody and the first collection of children's music that time. It was the Germania Musical Sectory, on this favorable recommendation, it was accepted and published. He made very great improvements in prising twenty four men, with four first violina. The made very great improvements in prising twenty four men, with four first violina. The made very great improvements in prising twenty four men, with four first violina. discrete to examine in the second and pubelementary teaching of music, following the Petalorelementary teaching of music, following the Pestaloz-labed at the spense of the society, under the name of the "Handel and Haydu Society Collection." A few same time he last node is the sign." At the guished as leader of the New York Philharmonic The the "Handel and Haydn Society Collection," A few, same time he lectured widely before the sign." At the guished as leader of the New York Philharmone months later Lowell Mason was lavited to make his and meeting for degree teachers' institutes Germania Society came to grief in about we years, being and meeting for degree teachers' institutes. months later Lowell Mason was invited to make his and meetings for clergymen, not forgetting the worth of dishanded at Ealtimore. But it was called together manic in several manic as an instance of the manic in several manic as an instance of the manic a home in Boston and take charge of the music in averal music as an instrument of culture. About the year again, and played an entire season in Boston, in 1831-the authorizant churches and direct the Handel and Haydn home in poston and sever charge or the Handel and Haydn 1837 the enthusiasm had reached a point where music Society. He performed his work with great success and was definitely established as a study in the Eoston in proved the chorus rety much, but after a few years schools, and has so remained ever since. Lowell Mason bis musical ambition took a wider range. He recognised the head of this work must see the second remained at the head of this work must see the second remained at the head of this work must see the second remained at the head of this work must see the second remained at the head of this work must see the second remained at the head of this work must see the second remained at the head of this work must see the second remained at the head of this work must see the second remained remained at the head of this work must see the second remained remai Improved the chorus very mines, the same a test years bestoom, and the so remained aver since. Lowell Mason the programs his musical ambition took a wider range. He recognized in the head of this work until 1850, when a present day.

THE present condition of musical art in America is of the Handel and Haydu Society restricted their work of the education; it also promoted the cultivation of a beginn at Cambridge, Mass., about 1835, by the forms The musical life of this country is very active along public taste for music and the awakening of a public tion of a musical society for graduates, whose object at



would see the society in a place where sacred masic is not practiced, before he would do such a fool thing.

His torrs in this line extended as far west as Albany, one year longer to stand just as it was built in 1851. whither he went 200 miles by stage, in winter, to play

his masters amount one a water state of the necessity of better early training for singers board of aldermen came in which voted him ont, in favor and musicans, and also the value and place of secular of a younger and rather unscrupilous assistant. The music in life. It was found, however, that the charter active part of Lowell Mason, life.

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

In his younger life Lowell Mason was a singular beantiful young man, having a charming disposition and a pure and noble character. As the years solvanced his presence gained additional dignity, and in his later he was an honored guest, Moscheles called attention to recognized by many musicians present who had known that great master.

Another line of important musical influence

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 heing 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 infinence 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 danghters, Panline and Malibran, about 1825. The infinence of these opera seasons, which were always short, was mostly confined to the locality and did not reach the country. In 1850, however, the grest showman, P. T. Barnnm, brought over Jenny Lind, and instituted 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 hringing \$625, the bidder being Ossian 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. Pani, Minn., in which position his talent as a press manipulator was of great advantage to the city. The advent sioned the erection of Boston Music Hall, which has still

The orchestral activities of Boston and of the principal

music in life. It was found, however, that the charter active part of Lowell Mason's life may be considered to artists which gave concerts by subscription, the precedular

being devoted with this Society and the Harvard Musical to American art. In commenced already mentioned, that the sixteen-yearTo change the scene to the city of New York: we Abbey Company in 1884. From this time on we have Assonation, and any notation and a sarliest appearances with come now to one of the most important agencies in had herethemost expensive opera companies ever formed old William mason in an another the maintenance of a high musical ideal, in the world, and the managers have alternated between of those of Beethoven.

The first full orchestra which came to this country was that of which the Frenchman, Jullien, was the leader. Jullien was practically an orchestral virtuoso, or master, of the same kind as the present French directors, Colonne and Lamonrenx. 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, Heconducted 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. Delsartian devitalization 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 him-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 mannfactured on the spot. One singer who accompanied F. Root, who afterward found himself unable to escape the distinguishment of having written the "Battle Cry of Freedom," all the other works of a long and distingnished life heing 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 his early training, some simple melodies occurred to him nice" marks an epoch in the world-cultivation of the too simple to be published over his own name, he instrument. thought; but on playing some of them, he was besonght 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 inwide currency, although now forgotten.

but many others, such as "Master's in the Cold, Cold American talent for this form of art. Ground," were almost equally well known, although

American talent for tun form on the value of confineed application to a single end, but Thegreat American principle of "getting the best and the value of confineed application to a single end, but Thegreat American principle of "getting the best and the value of confineed application to a single end, but Thegreat American principle of "getting the best and the value of confineed application to a single end, but Thegreat American principle of "getting the best and the value of confineed application to a single end, but Thegreat American principle of "getting the best and the value of confineed application to a single end, but Thegreat American principle of "getting the best and the value of confineed application to a single end, but Thegreat American principle of "getting the best and the value of confineed application to a single end, but Thegreat American principle of "getting the best and the value of confineed application to a single end, but Thegreat American principle of "getting the best and the value of confineed application to a single end, but Thegreat American principle of "getting the best and the value of confineed application to a single end, but Thegreat American principle of "getting the best and the value of confineed application to a single end, but Thegreat American principle of "getting the best and the value of confineed application to a single end, but Thegreat American principle of "getting the best and the value of confineed application to a single end, but Thegreat American principle of "getting the best and the value of confineed application to a single end, but Thegreat American principle of "getting the best and the value of confineed application to a single end, but Thegreat American principle of "getting the best and the value of confineed application to a single end, but Thegreat American principle of "getting the best and the value of confineed application to a single end, but Thegreat American principle of "getting the best and t not so long-lived. Foster was a natural melodist of blaspheming the expense" came to fruitage with the not before.

being devoted to some kind of musical charity. It was very considerable refinement, and his name is an honor advent of the Mapleson opera in 1880, and the opening

The Philbarmonic Society was founded in 1842-a co- a Monte Cristo onulence and a Micawber-like waiting operative society of musicians for the encouragement of for "something to turn up." high art. They have always given a number of concerts It is now a full half-century since William Mason was by subscription every year, and the Society is still in a one of the first young Americans to study music abroad healthy condition after forty-seven years of activity. A procession of amhitions youngsters has crossed the The founders of the Philharmonic and the principal ocean every year since, and when they have returned, movers were men who were all-round musicians : pian- some have gone on to influence and well merited disists, violinists, and theorists, such as the late George F. Bristow, whose symphony was played by the Philhar- the restrictions of their foreign training, and have not monic 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-drums; William Scharfenberg, also a pianist, and a splendid musicisn. country. In spite of this we have had a constantly in-Among the directors of this Society were Theodors Eis- creasing hand of native composers, of whom other writers feldt, 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 Paur. 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 performances never before known outside of conservatory con certs 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 mnsic.

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 which, like the "Missionary Hymn" and "Nearer of the American pianist, Louis Morean Gottschalk, who was the first American to attain distinction in Enrope. 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 Enrope 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 Dr. Mason was a very pleasant young basso, George school, thoronghly acquainted with the classic repertory 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 very wide in this country in the training of pianists and

To return again to the history of the opera : the stan-Standaneous popularity. These led to the production of and a host of other splendid artists, made many appear-

of the Metropolitan Opera House in New York by the

tinction; others have found themselves hidebound by been able to bring their vague ideals to fruitage. Moreover, the atmosphere for new works by composers of untried powers has been, and still is, unfavorable in this



LOWIS MORNAU GOTTECHALK.

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 heen 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 devoting their lives of that master. The influence of Dr. Mason has been eagerly to the attainment of one, and often a very narrow. object. Here every one strives for a smattering of everyteachers, and latterly his "System of Pianoforte Tech-thing. The pupil in the public schools of Scotland, to cite an instance recently noted in the New York "Sun," knows infinitely less about chemistry, phllosophy, art, or astronomy than the pupil of a corresponding age in dard has been continually advanced. All of the great one of the public schools of the United States, but he is European favorites, such as Mme. Pareps. Ross, Mme. far ahead of the latter in the three Rs. When a student La Grange, Christine Nilsson, Patti, Materna, Lehmann, spends years in the study of a single musical composition, it is to be expected that he will accomplish results large uppearance of popularity. These led to the production of and a host of other spication and had splendid American singers in the same companies. entire literature of his Instrument in a few terms. The Charles R. Adams, of Boston, the magnificent Wagner- American student is about the cleverest individual upon music, and the best melodist of all, was Stephen C. ian tenor, who had a brilliant career at Vienna, is resections in a most.

Section 1. The will accomplish nothing music, and the best melodist of all, was Stephen C. ian tenor, who had a brilliant career at Vienna, is resections in art until he overcomes his autional sin of imsections in art until he overcomes his autional sin of im-Foster, a native of Pittaburg. He wrote a variety of membered by all musicians; Adelaide Phillips, a most serious in art until he overcomes his national sin of immembered by all musicians; Adelaide Phillips, a most serious in art until he overcomes his national sin of immembered by all musicians; Carles Carry, Clara Lonise patience, Impatience never can achieve what pereverlongs in the "darky" dialect, all of them represents the great of the start of the ing the folk life of the slave, as conceived from the Kellogg, Syhii Sanderson, Emma Lames, Mme. Norshife manily standards, as conceived from the Kellogg, Syhii Sanderson, Emma Lames, Mme. Sanderson other. white man's standpoint. The most popular of these dica, Helene Hastroiter, Emma Juch, and sources of other standic experiences have led me to believe that we as a white man's standpoint. The most popular of these dica, Helene Hastroiter, Emma Juch, and sources of other standic experiences have led me to believe that we as a white man's standpoint. man a standpoint. The most popular of these dica, Helene Hastroiter, Emma outry and source desired to work minutes of improvement in melodies was "Way Down Upon the Shwance River," brilliant and attractive names, have illustrated the methods of teaching and playing when we have learned but man of the control of the cont

Americans in Musical Literature.

BY W. FRANCIS GATES.

THE literature of music, as exhibited in America, is in no sense behind the development of composition of bistory, but with the living, hreathing art, and in a Mathews the honor of longest years of musical service. the production of artistic performers. On the other manner that can not fail to attract even a disinterested hand, we may say that the musical literature of Amer-reader; and he does this without detracting from their nand, we may say that the measca merature of America, incomed to as America in this connection is to say the value as accurate bistoric works. His latest book, This "Standard" series is unique in its way, and it Initial States is better known, essecially among Eng. "The Orchestra and Orchestral Music," is a masterly among the best of our critical writings. As the decade liab-speaking peoples, than our masked compositions. work, which imparts much information without being pass and new works are brought out, additional volume While this is a pleasant reflection to the literary man, of a dry text-book character. It is a valuable addition could well be issued keeping the series up to date eman it doubtless arises from the fact that the average English- to the musician's working library. speaking music lover is confined to the literature of his Hand in hand with these books should go Henry E. own tongne; but in musical composition be roams over Krebbisl's "How to Listen to Music," a book written the whole world irrespective of limit or boundary.

On first approach to this anbject the natural anticipation is a list of anthors that by its length shall appal collection of essays by this writer is "Music and Manthe writer and weary the reader. But on a closer examination we find that the bulk of our permanent the above works or his "Wagnerian Studies." musical writings has been done by twelve or fifteen men. This is due, perhaps, to the fact that musical liter- of musical literature. Of his seven or eight musical ature is comparatively a new feature in America. Our works his "How to Understand Music," one of the being especially thorough. Miss Amy Fay's "Music musical magazines run back to 1820 or thereabouts; but pioneers of good musical literature in this country, has Study in Germany," relating her student experiences in prior to 1880 there was no American musical literature. had a large sale and has done much to spread a knowl- Germany thirty years ago, interested a very large public, It was in that year, as it happens, that three books were edge of the content of musicat a time when such a book being, perhaps, the most successful musical book pubcopyrighted that might be regarded as the ploneers of was sadly needed. His "Popular History of Music" lished in America from a financial standpoint. our musical literature. Of course, there are a unmber is not to be excelled as a text-book; in fact, it is the of writers of minor fame, and as to magazine contribn- American history of music, combining a lucid style Tubbs, and Misses Eastman, Smith, and Roserettin tors and the breed of critics-their name is legion. But when we want criticism of the best type we are reduced to about a baker's dozen. Another notable feature, yet a natural one, is that as a general thing we find the best critics, the foremost magazine writers, the most prominent anthors, to be from the same group. It is natural that a critic should write for a magazine, and equally a matter of easy prophecy that be will write a book. Yet, as we shall see, some few have refmined.

For this reason it is impossible to keep clearly to any classification into these three modes of literary activity. for some of the criticism on our Eastern daily papers rises to the level of literature. And it is manifestly Impossible, in an article of the present limitations, to make more than hasty mention of even the most promipent writers.

AMERICAN AUTHORS.

I will first mention the more frequent contributors to our musical literature, and for lack of a better plan will mention them in alphabetical order

Naturally, Boston, having been for many years the literary and musical center of the continent, fornishes with a thorough treatment of the subject. His "Music first criticism of any value came through the columns of the heightest literary lights. With na with a number of the brightest literary lights. Wil- in America'' is a valuable compilation of facts on that liam F. Apthorp, who heads our list, ia a master of subject, and bis recent books, "Music: Its Ideals and style and diction, as shown in his series of essays en- Methods" and "The Masters and Their Music," are stilled "Musicians and Music Lovera." He was co-editor collections of the best of Mr. Mathews' contributions to pedia of Music and Musiciana," a large and valuable is now dean of the corps of active American musical

Louis C. Elson, of the same city, is an anthor whose writings reach a large public. Of the six or seren books work; but his "Musical Hints" had a large sale and "Theory of Music," and "Enropean Reminiscences" are most widely read. His latest book, "Great Muai- in the field, cians and Their Works," is a series of blographic sketches given in pleasant and entertaining style. Mr. Elson's forte is the historic and critical field.

The late John C. Fillmore, recently of California, was best known by his frequent magazine articles and by his theoretic writings. His "Iflatory of Pianoforte Music " is quite readable and of practical value.

Henry T. Finck, of New York, has published works on Chopin, Wagner, and Paderevakl, besides various or returns. He was a deep thinker, a process of the control count sensor, hat his diction does not have the freedom life of Beethoven. This he made his life-wors, away a valuable addition to the extensive Wagner also unblished sumbles of statements. Mrs. Ritter to it nearly fully years. Not finding a publisher who eways. His cost money. Works," a valuable addition to the extensive Wagner also published a unmber of sketches and osays. in a style full of strength and earnestness.

Four interesting cooks have come and the second state of the master of the second of t

THE literature of music, as exhibited in America, is judged from the titles, deal not with the dry bones of

primarily for the non-technical, would-be lover of pers in the Classical Period," a book of less value than

W. S. B. Mathews, of Chicago, is prolific of all sorts Messrs. Christiani and Carpé have written concerning



CHARLES W. LANDON.

anthors by reason of long service.

his "Music and Culture," a collection of essays, gives evidence of a purpose and scholarship not second to any

"Musical History" was that by Frederic Louis Ritter, until, because of its heaviness of style, it was succeeded by the more lucid works of such writers as Messrs. Mathews and Henderson. Dr. Ritter, long at the head of musical Vassar, also published two works on "Music in England" and "Music in America," and a small

Returning to Boston, we find Thomas Tapper, a much a style full of meening and sometimes.

Four interesting books have come from the pen of W.

Mr. Tapper has issued a series of books on the musical J. Henderson, and or New york. Some state of the state of

"Chats with Music Students," "The Music Life! "Musical Talks with Children," and "The Childe Music World " Mr. Tapper sometimes shoots over the heads of his audience; hut it is so much the worse for the audience, as the kind of ammunition he uses is just what the young musician needs

George P. Upton, of Chicago, who shares with M. has issued a valuable series of critical volumes on "Oneras," "Cantatas," "Oratorios," and "Symphonies" cially in the matter of operas and oratories. Mr. Upton's

"Woman in Music" is a pleasaut tribute to the fair sex. Of those who have published less than the foregoing, but whose work, "for a' that," is not of less value, a music, but valuable to every student. Another recent goodly number of writers might be mentioned did state

In the field of hiography and history come N. H. Dole Charles Barnard, Edward Dickinson, and J. C. Macy. the esthetics of piano playing, the work of the former

To this list might be added Messrs Parsons, Mycr. bistoric essay, or descriptive work, as well as Messas. 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 decads, the most ancient being Mr. Elson's "Curiosities of Music" (1880), Miss Fav'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.

It is probable that the critic antedated the author and the magazine; for there have been critics since the first playing of the prehistoric flute. And the first plane the musical magazine.

The first musical periodicals in America that I find record of were the "Enterpiad," issued in Boston in with J. D. Champlin in the preparation of their Cycles with J. D. Champlin in the preparation of their Cycles with J. D. Champlin in the preparation of their Cycles with J. D. Champlin in the preparation of their Cycles with J. D. Champlin in the preparation of their Cycles with J. D. Champlin in the preparation of their Cycles with J. D. Champlin in the preparation of their Cycles with J. D. Champlin in the preparation of their Cycles with J. D. Champlin in the preparation of their Cycles with J. D. Champlin in the preparation of their Cycles with J. D. Champlin in the preparation of their Cycles with J. D. Champlin in the preparation of their Cycles with J. D. Champlin in the preparation of their Cycles with J. D. Champlin in the preparation of their Cycles with J. D. Champlin in the preparation of their Cycles with J. D. Champlin in the preparation of their Cycles with J. D. Champlin in the preparation of their Cycles with J. D. Champlin in the preparation of their Cycles with J. D. Champlin in the preparation of their Cycles with J. D. Champlin in the preparation of the prepa venture some sixty musical journals had their rise, and, it might he added, nearly all of them their fall. I do not know of more than two or three now issued that had their origin prior to 1875.

Perhaps no man did more for the early musical journalism of America than John S. Dwight. His paper, "Dwight's Journal," was started in Bostou in 1852. For a number of years the standard text-book on Mr. Dwight's Journal," was started in Doctor Mr. Dwight was a scholarly writer, a man of strong the standard text-book on Mr. Dwight was a scholarly writer, a man of strong text-interconvictions, conservative in tendency, and one the impress of whose work made a lasting effect on the growing musical taste of the country.

A prominent contributor to this journal was Alexander W. Thayer, the Beethoveu biographer. Although Mr. Thayer did much writing for periodicals, musivolume of lectures. He was a deep thinker, a pro-found scholar but his drive as deep thinker, a prowould 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

Music" and "How Music Developed," as might be them in general education as well as in music. In his static, has compiled several rate. "Arr. Gates, the writer of this article, has compiled several rate." and be books in his section. "Musical Musical," and "Lorpite of Music,"—ED.

English, and will soon be issued by Charles Scribner's Sons. Thayer's life of Beethoven is the final authority on that subject, and is, perhaps, the greatest musical work written by an American. Mr. Thayer was in the American consular service at Vienna and Trieste from 1862 to 1882, in the latter of which places he died in 1897. Henry C. Watson first published Watson's "Art

Journal" in New York in 1863. It is at present under the editorship of Mr. W. M. Thoms, under the name of the "American Art Journal." And to be added to these are the names of Dexter Smith, George F. Root, James R. Mnrray, and Karl Merz, all active and valuable assistants in the march of musical progress.

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 Huneker, 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; hut the freonency with which his pen strays from the ink-bottle to the bottle of vitriol, said to stand beside it, impairs his sceeptance with many. However, his knowledge is cyclopedic, 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 sttractive style, broad information, and general educational tendencies. The "Herald" passed into the hands of Mr. George Wilson, and thence into the great

Frequent magazine articles carry the signatures of W. F. Anthorp, 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 Casar has it. The composer Dvorak also made some contributions to magazine literature during his stay in

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

Chicago gives us the work of Emil Liebling, A. J. Goodrich, George P. Upton, and W. S. B. Mathews. The is not one of roses, any more than that of the man he America or out. Mr. Mathews does an enormous amount earlier in this article, their name is not legion. Mr. Charles W. Landon is well known as a contributor cational topics.

tioned writers have appeared in THE ETUDE. For this and E. I. Stevenson, of the "Independent" and "Har-Reason it is not necessary to speak here of their various per's Weekly." To these must be added Reginald hyles, or of the corresponding enhancement of value to DeKoven, of the "New York Journal." the paper. THE ETUDE speaks for itself.

made of the many years of educational work along the obtained for some years past. lines of good music done by Church's "Musical Visitor"

Other cities have their critics; but there do not occur
Other cities have their critics; but there do not occur and frainant's "Musical World," the former being recently defined. The former being recently defined the inclusion of atrains of the band, educating the public to keep sten. centry defined, and the latter incorporated with Thus

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Issued three large volumes, but died before his work was This sketch would be incomplete did it not notice the DEVELOPMENT OF THE MILITARY BAND IN issued three sarge of the complete and translated into continually increasing number of musical articles and pearing in non-musical journals. Such magazines as 'Scribner's," "Harper's," the "Century," "Independent," and "Godey's Magazine" have had frequent and weighty contributions on musical subjects from the best pens, and a number of other magazines have a regular musical department, the most important perhaps, being that in "Harper's Weekly," nnder the editorship of Mr. E. I. Stevenson, who also has charge of the musical columns of the "Independent." This shows the growing interest in music among the people at large, as a magazine must follow the popular demand.

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 he 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



FREDERIC W. ROOT.

latter can say whatever he wants whenever he wants to, criticises. However, there are a number of American as he is the originator and controlling spirit of "Music" critics who have, so it is reputed, a free hand, and magazine, a mouthly of the highest aims, and having a whose criticisms are over their own signatures, and who standing not excelled by any musical magazine, be it in are honest and responsible men; but, as I intimated

Among the foremost of these, active in the last decad Frederic W. Root has made a name for himself as a ortwo, are: In Boston, Louis C. Elson, of the "Adverbard in a military band of the present day—namely, with the control of the present day—namely, and the control of the present day and the control of t tiser"; George H. Wilson, of the "Traveller"; Wm. the reed and trumpet qualities. The difference between Wide much educational matter for various periodicals. F. Apthorp, of the "Transcript"; Philip Hale, of the the better European military hands and the American "Journal"; and Ben. Woolf. In New York, H. E. organizations is this: In European bands the reedy to THE ETUDE for many years, his specialty being edu- Krehbiel, of the "Trihune"; Jas. G. Huneker, of the 'Recorder"; H. T. Finck, of the "Evening Post" Frequent contributions from most of the above-men- and "Nation"; W. J. Henderson, of the "Times";

From Cincinnati there came, some years ago, criticism Other magazines there are in goodly number, such as of a high character from John S. Van Cleve. In Chlthe "Planist and Organist," the "Vocalist," the "Indi-"Tribune" for over thirty years, and W. S. B. Mathews the "Mestonome," the "Concert Goer," "Musical America")... This was a service in a similar capacity, as music in this country than any other agent. Band has done many years service in a similar capacity, as music has been the music of the masses. For many that some of these music has been the music of the masses. For many aneurosome," the "Concert Goer," "Musical has done many years service in a number of the mass of the masses. For many America," lately amalgamated with "Music Trades," has also Frederick Grant Glesson. But none of these many has also Frederick Grant Glesson. But none of these many has also Frederick Grant Glesson. But none of these many has also Frederick Grant Glesson. But none of these many has also Frederick Grant Glesson. But none of these many has also Frederick Grant Glesson. But none of these many has also Frederick Grant Glesson. But none of these many has also Frederick Grant Glesson. But none of these many has also Frederick Grant Glesson. But none of these many has also Frederick Grant Glesson. But none of these many has also Frederick Grant Glesson. But none of these many has also Frederick Grant Glesson. But none of these many has also Frederick Grant Glesson. But none of these many has also Frederick Grant Glesson. But none of the masses. under the editorial care of Mr. John C. Freund, and so Chicago critics have been doing active and regular crition, each having its special field and larger or smaller eism for some time, and there is need in the Windy circle of admiring readers. Mention should also be City for a better grade of musical-press work than has

many names less notable than those given above.

THE UNITED STATES.

BY W. H. DANA.

THE history of the development of the military band, both in instrument and literature, has kept pace with the piano in both characteristics. The writer, although not an old man, remembers when the piano first made its appearance in his town.

About the same time a band was organized, led by keved bugles, and in instrumentation consisted of hugles, ophicleides, slide trombones, hassoons, flutes, and hass horns

The class of music was in keeping with the literature for piano, much of it being written by traveling bandmasters, 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 Grafulla and, later, by Dodworth, 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 finte 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 "bngle 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 case with which it could be executed on the cornet brought to the front some works quite pretentious.

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 hand," 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 reed and wood wind-instruments, until the band of today is capable of playing the great orchestral works, and there is nothing for piano or organ of value hnt 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 masters is dne American bandsmen. The writer remembers, nineteen years ago, while a student in Berlin, and during the European tonr of Gilmore's band, that musical Germany shook its head on seeing Liszt's "Rhapsodie Hongroise " on the program, and said, "Impossible." But crowds flocked to Kroll's Garden, night after night, to hear this peerless organization render the "Rbapsodie" and other works that were supposedly beyond the compass and ability of a milltary band.

There are two characteristic qualities of tone to be quality of the reed section and trumpet quality of their cornets, trumpets, and trombones, while in such hands as Sonea's the reedy quality of the reeds is obliterated -the E-flat clarinet having been thrown out and fintes substituted-and cornets, trumpets, and trombones seek for the French horn quality of tone. The American idea is correct in the rendition of works other than music martial in character, and is much more pleasing to listen

Bands have had more to do with the development of oues, has had its band organization, and through It has been developed a love for music on other lines. As piano literature has improved in character, so has the literature of the hand, and from our parks and thorough-

Elmerican Adusical Instruments.

BY FANNY MORRIS SMITH.

rowly, for the instrumental side of music? What have like the American could easily have made their own, ent, and American principles of construction stool the they invented? what huilt? what perfected?

and ask in what condition was the art of musical-in- Erard took out in England his patent for repetition action ary work in Europe. To-day the "Steinway tone" has strument making in Enrope when the century opened. of piano in 1809, and that for the pedal harp in the same In the year 1890 what had been done with the instrn. year-both under the patronage of royalty. A certain has become the one international piano of the solid ments which now figure among the manufactures of export trade with New Orleans in harps and pianos civilization? Were there pianos? yes; organs? yes; followed, and Grünwald, of that city, began the mannbrass and wood wind? yes; strings? yes. All these factore of the latter instrument, which has always heen were the legacy of the past and previous centuries. In played throughout the South. But New England and 1795 the hands of the French republic consisted of one its daughter states seized and made their own the organ which was the every day work of Peter Cooper's life but finte, six clarinets, three bassoons, two horns, one and the piano, to the practical exclusion of everything trampet, and one serpent, besides a number of side else—the organ as the auxiliary of religious worship; drums. The brass band of Frederick the Great con- the piano as the means of reproducing the same harmosisted of two oboes, two clarinets, two horns, and two mes at home. hassoons, to which were added a finte, one or two trum- Pianos were being made in Boston when the century pets, and a contra-fagott. Churches already possessed opened, and Philadelphia was not long in following suit. product of his industry, far outnumber the poor who noble organs and chimes of bells. In fact, the art of That peculiarly creative quality of American genins, profit by his gift of benevolence in Cooper Union. Killbell-casting runs back so far that it is probable that the which passes from the mechanical idea to the artistic dried lumber and glue, whole iron plates and overstrang castom of baptizing each bell in the chime with a ideal with such intuition of ways and means of express scales, are, however, but mechanical expressions of Christian name grewont of an attempt to substitute the sion, came out at once. Alphens Bahcock's whole-iron something that lies helind all forms of American mus-Holy Spirit by that sacrament in place of the human frame transferred the scene of the growth and perfecting cal-instrument-making. soul which the heathenish bell-founders were in the hablt of imprisoning in the metal by the simpler process of bolling up a human being alive in the ingredients.

At the beginning of the century, Haydn, who lived until 1809, had crented the symphony ; Clementi, who answived until 1832, already had the "Gradus ad Parnassnm " in his head, and the plane on which to play it, largely his own creation, under his fingers; violinmaking had reached its decadence; Vuillaume, the last great artist-maker, was only two years old, however; while Tourte, who reduced bow-making to a science, and by his inventions introduced the entire range of modern staccato effects, was fifty-three, and in the senith 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 is willing to accept from among the multitude of possibilities offered it by the activity of human thought. It is not by accident that one country developed the violin, of the piano to America. No matter how patient and of the community created the demand, and by rewarding Old World, the genius of the art sat with folded wings the anpply, brought it to perfection. Thus it followed in America in that world where daughters were as its swords into prnning-hooks, which shinred street pageantry of all sorts, which, by denying the propriety means of home adorament. America was the market inconcentrated all forms of pleasure within the of social ambendance, and safe pleasure within the patented in 1825; Babcock himself, with his contempobounds of the family circle, should have little use for brassor for orchestral instruments of any sort. Threads bounds of the saming county measures of any sort. Three de-which, beginning with English traditions, soon outpend for support on street processions, centers of merry-stripped its masters. The patents of the period tell the making, and a habit of pleasure-seeking outside the making, and a habit of pleasure-seeking outside the struggle in their own pathos of forgotten hopes and discussion of the plane, found expression in the Hely limits of home. It was inertiable that Germany should discuss the structure of the period tell the had remade the piano, found expression in the Hely limits of home. It was inertiable that Germany should discuss the had remade the piano, found expression in the Hely limits of home. maxing, and a manuto, possesses the desired and an administration of home. It was inevitable that Germany should need theories. Who thinks now of Raven's applementproduce her Wieprecht, whose enthusiasm revolutions is the band music in her armies; and France he the home is a band music in her armies; and France he the home is a band music in her armies; and France he the home is a band music in her armies; and France he the home is a band music in her armies; and foreign artists procured them for concert use. provides her truspecture, whose substantial provides and practice and less band inducts in a stress and improvements have car-which the scientific ground of American pianoforteof 531, whose investment and interest planetone and in the second of the seventeenth century making was woo, until he hrings a new invention to the tred in country research highly artistic perfection. The patent-office and turns up from the sod the relies and has man to see present agents. The second of the flints of that hard-fought field. Then the numberless key bugge came and a second present century. In 1838 Wieprecht introduced devices for stringing, the queer old hopper actions, the present centerly. In control of the newly invented instru-(partly at his own expense) the newly invented instru-(party at not own expense) to a first point of the doubt bound sound to doubt own in 1701, gained his first boards, and plated strings come to the surface, and the medal for improvements in 1820. His son, Adolphe, and placed strings come to the surface, and the ity with the nice requirements of the Alba-who completed the construction of the brace month-piece one man hatten the surface and the surface, and the ity with the nice requirements of the Alba-who completed the construction of the brace month piece one man hatten that the surface of the surface o and brought the brass family to the modern standard in went forward to substantial to the modern standard in went forward to substantial to the modern standard in went forward to substantial to the modern standard in went forward to substantial to the modern standard in went forward to substantial to the modern standard in went forward to substantial to the modern standard in went forward to substantial to the modern standard in went forward to substantial to the modern standard in went forward to substantial to the modern standard in went forward to substantial to the modern standard in went forward to substantial to the modern standard in went forward to substantial to the modern standard in went forward to substantial to the modern standard in went forward to substantial to the modern standard in went forward to substantial to the modern standard in went forward to substantial to the modern standard in went forward to substantial to s and brought the brass family to the modern standard in purity of intonation and facility of execution, under the purity of intonation and facility of execution, under the standard in purity of intonation and facility of execution, under the standard in purity of intonation and facility of execution, under the standard in purity of intonation and facility of execution, under the standard in purity of intonation and facility of execution, under the standard in purity of intonation and facility of execution, under the standard in purity of intonation and facility of execution, under the standard in purity of intonation and facility of execution, under the standard in purity of intonation and facility of execution, under the standard in purity of intonation and facility of execution, under the standard in purity of intonation and facility of execution, under the standard in purity of intonation and facility of execution, under the standard in purity of intonation and facility of execution, under the standard in purity of intonation and facility of execution, under the standard in purity of intonation and facility of execution, under the standard in purity of intonation and facility of execution, under the standard in purity of intonation and facility of execution, under the standard in purity of intonation and facility of executions. went torward together and conquered together. Just as name. The Roosevelt organ ceased to be when unpurity of intonation and facility of execution, under the mighty patronage of Berlion, received his medal in 1844. This of Florence and Pale 1999. Boshm, who remodeled the fints, introduced his system

House ministry pateonage of Berlioz, received his medal in 1844.

Boshm, who remodeled the fints, introduced his system

genina of Florince, and Rubens gathered to himself the of artistic dignity! But the many patents which represents the company been something the property been something the company of the co

What have Americans done for music-more narhad they not fallen ontside the scope of social life. The To answer this, let us put once hack a century, land of steady habits went in the opposite direction. Exposition, the "American plan" began is revolution.



ANTON SEIDL. German Opera Company, New York.

precious as sons, and where American fathers and hushands thought no self-denial too great to procure the manufacture for themselves, Erard was, of course, the ing, and his great encessor, Steinway, who could not possession of Farrand and Votey.

work ont his success in the land of his hirth, but was irresistibly drawn to the country which alone could

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. Here American tone announced itself as distinctly independ. test so well that seven years afterward, in the Paris leavened the lump, while the piano which initiated it Climate has doubtless had its part in the result, since Peter Cooper's glne will stand any climate, while European cabinet making is worthless in our own, It is something worth pondering that the humble occupation been the necessary factor in that art of pathetic expression of which Paderewski is the highest exponent and hy which the thoughts of every heart shall be revealed. More than that : the homes supported hy maunfacturing for export, which would be impossible without the

There is a hody, 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 Enropean art. They are more singing, more noble, more enduring. This characteristic quality manifests itself in every musical instrument which Americans hegin to mannfacture. The export trade in pianos is large and growing continually larger. Chicago and the West have developed numerons manufactures; New York, Boston, and Baltimore are large and increasing centers of production; the roll of American manufacturers carrying some 180 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 ont are identified with their own personality.

There are several mannfacturers of harps in the United States. This instrument owes its perpetuation to the teaching of the ladies of the Sacred Heart. Besides Grunwald, of New Orleans, and Brnno, of New York, Lyon & Healy, of Chicago, have of late hecome large manufacturers. The history of this establishment is curionsly like that of piano-making as a whole. For a long time Lyon & Healy imported second-hand Erard harps from Europe to supply a demand for cheap instanments of artistic quality. When they undertook to and dignified the tone; the same American tone which harps as models for the improvement of its own industry,

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 conform-Seekin, who remodeled the flute, introduced his system of fingering, with corresponding improvements in the option of fingering, with corresponding improvements in the option of fingering and kubens gathered to himself the of artistic dignity! But the many patents were eagerly bought researched its peculiar excellencies were eagerly bought researched in the continuous con genius of riemain painting, so two great names stand resented its peculiar excellencies were eigens out in the sunals of American piano-making—Chickern phy the trade; the majority, perhaps, coming into the construction of the instrument, earlier—in 1834.

The American reed-organ is an invention wholly their success in America was assured. America now appplies the world with these instruments, which are

artistic brass hand. The attention which his magnificent organization drew to hand-playing, especially after its successful tournée in Europe, was the initiative of a wide-spread interest in home music of this class. The import trade, which has risen and ebbed with the periodic election fever in the United States, began to receive a steady patronage from permanent artistic organizations. It is characteristic that female concert cornetists Levy and Arhnekle, and Boston possessed a school for them. There is even a successful woman band-master in Massachusetts. When the tariff revision brought ont the statistics of the United States' manufacture of brass instruments, it was found that with one exception it had no very considerable manufactories. 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 pianomaking or Healy in the manufacture of harps, he turned from the variable product of hand-labor, however painstaking, and reduced his mannfacture to the infallible accuracy of machinery. Having done this, he set up investigations in the vibrations of the air-column in brass instruments, which ultimately rendered his instruments original creations. To-day his ontput alone exceeds that of France, and his instruments have found

Violins, guitars, and mandolins have always heen where it is displacing the metal-pin block of earlier

within the present century. Its inventor, a workman in a harmonium factory in France, emigrated with his new principle of construction to America, and there planted the melodeons of the last generation. These instruments were sowed broadcast, and where the melodeen went, the piano followed. In 1860 Mason & Hamin introduced their improved melodeon, which they called a cabinet organ. Estey, Carpenter, and others have followed them, and, as these instruments are comwhere they are inseparable from Moody & Sankey hymn-books) has been as large as it has been beneficial. Mason & Hamlin began to export to Europe soon after

known as American organs. Patrick Gilmore was the first musician to organize the

a Enropean market.

imported and even made in some quantity. The revived taste in these elegant and musicianly instruments 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 brilliant. Smoothness is lacked, and a certain of a field the exhaustive elucidation of which would refinement characteristic of Italian musical instruments as a whole. But resonance has always been a prestronger contrast can be thought of than that offered by a fine Colton violin and one made by the late Geerge Gemünder, a pupil of Vnillaume, already mentioned as the last great violin-maker of Enrope. The Gemunder violin is smooth, sweet, with a good deal of body in the tone; the Colton quick of speech, carrying, pure should not be forgotten—an instrument destined to enter gave concerts. is of no small consequence in the inventory of small musical goods. It is already well rooted in Europe,

In conclusion, we see America making the instruments of Europe one hy one her own, molding them to her late, and perfecting and cheapening them at the same and nearly all strove to make a first-class instrument. time, so as to put them within the reach of her millions of wage earners, and thereby reudering her music an art for the people, hy the people, of the people.

The Music Trades of America.

BY LEONARD LIEBLING.

THE trades and industries connected to music were there so much capital invested as in the piano business. try dependent on music, and absolutely no encouragement for Americans to engage in competition with the concerns that make component parts) about \$30,000,000. few Enropean firms who controlled those branches.

It is true that in 1823 Jonas Chickering, the historic ancestor of the house that hears his name to-day, was there is an annual output of about 150,000 pianos of already engaged in the manufacture of pianos in Boston, but his tools, his men, and his materials were nearly all imported. The same can he said of firms like J. & C. Fischer (established 1830), Hallet & Davis (1839), Hazleton Bros. (1849), Wm. Knabe & Co. (1837), and the makes of well-known manufacturers, it is extremely Steinway & Sons (1853)

means aims at completeness, nor is it in any way intended as a catalogne; its sole purpose is to give hut



require a volume.

It is but fitting that the piano should be placed first when discussing the music trades of America, for this erident in the artist violins made by Mr. Colton. No king of instruments is the chief medium that has made the organ industry, and that about \$12,000,000 represents 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 almost the same words as that of the piano. to a considerable extent, when a leisure class came into evidence, when there came a desire for home and social years, and to-day we have violins and 'cellos of Amerihastrament-making sooner or later finds its way here, culture, it was inevitable that music should receive can manufacture that have repeatedly been mistaken by and which have already appeared in all the best American attention, and the commercial spirit of our people was can stringed instruments. The mannfacturers of small manifested in the effort to profit from the new demand. good naturements. The manufacturers of small manifested in the effort to proint from use dev semision.

Rods are distributed over all parts of the United This desire for culture in mosic was greatly anguested. But it substantiated by a score of instances. States—a sure test of the universally awakened taste for hy the visits of celebrated Enropean artists, who created Operated maic. In this connection the concert banje enthusiasm in every part of the country in which they Gemunder, of New York.

Then it was that the piane first came into its rights, Stebanical planes and organs, an American invention, and immediately the law of supply and demand had a 'cellos in preference to old Italian makes. most potent exposition. Everywhere commenced the manufacture of pianos, and this industry has kept pace secret of the famous Italians has been discovered, but so steadily with the rapid development of music in this certainly some of our best makers are turning out marcountry during the last decad that some sage piano men velons instruments, which have one andisputed advanhint at extensive overproduction. Twenty-five to thirty-five years ago there were but few piano-makers, To-day the number of piano-makers has increased ten-

In no other branch of the music trades of America is in small towns throughout the United States.

almost the last to engage the attention of American en- A careful computation and estimate, based on figures terprise and capital, for nntil a quarter of a century given in the "Piano and Organ Purchasers' Gnide" for have followed them, and, which is all in rural districts ago there was little field in this country for any indusmarkively inexpensive, their sale in rural districts ago there was little field in this country for any indusmarket little field in the country for any indusmarket little field mannfacture of pianos (irrespective of supplies and of

> Extended inquiry, and full allowance for the pardonable fantasy of mannfacturers, has revealed the fact that reputable make. About four hundred firms are engaged in their mannfacture.

Owing to the existence of another vast industry of semi-frandulent nature that imitates and undersells difficult to estimate the cost of the average piano, but There were many other well-known firms contem- it has been fixed by competent anthorities at about porary with those mentioned, but this article by no \$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, ance and after the enthusiasm aroused by the playing of a glance over the inception, development, and condition and they have won medals and testimonials at all the important expositions in Enrope.

The industries directly dependent on the manufacture of pianos embrace concerns which make strings, piano plates, actions, hammers, felt, cases, hardware, vencer, 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 husiness 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 huilt here long before an effort was made by Americans to construct reed-organs. Up to within forty to fifty years ago we still imported our reed-organs; principally from France. A reliable history of the organ industry says: "In the decad between 1835 and 1845, the domestic manufacture of reed-organs, or, rather, of melodeous, as they were known then, began to develop with marked strength; so that during the next decad, which saw the change from the old melodeon to the first primitive forms of cabinet, or cottage, organ, the foundation was laid of several honses that have since won international fame."

To-day, the domestic manufacture of reed-organs exeeds 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 history of kindred branches of the manufacture of musical instruments, such as stringed, brass, woodwind, and percussion instruments, might be told in

The marked progress has come within the past twenty

The writer knows of several cases where eminent Enropean artists are using new American violins and

It is by no means intended to set up the plea that the 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 some boards of wood,-"aye, there lies the rnb," the luxuries accessible alone to the rich amateur and the violin experts will tell you, for in procuring the right selfish collector. kind of wood, properly seasoned, lies the whole art.

children, street bands, etc. (not toy violins).

As regards other stringed instruments, such as the 'cello, double-bass, harp, mandolin, zither, banjo, auto- the publishers of ebeap, so-called "popular" and harp, mandola, banjorine, gnitar, and variations of these, "light" music is well-nigh an impossibility, for the onr leading American manufacturers, Lyon and Healy, of Chicago, have certainly taught Enrope a lesson.

similar story about American brass and wood instruments the two-steps of Sousa, the waltzes of DeKoven and and drums, which are used by all the leading bands in this country, and by many of the best in Earope.

The annual business done in musical instruments, not kind of music dreamed of by its publishers. including the piano and organ, and embracing all the analler varieties, such as harmonicas, accordeous, ocha- and by the countless number of "pirate" concerns rioss, and unique instruments for theatrical purposes, throughout the country, aggregates about \$3,250,000. aggregates short \$1,000,000.

one of the few numberal industries that has not yet been flourishing business in these commodities namely. developed anfliciently in this country to compete seriously with foreign makes, and Milan still supplies the lishers sell, and who are the chief medium through greatest unmber of hand organs, as does M. Welte & which musical wares reach the public. There are Sons (Freibury, Germany), of orchestrions. The latter thousands of these stores scattered throughout the



Director Philharmonic Orchastra, New York

are in nee principally in the German saloous and beergurdens of our larger cities.

There are some automatic musical instruments, howthere are others that we are beginning to export there. man,

An industry almost unknown abroad is the mannfacture of automatic pianes and organs, electric and puen-

growing, and it has been estimated that in 1898 the is spent annually by the American people for orchestral American people spent nearly \$2,000,000 on these productions, including organs and orchestrions

forged ahead of every other country is the music-reaches very nearly another \$1,000,000.

the only place where music could be engraved and Peters' editions were considered the best in the world. should go to smaller institutions.

We have changed all that, as the French say, and to-

This wide-spread mannfacture of violins is, no doubt, costing considerably less, bringing within reach of the due to the fact that very little capital is required to poor student and the penurious teacher many works engage in the business. Some good glue, a little varnish, of the classical masters that had loug been regarded as \$900.

The music-publishing business is confined almost ex- age is very low. A prominent maker in New York hazarded the opinion clusively to the East (though there are large firms in Cinthat there are about 75,000 violins made yearly in the cinnati and Chicago), and is in the hands of about eight United States, including machine-made instruments for large firms. These do an average business of very nearly \$3 500 000 a year

To estimate correctly the quantity of business done by very nature of the industry calls for the most absurd exaggeration in order to create a demand even when there Some of our leading manufacturers could tell us a is none. There is no doubt that we spend large sums for Herbert, and the "coou songs" of snndry musical ninempoors, but we do not use the vast quantities of this

The amount of business done by the leading firms,

Aside from the instrument-makers and the music-The manufacture of hand-organs and orchestrions is publishers, there is another large class that does a country, and most of them are doing well, though they are affected very strongly by the condition of trade in general. Music is a luxury, and if "business be bad," it is the first line to suffer

strated in the industries

most attention during the past season was undoubtedly the opern.

The Grau Opera Company took in about \$1,200,000, and his "backers"; the rest went in expenses.

The Ellis Opera Company's total receipts were nearly and about \$50,000 was clear profit for the manager.

Almost \$60,000 was cleared by M. Charles with his French opera troupe in New Orleans, and the Castle that is without its musical critic. Square Opera Company in New York cleared about American artists.

The many comic opera companies, such as Francis singers, bands, violinists, etc. Wilson's, De Wolf Hopper's, Thomas Q. Seabrook's, and others, have all known especially good seasons, and have averaged about \$75,000 profit each.

Managers stand in the same relation to artists as ever, which we have ceased to import from abroad, and dealers to manufacturers; a manager is the middle the average salary careed by the musical writer.

world (Itahway and Jersey City, N. J.), and, both as and lost fortunes, like Abbey, De Viro, Mapleson, towns. regards completeness and ingennity of construction, no Poud, and Grau; but at present most of those en-Enropean firm can equal our home products in this line. gaged in the business are irresponsible persons, who act merely as the personal agents of the artists.

The fortunes of our large orchestras in New York, matic, which has found its highest development in the Boston, Chicago, Philadelphia, Baltimore, Kansas City, marvelone inventions of the Eolian Company, New Cincinnati, San Francisco, Buffalo, and Indianapolis have been varied, but they are nearly all on a paying The demand for automatic instruments is constantly basis. About one million five hundred thousand dollars torial nature, earn as much as \$40 to \$60.

This does not include the money made by brass bands, Another important branch in which we have gradually such as Sonsa's, Herbert's, Innes', and Fancineli's, which

Nearly every town in the United States has its con-It is not so long ago that Leipsic was considered to be servatory of music, and some have two and more.

The largest conservatories are in our great cities, of them. printed properly, and the Breitkopf & Hartel and the course, and these absorb much of the patronage that

It is estimated that at present there are over three aspect of "Music Trades of America" which will serve to give day the leading American publishers have editions of almost everything ever written that a present there are over three aspect of "Music in America" which will be assumed that at present there are over three aspect of "Music in America" which are at those who can estimate results only by means of figures. almost everything ever written that surpose the best for tended by nearly sixty thousand pupils, who pay an an opportunity to judge what an amount of capital is eign publications in finish and completeness, besides average of \$50 for one season's instruction,

These institutions employ about twelve thousand teachers, who earn an average annual income of about

Some teachers receive salaries of \$5000 and more but most are rather poorly paid, and consequently the aver-

Somebody estimated that there are nearly two hundred thousand private teachers of the piano, violin, 'eello. and other instruments in the United States

It is difficult to prove or disprove the assertion, as no reliable lists are obtainable

The private teacher earns sums ranging from 50 centsan hour (and even 25 cents) to \$4 a half hour, and some vocal teachers in New York receive \$5 for twenty minutes' instruction.

The value of our home teaching is best illustrated by the fact that the annual emigration to Enrope of our young American musicians has decreased by oversixty per cent, within the last eight years. There is no doubt that the time is near when it will cease altogether.

The great body of choir-singers, directors, and organists employed throughout the country are possibly the worst paid brauch of the musical profession.

A choir journal recently estimated that singers earn an average salary of not more than \$350 yearly, the lowest amount being \$50 annually, and the highest about \$4500 (naid at several churches in New York)

Organists receive better remnneration but even their average reaches only \$450. Church musicians nearly all give private lessons.

The European virtuosi still dominate the concert field here, to the partial exclusion of our native artists, and the amounts paid are based on anything but merit.

Paderewski, Saner, Rosenthal, and Siloti are undoubt-In the field of music proper we find the same phenomenal advance and development as has been demon- our own Sherwood, Sternberg, Bloomfield-Zeisler, Godowsky, aud many others, that the former should The especial department of music that commanded average about \$600 a concert and the latter \$100. That is another wrong condition of affairs, which will soon adjust itself very differently.

There are about 270,000 musicians in this country, of which about \$500,000 was paid to the singers in employed in orchestras and bands, and their average insalaries and about \$200,000 was profit for the manager come is about \$25 weekly. Many of them are employed as teachers besides.

We have nearly three hundred musical journals of all \$500,000, of which \$200,000 was paid out in salaries kinds in this country-at least, so a newspaper directory informs the writer, though he knows but thirty or so. Besides, hardly a daily paper of some dozen circulation

There are weekly and monthly musical journals, some \$170,000. The latter gave opera in English, with devoted to the trade, some to teachers, some to general musical interests, some to organists, some to choir-

The amount of business done by the musical papers of this country reaches very nearly the sum of \$1,200,000. (This figure is not based on their own reports.)

One can not state with any degree of accuracy what is

Some write on "space," others receive a fixed sum, We now possess the largest music-lox factories in the We have had men in the managerial line who made and many write for nothing, particularly in the smaller

The writers on the dailies in our large cities average about \$30 weekly salary, but most of them write for other papers besides the one on which they are employed, and some have published very remunerative

The writers ou the weekly papers generally receive less, though some, whose duties are chiefly of an edi-

Much money is spent on musical clubs, which number over one hundred thousand members; but it is impossible to obtain definite figures.

In conclusion, it might be as well to state that none of the figures given above claim to be absolutely correct, but they are as accurate as extended inquiry, correspondence, and computation have been able to make

The result is a comprehensive summary of the flourishing "Music Trades of America" and of the financial involved in the musical interests of our country.

The Drogress of the Middle West in Musical Eut. in a number of concerts each year, which are liberally appropriate to the conductors are able many the many

BY E. R. KROEGER.

in a community after commerce has for some time been recitals and attend those given by others; if they live in in scommonly directed in regular channels. The struggle for exist small towns they travel 50, 100, or 200 miles to hear ence must subside to a great extent before people can great operatic, orchestral, or choral performances given and must consider the state of their nature. On the Euroin the larger cities. They are aware of the most modern eastate the estates. They are aware of the most modeln pean continent and in England this has long been the "methods"; they attend musical conventions. "Chanpear continuous and the state of the state o case, and, consequences, the humblest people. In France and study musical history, biographies, and acoustics. and Italy many of the best known operatic arias and They do veritable pioneer work in their teaching and assist choruses are hummed and whistled by the masses. The artisans and mechanics in Germany and Austria are familiar with melodies from Beethoven's symphonies and Wagner's operas. In England the cotton spinners and thehardware-workers have singing societies which render the oratorios and cantatas of Handel and Mendelssohn. and financial as well as artistic success gnaranteed them. But, as a rule, the American people have been so husy developing their commercial and industrial resources that they have had little or no time to give toward artisticgrowth. Consequently, their musical taste has seldom soared higher than the prevailing popular air.

Happily, this is beginning to be changed. Particularly in the East is this noticeable. Commercial lines are now regular and assured. Many men have got to the point future, and can, therefore, spend money upon the musical as well as literary education of their children. The result is shown in the employment of the ahlest music teachers, the growth of choral societies, the improvement in the instruction of music in our public schools; the founding of large conservatories; the progress of music engraving and publication, and in many other ways. There is a demand for good music, for good instructors, for good recitals and concerts, for good artists. Consequently the very best music published is now having a large sale in this country; the instruction is in many instances as good as that abroad; the performances are of a very high order, and the most distinguished artists in the world reap remunerative rewards in their tonrs.

It has taken some time for this condition of affairs to arrive West. The country is vast and much pioneering had to be done. For a long time "The Arkansaw Traveller" was the highest type of a tnne desired. There are still a few communities with so primitive a taste; and the buffalo is no more. The civilization and culture this year in St. Lonis is indication of the strength of of the West have advanced at so a mazing a pace as to astonish even those who live in the East. There are many homes in Missouri, Kansas, and Colorado as handsome, as tasteful, and as homelike as those which are considered representative in New York and Massachusetts. The people of the West are very quick to perceive good points elsewhere, and they take advantage of them. Thus the taste for the artistic has grown in a remarkable entertained great doubts as to the advisability of its being given outside of Bayrenth, has been produced with success in our Western cities. The motto, "Nothing Impossible," is now being affixed to artistic as well as to commercial development.

tantage of studying under some of the most renowned since of the circle life, and will not be some of the most renowned since of the circle life, and will not be artists. Living for some time in those cities, they have become in based.

The evolution of the orchestra from merely playing Middle West," and to the ability of the people to meet the charge performances to giving sym. their work. They are eager and alert. They subscribe concerts were the musical event of the season. Now, has been done a thousand times over by earth's greatest for the best manuals. for the best musical periodicals; they keep up with all several of these same cities have resident orchestras, giv-

IT is a well established fact that art begins to flourish the latest and best music; they give concerts and publish greatly in improving the musical taste of the community;

THE ETUDE

So, while their individual labors are unknown to the world at large, collectively they are largely responsible for the improvement in taste for art in our Western cities, in that Eastern and foreign artists can be brought here

This growth in musical taste and appreciation is also proved by the existence of conservatories and colleges of music in many Western towns of 10,000 inhabitants and more, which have large numbers of pupils. It has also been felt by the great Western universities, and several of them now have fine musical departments, one of them in particular being quite remarkable. To the individual teacher, then, let us give due credit for artiswhere they can live comfortably without fear for the tic progress in the West. While there is still much to be done, much has already been done, and largely on if, indeed, they had any organ at all. Now, there are account of his efforts.

The growth of women's musical clubs has been trnly surprising. While the advance in the East in this respect has been extraordinary, yet the West has held its organs, and to give subsequent recitals on them. And own. The eager desire of the members to improve themselves is most praiseworthy. They subscribe liberally in order to obtain sufficient funds to engage the best artists in the leading cities, and even those who come from Europe. In this way they have a standard by which to judge themselves, and they strive incessantly for advancement. The "airs and variations" which were played so constantly by students and amateurs twenty or twenty-five years ago have given place to Beethoven, Schumann, and Chopin, and would not now he tolerated in these clubs. The great masters are studied with respect to their position in musical history, or their nationality, and in this way a proper estimate is formed of them and their works. The fact that the tours, and seldom are they the losers, in the aggregate. National Federation of Women's Musical Clubs meets If they lost heavily, the managers would be slow in re-

Choral societies are to be found in every notable Western city. It is safe to say that a strong choral society is the nucleus of the musical life of any community. And the existence of so many of them in the West is a proof of the solidity of the growth of musical education. case with the great cities farther north? The Western Choral Association was organized a few years ago for "mutual benefit." The cities included were Chicago, Milwaukee, St. Louis, Ann Arbor, and the cossation of the Civil War. Yet such is actually atenow given where a few yearsago all was silent prairie.

Were unusago, attracted in the case, May we not, therefore, hope for still greater oberlin. Although this association is not in existence the case, May we not, therefore, hope for still greater oberlin. Even the "Nibelungen Ring," regarding which Wagner at present, yet during its career it was instrumental in progress in the first quarter of the new contury? The attention of the progress in the first quarter of the new contury? The progress is the first quarter of the new contury? The progress is the first quarter of the progress in th benefiting societies and artists in many ways. The development of individual features was largely responsible of the West has naturally brought to it great presperity. for the demise of the association, but this very growth This means that the people possess sufficient wealth to of individuality indicates the vitality and spirit which direct a portion of it into the education of their artistic ermeates the Western choral societies.

To mention the work of the prominent organizations savance, it is necessary to give him credit for much of our of this character, and their influence upon their respect of this character, and their influence upon their respect. Western musical progress. In many cases the instrucloss in the section called "The Middle West" have re-ceived by the Middle West have reor in New York or Boston. They have thus had the ad-

become imbred with a true artistic spirit and know what a "munic" a "munic" a mount of the control performances to giving syma "munical atmosphere" really is. After they have phony concerts is another great feature of our musical bounded with the phony concerts is another great feature of our musical complete mosphere really is. After they have phony concerts is anouser great phony concerts in anouser great phony concerts is anouser great phony concerts in anouser great phony concerts and great phony concerts West. The progressive, "thustling" spirit characteristic only be had when Mr. Theodore Thomas would bring of this part of the things of the progressive, "thustling" spirit characteristic only be had when Mr. Theodore Thomas would bring the had when Mr. The had w of this part of the country has its effect upon them and their was-

bers of the orchestras have, in most cases, received their training abroad, and the programs contain the best classic and modern compositions. Even that sort of musical organization appealing to the most limited number of people-the string quartet-receives good patronsge, which is growing larger each year.

Of course, pianoforte recitals are to be heard every where, and it is a well-known fact that there is hardly any form of musical performances so infinential in the artistic growth of a place as the pianoforte recital. The hest composers have written some of their greatest compositious for the pianoforte, and even if a rendition be not equal to that of a d'Albert or a Paderewski, yet it renders good service in acquainting an audience with a fine work by a standard composer. Some of our best American pianists make it their business to give recitals every year in small as well as large Western towns, and in this way they do great good. Several of them discourse upon the various numbers of their programs, and although this may be considered pedagogic, and even silly in the large musical centers, yet it has a decidedly good effect in causing an andience but little educated, musically, to take an interest in the works rendered which they otherwise would not.

But a generation ago, and there were few organs in the West of any value. The improvement in this regard has been truly amazing. For a long time small towns were content with "cabinet organs" in their churches, very few towns which have not a modern two manual pipe and pedal organ. The representative American organists have many engagements to "dedicate" these with this has naturally come the improvement in church music and in choirs. The old-time "collections" of tawdry and sentimental pieces for services are as extinct as the dodo, and good churchly anthems by standard composers are rendered in excellent style by quartets, the members of which have received competent vocal instruction, or by chorus choirs.

In the patronage of grand opera, as a regular thing, America is considerably behind Europe. But as the greatest operatic singers of the world come to our shores each year, it proves that there is a demand for the opera which must be satisfied. The great companies are willing to take the enormous risk of making Westerfi peating their visits; but almost every season witnesses the circuit of the principal Western cities by these troups. Does not this prove that there is sufficient remuneration in the West for their performances? One of our cities (New Orleans) supports an opera company every year for six months. May that not yet be the

It is hard to realize that so much artistic advancement and so much desire for high class music has come since life. Already we can point to the leading Western city as possessing an orchestra, and some pianists, organists, and vocalists equal to those in the leading Eastern cities.

As Chicago has grown, so also may St. Lonis, Cincinnati, Cleveland, Columbus, Lonisville, Minneapolis, ceited their education in the European musical centers is largely a history of these societies. The Western St. Paul, Kansas City, Omaha, and Denver in a manner of in New York. infinence. Looking forward, there seems to be no limit to the extent of the progress of musical art in "The

-If you can't find a way, make one. That is what

SESS A DISTINCTIVE ACCENT?

BY E IRENARIS STRVENSON.

EDITOR OF THE MUSIC DEPARTMENT OF "HARPER'S WEEKLY."

the likelihood or the unlikelihood of a distinctively vidual and dominant and superseding school of music, have influenced these changes in the smallest degree American account in composition, is a sheaf that has been in spite of all the foregoing obstacles. If so, it will except in the case of some of the organ students. The threshed and threshed, and threshed and threshed threshed and threshed and threshed and threshed and threshed and threshed threshed and times those analysts, not to say prophets, who have world of onrs. His voyage of discovery, his triumph, pursuit of beauty when they all studied piano or sing. handled the fail, and submitted what they believe are his message that will catch the ear of all the world and the most conclusive garnerings, have been kindly opti- revolutionize musical art, will be hy his penetrating the they thought perhaps a change of instrument might mistic. Equally often the lament of doubting souls has mysteries of (as I hinted above) a finer harmonic system, give them a little more individual distinction than risen. It is with no special sense of being intelligent in a more delicately shaded, elegant adjustment of intervals would the rather too commonplace piano-playing, so the matter, and rather with a modest notion of having than we now can accept; perhaps, too, the innovation of they changed. any second sight, that I write these lines at the request of THE ETUDE. It is easier to be, or to seem, wire Eastlong ago learned to relish the subtleties of discord, as love of variety and novelty in the American girl has on merely the relation of one or another of the cur- we call it, and scorps our system as crude and primitive. rents of artistic creation about na toward some equally Perhaps the American composer is to teach us, by and the music teaching profession; but it is not the only contemporary consequences than to forecast by their elements and courses any national status.

But as far as I have advanced in looking into the probment, be it in one form of the art or another. In the on even Mozart, Beethoven, Verdi, and Wagner, and to in favor of the piano. first place, it is growing more and more difficult, not to whose actual revision of their scores will be owed the and in any kind of music, so long as the present scale of the spheres in its eloqueuce. Perhaps in a new and whole occidental world. Every form and scope has been will be the pioneer and the regent. wrought out and overwrought. In certain of the highest vehicles of musical expression—the symphony, the opera written and finished,-like Walther von Stolzing, in Wagner's "Mastersingers," they are "versnngen and verthan." Not even the ripest genins of the Old World. whether It be a German, a French, an Italian, a Polish or a Russian temperament, seems able to give us anything really new in them. It is not reasonable to expect that America will produce a musical Columbus, a Kipentirely unwarranted sense, and in this new sense it is

rather than, perhaps, on the much discussed questions of the same idea to express, would be quite likely to say how far the American is really an esthetic nature; how that the player manifested an abundance of temperafar our race is brilliantly "commercial" and practical ment. Neither expression is even tolerably accurate, but instead of given to dwelling in the dream kingdom of of the two, the latter is the more objectionable. esthetic absorption; how far the American man or For temperament signifies the habit of the system in woman is in music more interpretive than creative— carrying on the vital processes. It refers to the relaas compared with the men and women of other and older tions existing between certain functions which are all The girl who can say (as many have said), "Why, I civilizations. But even in passing these peculiarly present and active in every person, but which differ in studied piano all last year, and I didn't do very much national traits, and their relation to an art, we can at proportionate influence with different individuals. at it; I guess I'll take singing this next term and see least remind ourselves that we are strongly Angio Saxon. Sanguine and hillons persons, for example, both make how I like that," will never have any but a had infinno matter what infusion of Keltic, of Tentonic, or of new blood and have active livers, but the sanguine euce on public opinion of the value of music as a mesons Latin blood and temperament is mingled in our veins and person's liver is not so assertive in proportion to the of culture and of the worth of real art works in tones. fillips and tingles in our nervous systems. Our national blood making organs as is that of the billious person: Let us as artists be duly thankful that out-door sports future in music, as a creative process, therefore, hardly and, since this fact has relation to certain traits and aud in door frivolities can draw away from the keyboard can differ much from the aspect of Great Britain in appearances, we say that the person with the relatively those who were attracted to it solely by vanity, fashion, musical history. Fine susceptibilities for certain estab- less active liver is of sanguine temperament. He has and ensui. liabed forms of composition; approved models imitated no more temperament than his bilious friend, but he But the American girl is temperamentally quick-witted with credit; mastery—in some cases high and even noble has a different temperament, and that fact will affect and vivacious. She has found many things to interest of the more formal embodiments of music; excellent, his whole life, including his piano-playing, and even brilliant, interpreters of music—all this were. The American girl has no more temperament than hand, that mere practicing is not study, and, on the call as true of England in music, from the days of Daven the German, or Eskimo, or Hottentot girl, but on the other, that music is worth studying. While it is en ant's "The Siege of Rhodes" or the splendid contraaverage, she has better food, more air, and an inherittirely true that the best study of music music most involved. puntal pages of Purcell and Gibbons, along to this epoch ance of larger proportion of hrain and uerve than practical work in technic of some sort, it is also true of Bennett, Stainer, Cellier, Sullivan, and Staaford, And is usual with girls of other lands, and the result that practice is not study, and may go ou for years with that is England's all. We are hybrid; and the mixed of this temperamental difference in her favor is greater out any association with study. But practice of that asp brings forth strange and fair florescence, it is true. vivacity, greater quickness of perception, wider inter-kind is a great waste of time, and the American girl musical present.

attained—a thoroughly dignified and appealing activity piane or violin) or of singing—recalization. The disused in the disin composition, a productiveness that has made our best tinction between this sort of study and the real study culture, can be studied in clubs, lectures, and concerts, men and their best works respected in Europe-perhaps of music-of the composer's conception of hearty or or even by the aid of mechanical musical instruments. Kelley, Parker, Mrs. Beach, Damrosch, Kaun, and others, nent to the subject before us.

opment of "a national school" in the least tangible of since then a goodly proportion has turned to the violin

some new and marvelous instruments. The fine-eared by, to delight in quarter-tones and eighth-tones, aud

RELATION TO MUSIC STUDY.

BY DR. HENRY G. HANCHETT.

THE subject calls for one or two definitions. Temperament is a word that is coming iuto use of late in au I lay stress on the above general aspect of musical art whole sonl into her playing; a present-day writer, with

f believe that America is to attain—no, it has already term to many means study of some instrument (usually art, and many other topics of the highest interest in con-

WILL AMERICAN COMPOSITION EVER POS- powerful exponent of old models, long ago set by with regard to what is called music study. Not very Enropean mastery; to infuse a due and admirable meas- long ago about three quarters of the well-to do young nre of a grave personality and an individual inspira- ladies in a boarding-school or community studied pisnotion -that is hardly what goes farthest toward the devel- playing, and the other quarter studied singing. But aud, the hreak having ouce been made, others have taken Yet stay a moment! A Columbus in music? Per- up the harp, the guitar, the mandolin, the zither the THE question of the individualism of American music. hass America, after all, may judged develop an indiing, hut were simply looking for au accomplishment;

Here, then, is one way in which the vivacity, the affected such music study as she used to do, and with it way. If the fathers who paid the hills had questioned even more delicate accords or discords—the middle tiuts about the worth of all the alleged music lessons when of the musical pallet. It may be so. Possibly a cen- the piano was the universal instrument, such questions abilities of "an American school" of music making, I tury from now our present scale will be thought barba- have been more urgent with regard to hanjo and mando not see any good reason for expecting that America is rous and garish, and Europe will turn to the American dolin; and, the break once made, the call of bicycle. going to offer a really original, new, distinctive develop- composer as a musician who has advanced in perfection tennia, and basket-hall has been all too strong to resist.

But all this change in fashion has worked to the adsay impossible, for anything new to be written any where acceptability of what we now consider the very harmony vantage of true music study; and in three ways-first, by improving the quality of teachers and teaching: and the present conceptions of melody and harmony second chapter of music, that we can not to-day so much second, by improving the tone and standing of music abide as they are in the convictions and tastes of the as spell ont, the distinctive American school of music study; and third, by fostering the study of music as art, language, or literature

When mere piano-drumming was all that many pupils (or their pareuts) cared for, there was room and employa whole catalogus of matters of lesser effect are out. THE AMERICAN GIRL'S TEMPERAMENT IN meut for a considerable number of utterly incompetent teachers. With a decreasing proportion of pupils and an increasing unmber of teachers, competition has been greater, and has resulted in raising greatly the standard of preparation, as evidenced by the larger demand for certificates and diplomas that are known to give evideuce of work of high quality in music study of a proling, a Bicklin, whose works will have the stamp of a especially a favorite with music critics. A writer of ten in part by other causes than the one mentioned, but fessioual nature. This result has been brought about or more years ago would have said that a pianist put her there can be no doubt that the change in the fashion with regard to music study has contributed to it.

Shiftless, indifferent work is of no advantage either with regard to the thing done or to the doer of it. The progress of music in America has been more hindered than helped by cheap pianos (and cheaper organs), cheap teachers, and the cheap drumming that has resulted

But, more than anything, we are British. So, our must sate (fore of variety), and more ready attainment of knows it. She is learning, also, if she does not already But we need also a definition of music study. The the composer's work, the history of the development of even more than at home. For Paine, Macdowell, Foote, artistic expression through tones—is exceedingly pertiwithout spending time in practice. And this knowledge, we need not make excuses. But to be a recognized and

There is reason to believe that the fashion is changing disseminate an appreciation and love of really good

tive skill of any performer. When right methods and existence, then will dawn the day of desire for musical art sud musical artists, both composers and interpre-

It seems to me, theu, that the relation of the American girl's temperament to music study is one of great promise, and one that will lead to the adoption of better methods of training musicians, amateurs, and the pnblic. I have nothing hut admiratiou aud encouragement Gathe American girl.

MIISIC TEACHING IN AMERICA AND ARROAD.

DV FMIL LIERLING.

THE ETUDE is, first of all, utilitarian in its intentious; hence in writing for the magazine the coutributor must necessarily consider the cougregation whom he is addressing. I am constantly in receipt of nudeniable evidence that the average teacher in the smaller communitylooks to THE ETUDE for just the literature which may suit individual ueeds, and it was no doubt the early recognition of this predominating want which, after establishing the magazine as a pioueer in this specialty, has so firmly, successfully, and generally installed it at so many firesides throughout the country.

And yet there has been a slow hut sure evolutiou in the case of our bucolic friend. Things have changed with him also. He has grown with his opportunities; competition, which does so little for his competitor in the large cities, has drawn him from his shell aud disturbed his dolce far niente; his pupils hegin to ask uncomfortable questious; he himself hecomes an anxions inquirer after truth; his eyes are opened to the fact that his limitations are many aud need correcting-iu short, there has been a great and general awakening all amond The old-fashioned convention did some good work in going to the mountain, instead of having the mountain come to Mahomet. Since then summer institutes have been held with more or less success iu attractive rnral localities, and also in cities.

The country teacher eujoys some advantages and labors nuder other inevitable disadvantages incidental to his location. It is nudeniably a help to be somewhat removed from the heaten road of travel and less exposed to the constant influx of foreign taleut; if he combines tact with ability, he will experience no difficulty in making for himself quite a secure footing, and reasonably free from the risks usually incidental to the profession. The real drawback is the limitation of profitshle territory, and this is a very serious matter, for it takes but a relatively brief period to teach all available material, and theu, unless there are new worlds to conquer, one is obliged to pull up stakes. It is only by his it is difficult to find the proper basis for mutual interown growth that the teacher in smaller communities can spread his influence so materially as to counter- and stir up matters. balance the serious deficiency which is thus known to arise soouer or later; he must make himself such a the few favored oues ou top, ekes out a miserable existcenter and so acknowledged a musical authority that he will be regarded as more than a mere convenience here. Musical interest is more widely spread with us, or a stepping-stone for something hetter. It is here and the desire and genuine craving for solid knowledge wherein the eccentric artist has by far the greater adwho sings a vocalist. Other deficiencies of life in smaller communities are the lack of hearing others and the liability to get into a rut of every day rontine from which it is difficult to emerge successfully.

masse that can only he to the advantage of the art, the to know something, she becomes greedy and begins to respondence and an occasional personal meeting long after port, there must be a more for the art than for the execnsimilar experience. No sooner does a pupil begin organ infinitely superior to conditions abroad. lessous than he clamors for a position as organist, and and study of music shall have brought such a class into uo soouer does he get one than he stops his lessous. In this country the teacher is supposed to guarantee a good living to his pupils, a complete education in ten weeks; he must be prepared to furnish suitable boarding places to suit all conditions and purses, cash checks-in short, exercise every couceivable function, reasonable and otherwise. The European professor takes things easier. He does not identify himself with the welfare of his students at all. After collecting his fee the pupil is wolcome to the instruction : if he succeeds the teacher gets all the eredit, and if he fails, he has his pains for his trouble and is totally disayowed by his instructor. A name goes a long ways across the water; in most cases it outlives the usefulness of its illustrious bearer. Kullak, the elder, lasted first-rate; so did Liszt. The Moscheles of Leipsic was no longer the Moscheles who charmed London and Paris : Kliudworth in Berliu has had to walk the plank : Hollaender has prospered, and so has Breslaur, who made the remarkable "Salto Mortale" from the Jewish rahbi to the music professor successfully. Grueufeld, of Vienua, has taken to playing classic programs; always a enspicious sign when a virtnoso becomes classic, and a sure indication that the old coquette is becoming a saiut. He advertises that he will accept a few taleuted pupils; in other words, he wants all the hard work done by others before he will hother with yon. These are only a few examples. In Enrope concerts are also managed on a differeut plan from ours. The artist does a great deal of visiting and general toadying during the entire winter, aud at the end of the season is supposed to reimhurse himself hy means of a concert. He goes to work and sizes up his wealthy friends according to their commercial rating, and sends them each from ten to fifty tickets, for which he expects their check. If they can not go themselves, they send their cooks, maids, and hostlers. In Loudon it is somewhat better. If Madame Guelph or some prince has smiled ou you, the doors of the West

> great nobles, and Beethoven was not at all above receiviug a certain snm of ducats for a dedication of his In this country the artist is treated more like the equal, and if invited socially goes as a guest, and naturally volunteers his services if asked to do so. Perhsps. the professional musician in smaller towns gets more of this sort of thing than he cares for, and finds it more difficult to refuse many such calls; it is right here that fatal offense is easily given. The advent of a new-comer is apt, too, to disarrange matters. Comparisons are course; if he has ability, he is bound to make friends

Eud are opeu to yon; the Englishman does not invite

you as a guest, but simply in your official capacity, and

pays you therefor. These engagements form a large

revenue for visiting artists in England. Even the great

Weher recounts with great gusto how many pounds he

received whenever he appeared at the houses of the

The music teacher in Europe, with the exception of ence, and does not make francs where dollars are earned rantage; but, also, it is only too true that not every masters obtains a general hearing in America long peters it does aurous, and the interests of butting it saids when half-way through, with the reone who plays the piano is a pianist, nor is every one before it does abroad, and the fortunes of European teacher and student are more homogeneous in America gener and anomalies are not also give and to when they have learned more and could read better, after all, and once is an example and codin read better, receive fair value for the consideration involved and again "try over" that same piece, and are not a little receive nat value out all communications and are more enterpleased to find it a "gem." I have heard players who rendered. Our papils travel more, and are more enterpleased to find it a "gem." I have heard players who their fashions. There is but little love lost between them may be supported to the support of th them. The wealthy people employ the cheapest talent, and we look to the state of the wealthy people employ the cheapest talent, the wealthy people employ the cheapest talent, and we look to the state of the wealthy people employ the cheapest talent, and we look to the state of and we look to the middle classes for succor (not stoken). Once the middle classes for succor (not stoken) and the right middle classes for succor (not stoken). sock to the middle classes for succor (not and people stay where they belong unites more given by a remainder, and announce that they do not care much sixty.) Concert playing is not remunerative, and the event calls for a change of location. We keep up a remainder, and announce that they do not care much event calls for a change of location. hing is in the teaching; as soon as the city girl begins

mase that can only as the country. In order that teach; if prosperous, she inevitably drops her own the mere hasiness relation has ceased to exist. To sum polescon, and the mere husiness relation has ceased to exist. To sum second bladed musicians may find appreciation and sup-studies, and you are just that much out of pocket. A up, while the life of the music teacher in America is not accompliance must be a large class of intelligent music friend of mine, a very successful organ teacher, has a unalloyed sphere of mundaue happiness, yet it is

THE RELATION BETWEEN PUPIL AND TEACHER.

RY HENRY C. LAHEE.

ONE of the most striking differences between American and Enropean systems of music teaching is shown in the amount of deference paid by the pupil to the

In America the pupil generally decides just what he would like to learn and how he would like to learn it. He then searches for a teacher who will teach him just what he wants in just the way he wants to learn it, thus constituting himself a critic at a very early stage of his education. A lady recently arranged for lessons with a teacher of repute, and presented herself for her first lesson with a complicated pianoforte concerto. "I have come to study this concerto," she said. After hearing her play for a few minutes, the teacher informed her that about two years' steady application to technical studies would be necessary before she would be competent to take the concerto. So she went to look up another teacher.

An American teacher traveling in Germany last summer attended a conservatory concert, and was much impressed by the fact that the entrance of the faculty was the signal for all the students to rise, and that they remained standing until the faculty were seated. He further noticed that whenever a student passed a teacher he always bowed to him with the greatest respect. This showed at once that a very different relation exists between teacher and pupil in Germany from that to which we are accustomed in America. The teacher is seated with deference.

In America the teacher is treated with scant courtesy by the pupil, who, after taking a short trip abroad, completely ignores the man to whom he owes his musical training-for, behold ! he has "been to Europe."

It is possible-iu fact, more than possible-that this condition is due to the home training, or lack of home training, of the American youth; to the inability to distinguish between liberty and license, which indicates the person who is not yet sufficiently educated to enjoy the freedom which the laws of his country provide. As the same system has been applied to both teachers and pupils, the blame does not rest specially on either, but hey are equally victims of a system of which lack of respect is one of the great blemiahes.

This relation hetween teacher and pupil may also be due in part to the feverish haste of Americans, which can not be successfully applied to art. The pupil frequently becomes a rival professor without that intermediate experience which is so uecessary. The pupil should be more ready to acknowledge his teacher, and less to "advertise" himself, except hy his deeds. It anght not to be uecessary for a good teacher, young or old, to tell the public how superior he is. His work with his pupils will show his merits, and will bring him more students in due course, so there is no necessity for nngenerous rivalry. It is likely that the relation between papil and teacher will improve as the country grows older and the rising generation learn to respect their elders, but the music student can not too soon begin to set the good example.

No doubt there are innumerable students who "try over," or attempt to, some piece of music new to them.

THE ETUDE

THE EMUDE.

R Monthly Publication for the Teachers and

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EDITORIAL.

THE ETUDE has persistently advocated the interests of native teachers and mneiciane, although disposed to do fuii justice, first to the foreign-born musicians who have come to onr country to labor for the uplifting of our musical standards, willing to lend their native forces and trained skill to instil 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 onrown country can show. But we feel that the time is coming, nay, is now here, when we should recount some of the facts connected with music in the United States, onr progress and present attainments in music, giving at the same time a backward glance at the early attempts at evstematic 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 sturdily and nuceasingly to make past in number of teachers of high rank, like Boston, or in successes seem but the faint foreshadowing of the beilliant victories of the fature

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 nnremitting induetry, which are sure guarantees of encoses; the humble outlook is very bright. The past two eeasons symphony worker, reading of great reenlts accomplished, not alone by the few great ones, but by the assistance of the steady, unflagging zeal of thousands of the lowly and nnknown. will gain courage for work in his modest field. The general public, learning of the achievemente of nativeharn American men and women in an art which many say can not flonrish 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 compelied by the stupendous industrial demands of this day to devote itself with concentrated energy to commercial development, and the events of the past year cian in addition to his etanding as a musician. A men and women who have profited by the instruction of have but added to our obligations. But let us hope notable figure in the organ world is David D. Wood, the best teachers in England, Germany, and France. that, alongside of this growth, there may be a steady and eplendid advance in artistic culture—an advance

Manuscript Music Society have given stimulus to comheard in all sections of the country, forming a splendid which shall place us in the front ranks of the nations of position. the earth.

limit our study of American musical conditions to the Davie Carter, being well known to many outside the work of native-born men and women; even then certain city. Pittsburg has a strong Musical Art Society, which enbjects receiving hnt slight consideration, others, per. has made considerable effort to promote musical interests have no "musical atmosphere," but it is only by unhape equally worthy, being omitted. The past ten in the city. years have witnessed a great advance in the training and capacity of the teachers in the emaller cities, and to-day, were it possible for one to investigate the work of the of which Mr. Wilson G. Smith is perhaps the best laurels. What remains for us to do, what we may leading leachers in these localities, he would be amazed known. Others are Mr. Johann Beck and Mr. J. H. accomplish, the future alone will reveal. It is for no to to find the high quality of the teaching. These are the Rogers.

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

In making a rapid curvey 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; Mr. George L. Osgood, teacher and director of several choral organizations whose artistic work is well known; Mr. John Orth, teacher and composer; Mr. Homer Norrie, who makes a specialty of theoretic teaching; as well ae others of foreign birth, who are thoroughly identified with the musical life in Boston, such as Carl Faelten and his brother Reinhold, Max Heinrich, the iate Calixa Lavalleé, Ernst Perabo, Carl Baermann, Mr. C. M. Loefiler, 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.

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 hirth, 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. ander Lambert, Henry Schradieck, Xaver Scharwenka, and Anton Dvorak, who have lately returned to Europe; Rafael Joseffy, Richard Burmeister, Mme. Cappiani, Emilio Agramonte, Gustav Hinrichs, the Kaltenborn 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 that city in a quiet way.

most successful work is being done. Orchestrally, the Tacoma. concerts have been given weekly by orchestras under the direction of Mr. Wm. Stoll, Jr., and Mr. Henry Gordon Thunder, the latter also heing 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 eocieties. 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 epent the greater part of his life in Philadelphia. Among the men of foreign hirth, prominent names are : Constantin von Sternberg, with a wide reputation as artist and teacher; Maurits Leefson, a hrilliant pianist and euccessful teacher; Gustav Hille and Martinus van ecclesiastical music, and admirable discipline of the Gelder, both fine violinists, teachers, and composers; Cathedral schools. At the present time in all the larger Richard Zeckwer, who has a reputation as an acousticities of the country there can be found fine organiststhe blind organist. The concerts of the Philadelphia As a result, organ recitals of special interest may be

PITTSBURG has a number of capable musicians, Mr.

CLEVELAND, O., has a considerable musical colony, have accomplished much, hut we may not rest on our

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 influences 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 hranches of music stndy. The two leading men of foreign birth are Mr. Leonold 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 NEW YORK laye claim to being the musical center of 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 The Apollo Clnb, nnder the directorship of Mr. Harrison M. Wild, has a national reputation. Mr. W. Greene, S. P. Warren, among Americans; and Alex- Hngo Kaun and Mr. Arthur Weld, 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. Lonis 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, opportunities of hearing the best, such as New York San Francisco naturally being in the lead, but the other affords, yet work of the highest quality is being done cities, Portland, Seattle, and Tacoma are not to be left far behind. At the present time there is agitation for The city has a number of good conservatories in which the establishment of a strong conservatory of music in

OPERA has always flonrished in New Orleans, which has a permanent company. The South and Southwest have a number of small schools in whose enrriculum music has a prominent place. Baltimore has an admirable school in the conservatory, nnder 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

educational influence.

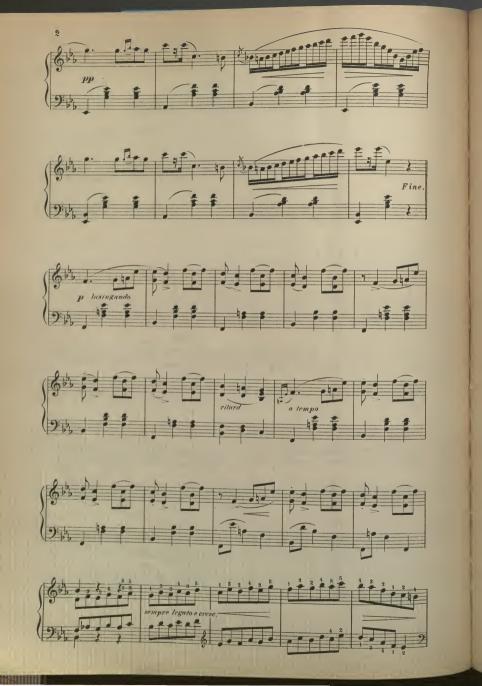
We feel that we can most truthfully say that no one THE limited space at our disposal made it necessary to Ad. M. Foerster, Mr. Joseph Gittings, Mr. Charles has justification for assuming a pessimistic attitude. It is easy to scold and to say that things ought to be different, that they are "so different in Europe," that we tiring energy that we can profit by fair, honest criticism. On the other side, we deprecate optimism. We Nº 1353

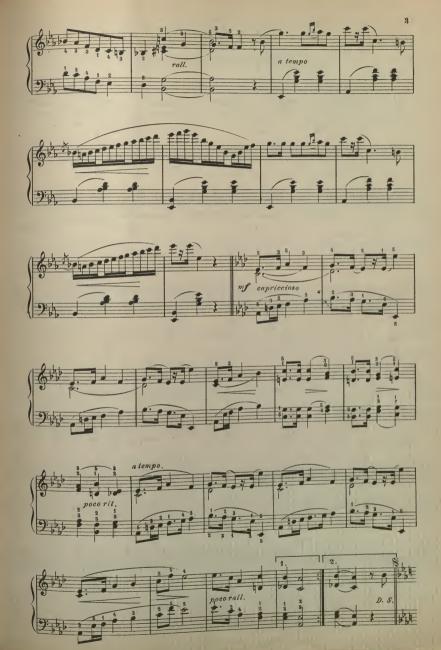
Miss LOUISE HART. Cleveland, O.

Second Mazurka Caprice.

Wilson G. Smith Op.48, Nº2.

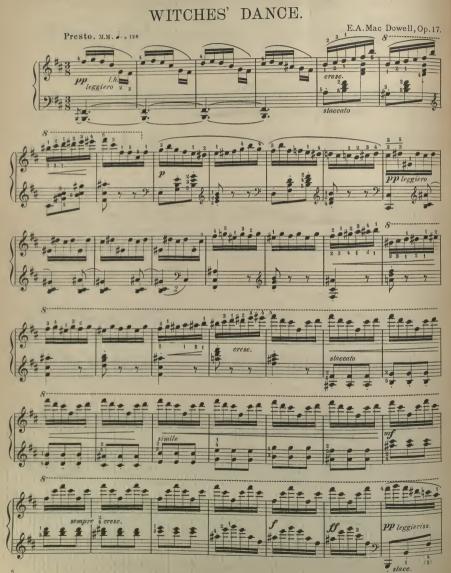




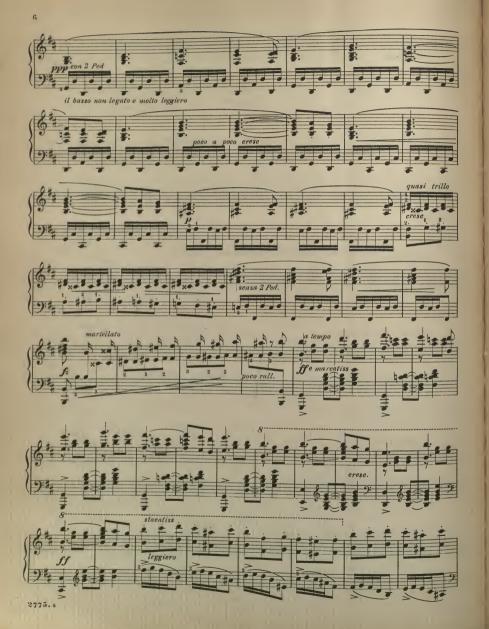


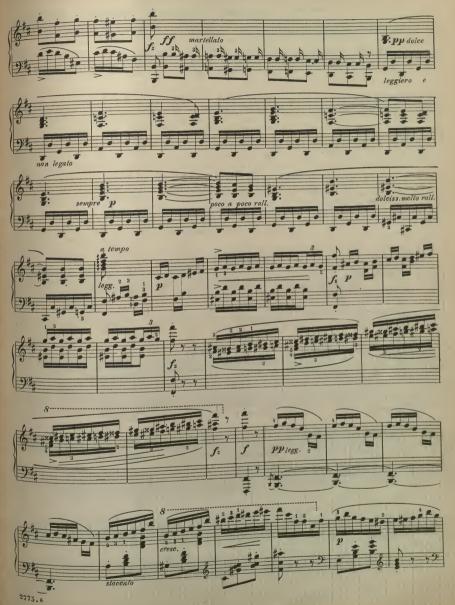
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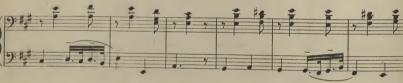


American Folk - Melody in A.

Ferdinand Dewey.

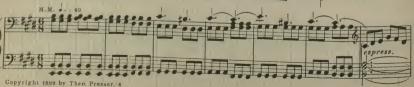




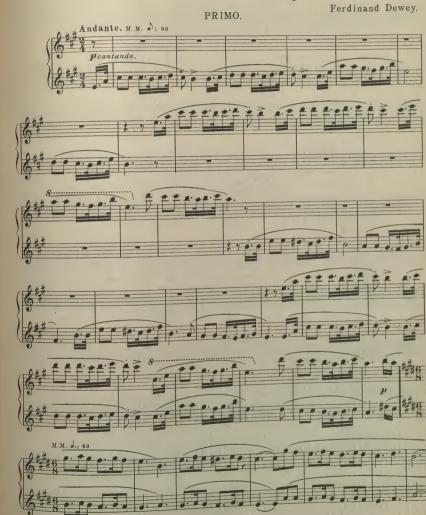






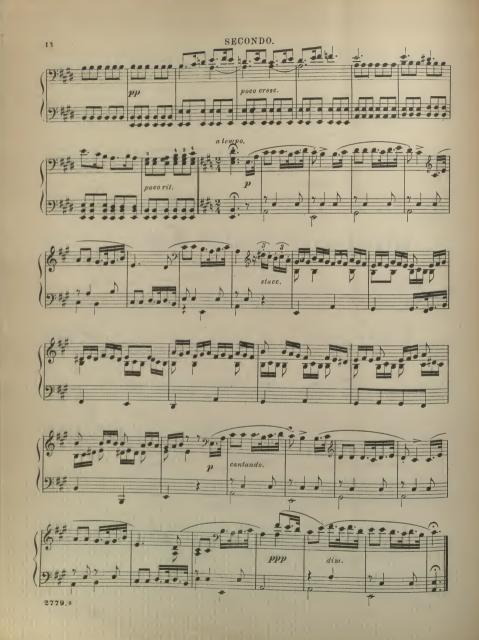


American Folk - Melody in A.











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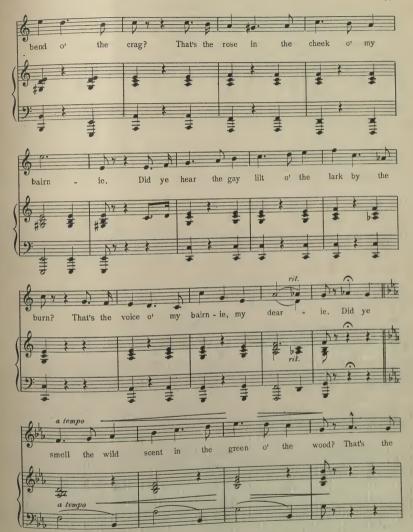
MY BAIRNIE.

KATE VANNAH.

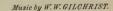


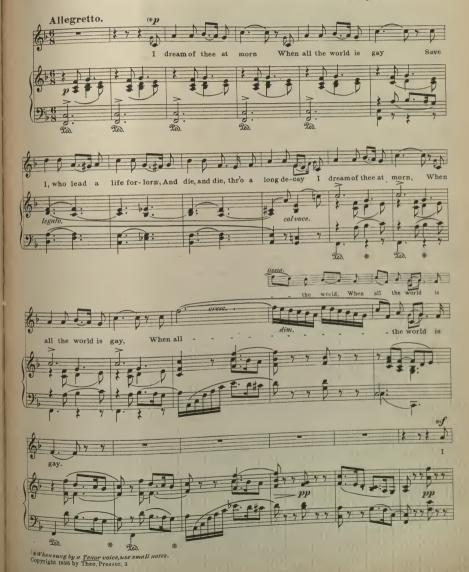


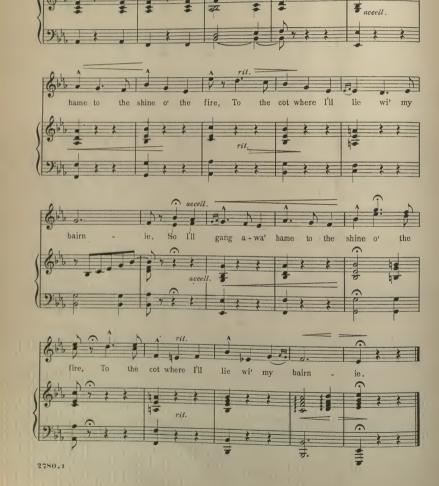




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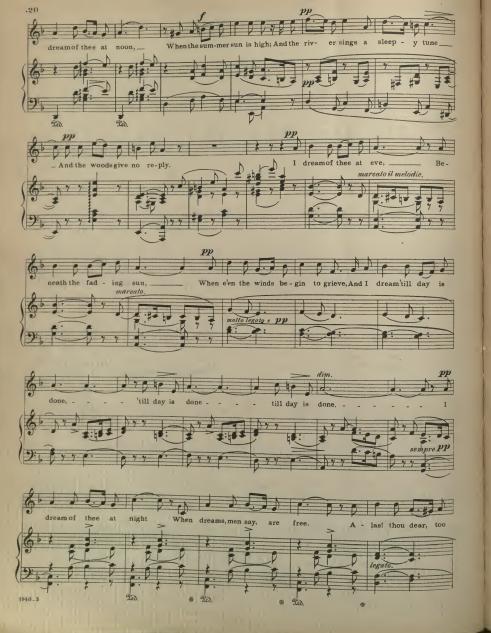


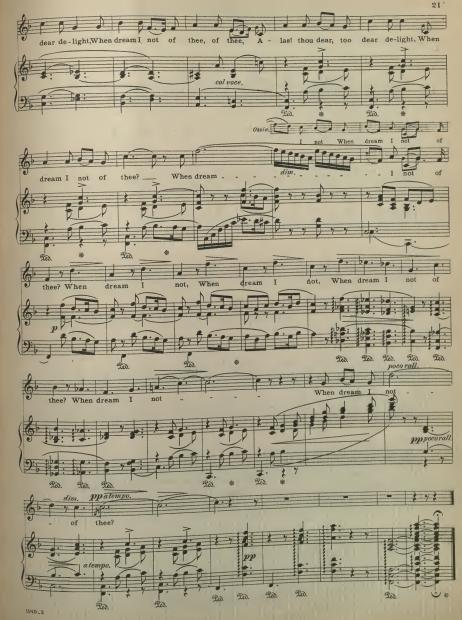




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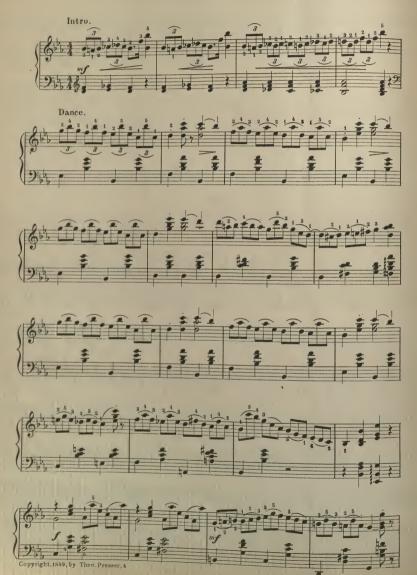


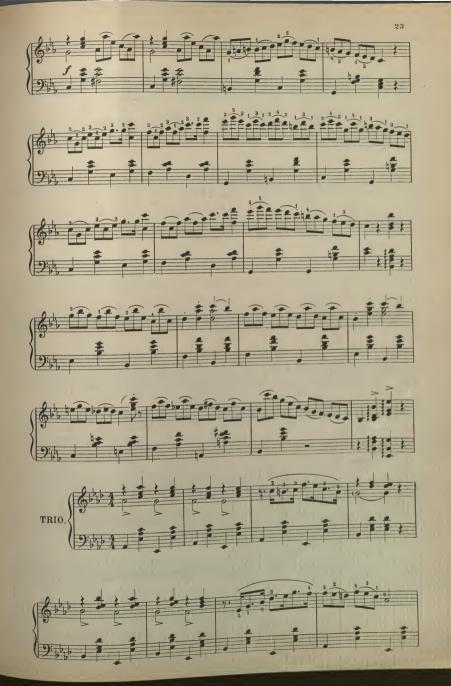




SUNFLOWER DANCE.

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





2778. 4

THE MUSICAL CONVENTION OF NEW FNGLAND.

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, perbaps, 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 "rerival" 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 unnsual interest in the subject by exercises

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 mnsical convention, but advancing culture was a greater

The idea originated in New Hampshire as early as 1829, 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 Wehb, 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 anspices of the Boston Academy, and at times more than a thousand persons were in attendance

Mr. Mason and Mr. Wehb were also kept husy 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 prohably be difficult to tell just where one sncceeded the other.

Lowell Mason shaped his work to a somewhat hroader 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 singingbooks, 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 onr native cool blood of our New England singers tingle as never before, it was clear that a new era had commenced.

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 beanties of German Poetry by their faithful translations, and were received have as a basis for comparison? with keen relish. Not that psalm-tnnes and choruses on religious anbjects 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. modern and healthy sentiment of the part sough. Rounds the enlightened view, while the elden stoutly opposed. in his followers a love of music for music a sake.

and catches had enjoyed a degree of popularity because of their humor, and often appeared on early concert gave for the strong attachment to the old method is inter-

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 Lord." The work begun was very simple and crude, the sweetest music that mine ears ever heard."

Records are scant and nucertain as to music and the point of view.

It seems clear that with the terrible inroads by death faced the survivors, the expertness in music, of which Winslow writes with evident pride, must have soon

For the benefit of those who could not read, the Psalms were lined ont in the churches, and sung in that piecemeal fashion; and, as habit is strong, the custom continned 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 songht to have the radiments 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 in Hartford about 1800, and in a few years going also many churches

The ministers used to deliver what were known as singing lectures,-in reality sermons,-to nrge 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 Channey, M.A., delivered in May, 1727. On the title-page are these two Scripture texts: "For we can do nothing against the trnth, 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 APPLYED TN: A

SERMON

PREACHED AT A SINGING LECTURE, IN HARTFORD EAST SOCIETY, JUNE THE 28TH, 1727, BY THE

REVEREND TIMOTHY WOODBRIDGE, Pastor of a Church in said Town.

The lecture was printed with a preface written by Rev. Samnel Woodbridge, a nephew of the preacher, in which the singers in the country towns were still struggling it is said: "The following Discourse was delivered at a Lecture for the Encouragement of Regular Singing, a tane-writers, and Edwin Brace and others had pub.

Lecture for the Encourage.

Comely and Commendable practice, which, for want of lished collections of opera choruses which made the Care in preserving and skilful Instructors to revive, has languished in the Countrey till it is in a manner Lost and Dead; yea, it has been so Long Dead, as with some The part-songs, written with a firm, free hand; were 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; hnt the question arises, How did they realize that their music was so bad? What did they

As they were in constant communication with Engfoothold, that the worldly songs were proving fascinating, that the young people were committing the beinous experimental stage, was seized by him as the best offense of frankly liking them, and that it was policy to vehicle for the attainment of this end. make the church music also more to their liking if posmake the church music also more to untur making upon make the church music also more to untur make the church music also mo

One of the reasons that the Rev. Nathaniel Chauncey esting : "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 Characters belong wholly to the Airy and Vain Songs, neither do we own or allow any of them in the Songs of and the singing schools were taught for the most part by men who worked at trades during the day. It is progress it made in those two centuries, but some occur- familiar to all that William Billings, said to be our first ences have a certain picturesqueness from the present native composer, was a tanner. Daniel Reed, who was active in the second half of the eighteenth century, and who is known as the composer of the tune "Windham," which swept away one half of the Pilgrim band the first was a comb-maker. Amos Bnll, whose book, "The winter, and the stern struggle for a hare existence that Responsary," was provided with "second trehles instead of counter," was a storekeeper.

To the younger generation this word "connter" may not be familiar. In the early practice it was customary to have the air sung hy the tenors, and the tenor part snng by the women. This gave the harmony a curions 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. Selhy came from England to play the organ in Trinity Church, Newport, and subsequently held the position in King's Chapel, Boston. Dr. Jackeon, a man well trained in the English cathedral service, came some years after Mr. Selby, settling

In 1786 Mr. Selby gave a concert of "Sacred Musick" in King's Chapel for a charitable object. The overture to the "Occasional Oratorlo," "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 annonncement in the "Massachnsetts 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 Pnritan neighbors in their snpport of music, as they had none of the deep-rooted pre indice 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 nnusnal popularity. The "Hallelujah" from Beethoven's "Mount of Olives" was also much in

It is probable that this kind of work, so advanced for the time, was confined chiefly to the larger cities, while

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 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-qualities; 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 greatland, it is easy to guess that seenlar music was getting a est possible amount of good to the greatest number of people; and the musical-convention idea, then past the

He reached the masses, and was liked by the masses

Ulloman's Ullork in Music in America.

EDITED BY FANNY MORRIS SMITH.

music? what can they do as well as men in this most cal expression. That is why women's music seems intimate of human arts? what can they do better?

On the surface, the answer appears extremely clear and seldom vivid. simple. Women have done nearly all the teaching of Finally, women, at least in youth, are restricted in masic accomplished in the United States, especially the the materials of artistic imagination. Not defective in fully compiled by the late Mrs. Chas. Virgil. Mrs. Vir. primary teaching. They have supplied the concert and picturesque imagination. This, the highest quality of operatic stage with its most beantiful voices. They the mind, is theirs in exquisite fineness; there is no have meekly accepted the smallest wages and nucom- defect in the histrionic artists of America. But music plainingly done the family chores of the household of manifests itself much earlier than it is usual to begin art. And in their hearts men have made an inventory the cultivation of dramatic talent, and young girls of all that is particularly distasteful and wearing in the usually lack the materials for their dramatic picture if profession and assigned it to the weaker sex as their fittest sphere of activity. They have done this on mature standpoint. They must so lack, not as a matter of sex, reflection, because they have observed that the great but of education. The boundaries of a happy home, composers and interpreters of music (except in opera) where knowledge of evil and its attendant pain is carehave all been men. Is this result the outcome of sex, or fully excluded, foster a habit of mental picturing which is it the result of circumstances?

Is it an intellectual function, or does it proceed from that rise to the drama of "Tristan and Isolde." Yet, as a mat-Independent nervons organization which is the seat of ter of fact, imagination is the faculty on which women the emotions? We know that it is the language of love draw when they attempt to produce music. It is an and hate, of fear and centacy; that it affects the heating operation almost purely intellectual with ninety-nine not a city of any importance in the United States which of the heart, and is the subtlest expression of mood. In short, music, however it may be refined and developed by intellectnal means, is not primarily an intellectnal art. It is an emotional art. Are women less affected by their emotions than men? That is not the accepted of "the swing"; who can not count a dozen measures opinion. They certainly understand how to die of broken hearts better than the stronger sex. This is the can make you weep; the girl, in short, who trusts to gist of the question. Women are trained from infancy to hearing and temperament, is the one that delights every ber have been organized for the purpose of gaining an repress their emotions. Their little brothers do the kick- body that listens to ber. ing and screaming for the nnrsery, and in maturity. when suffering comes, women do not vent it in curses. in clanched fists, and rolling eyes; they simply "let to compete with men as composers and interpreters of concealment, like a worm i' the bnd, feed on the damask music? The answer must wait the evolution of civilicheek." Or, if they are of the base sort, they take it out zation. The progress of lawn tennis, golf, and deep in talk. The wild expression of unbridled rage and vio- breathing has carried women a long way toward the full lent passion, for which men forgive themselves so readily, health that is their hirthright. When the compnisory is conceded on all sides to be numaidenly in the extreme. It follows that as a sex women will give voice to sad- more rational methods of study, the question will have ness, tenderness, and sympathy in music, while men will give way to transports of violence in all forms of known as the "pnrely musical." The success of passion. Now, transport of violence is the secret of bra- American singers, women brought by the exercise of vnra; and that accounts for the fact that women are their art to robust health and high vitality, promises a seldom bravnra players. Moreover, patience in suffer- favorable answer. ing is so universally the lesson of life to women in general that the bright, unclouded ecatasy of joy which men ing, and as the practice of a profession is rarely underreach in musical expression is hardly possible to them. taken by women without family responsibilities, they The greatest interpreting that women do is in the region have been forced, by pressure of necessity, to begin with of consummate sadness. At present, therefore, their the dradgery of primary instruction. The eagerness they not recognized and understood at this day? Why range of emotion is limited not by sex, but by training. with which they have developed this humble branch of Women with temperaments like that of Carreio or Essl- the profession—have introduced kindergarten principles pof have no limit to the expression of the passions,

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 purveyed for the table of fitness of women for giving primary music lessons is men and women has come in contact with the same peculiarity of the sensea in its grosser form. The hold firmness, and insight are not musical; they are properone another. Five years of arduous theoretic studies have of the majority of women is comparatively slight; but a systematically poor seasoner has lest one of the most America, lrrespective of sex. Here and there women works. potent influences that attach men to her domestic hearth. There has even been set on foot an effort to exceeding that of their male rivals in the same field, 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 bin-h of probability the reach of women, throughout the interior. Ability can be more substantial than a thorough conception and high abstract and high and high abstract and high abstract and high abstract and high and high abstract and high abstract and high abstract and high and high abstract and high abstract and high abstract and high and high abstract and high abstract and high abstract and high and high abstract and high and quent acuteness of the senses is the result of high bodily condition, and especially to the presence of oxysea in the blood in large quantities. Now, the present bired for the further sea of the most effective impetus. Comremarkable and lasting good; but there is another point
sea in the blood in large quantities. Now, the present geo in the blood in large quantities. Now, the present sedication of girls is a devitalizing process from begincellular. Some the most effective impetus. Comremarkable and lasting good; but there is amount of the further and the various aims of musical
which I can not profess to unqualifiedly favor-viz, the delication of gir's is a devitairing process from beginnine to and. Not one stirl in a hundred consumes more
stiroulas and hope to receive the most potent
financial point. These clubs are doing absolutely not
many to and. Not one stirl in a hundred consumes more
stiroulas and hope to receive the most potent
financial point. These clubs are doing absolutely not
many to and. The stiroulas and the authority to the stiroulas and the stiroulas In the control of the than a third the oxygen which she requires for full dedecad. As to their ultimate possession of the field of or, if anything at all, very little. that abe hears just one-third as acutely as her robust meek shall inherit the earth.

WE are asked what American women have done for hrother, and has one-third the energy to utilize in musiinadequate ln firmness and force of conception. It is

From what part of us, physically, does music come? Marie and the choir invisible, but could in nowise give 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 to play for dancing on account correctly, or answer the simplest question in theory, but

Found wanting thus in the essentials of musical excellence, can women ever hope-should they desireconfinement of modern female education gives way to

Meanwhile women have applied themselves to teachand brought it abreast of the best methods of literary Now for the physiology of it. Whoever has taught instruction has made it quite their own; so much their fitness in the arrangement. But in truth the only

The day of weak and incoherent teaching is over in year in analysis of a motley congregation of musical have already obtained success and reputation equal or Where one woman has done this she has opened the door for all. The prizes of music teaching are at least within

velopment of her senses and energies. The result is teaching, that is sentred in the nature of things. The In all phases of the growth of a nation the native of this In all phases of the growth of a nation the native of this In all phases of the growth of a nation the native of this In all phases of the growth of a nation the native of this In all phases of the growth of a nation the native of this In all phases of the growth of a nation the native of this In all phases of the growth of a nation the native of this In all phases of the growth of a nation the native of the In all phases of the growth of a nation the native of this In all phases of the growth of a nation the native of this In all phases of the growth of the In all phases of the In all phases

WOMEN'S MUSICAL CLUBS.

BY CLARA A. KORN.

FROM the steady growth of the club movement in general, and the increase in numbers of individual or ganizations, 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 caregil, however, made no secret of the fact that her directory was very incomplete, and that the actual number of women's musical clubs existent 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, to my knowledge, is the Rossini Club, of Portland, Me., which was organized in includes such strains as may proceed from the harp of 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 np suddenly but have been developing year by year, until now there is not the seat of at least one club. Take, for instance, the State of Washington, which, as a State, has not graced onr Union for very many years; yet we find a woman's musical club in Seattle, a city usnally supposed by the initiated to be a man's city; we find auother in Spokane, and in Tacoma there are three.

Vocal music monopolizes most clubs, but a large nnmearnest insight into the construction of musical composition. Form and analysis, also the chief characteristics of the standard composers, these are topics that are widely discussed. American composers secure 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 settled itself as to those qualities which have long been 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, Schnmann, Wagner etc. Of American composers we find MacDowell, and women composers are mainly represented by Chaminade, 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 not utilize a number of these meetings for analysis and discussion of the works of Horatio W. Parker and Bruno Oscar Klein, of Adele Lewing and Margaret Ruthven Lang, of Tschaikowsky, Rheinberger, Brahms, Grieg, Godard, etc. ? Further still, why not try to "discover" some new genins? Nothing educates the musical mind to a greater extent than the perusal of promiscnous not in their masical endowment. Tact, gentleness, music -good, bad, and indifferent closely following apon not taught me as much in judgment and insight as one

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, and high character are already sire of their reward.

Admity can be more substantial than a thorough of the thoughts of the world's greatest masters? From But progress is still all too slow. To accelerate it the an educational point of view, these clubs are achieving

and naturalized professional is the builder of that

miton. Professional statesmen make our laws; pro- why women should have been excluded; an additional different character are the bands of women which play fessional soldiers achieve glory in our wars; professional merchants secure our commercial prosperity; and professional poets, authors, and painters mold our from the religious services. literary and artistic reputation. Why, then, is music, in all things, the step child, the Cinderella, of our public hansehold? Why do the amateur and the alien superede the professional on the concert platform, in club performances, and in private musicales? Such professionals as are engaged rarely obtain remuneration for their services, and it is cryingly unjust that this should be permitted. It deadens their self-respect, disconrages 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 warriors been placed at the heads of navy and they could ask for. They earn as large salaries in the can not play successfully, and that for some instruarmy? Would posterity ever have heard of Henry Wadsworth Longfellow, James Russell Lowell, etc., had our libraries been stocked in their day with the gatuitously obtained works of amateur poets, and the tinctions of sex. In the world of teachers women are ingly rough tone "Besides." he continues, "the parchased volumes of alien bards? Would history steadily gaining in numbers over men, and if the work is qualities required to make a perfect orchestral player have been able to record the masterpieces of Nathaniel Hawthome had his productions remained unbought, true of most employments for men as well as for women. these qualities are patience, fervor, and fidelity, comunpublished? Would our Edwin Booth ever have

pever been paid for ?

organized hody, 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 smatenr 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 Americans, hig 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 millenuium.

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

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

THE MUSICAL OUTLOOK FOR WOMEN. BY HENRY T. FINCK.

THE maxim that women should remain silent in chards—multer taccat in ecclesia—was applied, until a female violinists to be heard at our best concerts. The comparatively recent time, to song as well as to speech.

It is on recent time, to song as well as to speech. It is on record that John Sebastian Bach was censured

Miss Gaeriner, Miss Littlehales, and others; and the at one time for making music in church with a young question now arises, "How far is this thing going to woman mow arises, "How far is this thing going to Woman presumably the cousin he was engaged to at extend? Will women end by forming orchestras? the time; and Spitta argues that, inasmuch as women They have already dulice that, inasmuch as women
They have already dulice.

They have already dulice always a fair sprinkling of most have already dulice. They have already dulice always a fair sprinkling of most have already dulice. State and the sting in church in those days, he servatory concerts there is always and spinished to sting in church in those days, he servatory concerts there is always and spinished to sting in church in those days, he servatory concerts there is always and spinished to sting in church in those days, he servatory concerts there is always and spinished to sting in church in those days, he servatory concerts there is always and spinished to sting in church in those days, he servatory concerts there is always and spinished to sting in church in those days, he servatory concerts there is always and spinished to sting in church in those days, he servatory concerts there is always and spinished to sting in church in those days, he servatory concerts there is always and spinished to still the more spinished to still the servatory concerts there is always and spinished to still the more spinished to still the servatory concerts there is always and spinished to still the servatory concerts the servatory errice. As all coclesiastic matters were in the hands of up of women altogether, which gives several concerts in suits (their conscience than men are. At least, I hope so. as all ecclesinatic matters were in the hands of up of women altogether, which gives several constitutions assistly their conscience than men are. At least, I bope so. New York every winter. It plays well. Of a very salisfy their conscience than men are.

reason may have been the fear that the beauty of in beer gardens. These have no artistic value, and need women's voices might distract the attention of the men not be considered here. They have their prototypes in

usually snng by men, just as in Shakspere's England (and appeared on the scene and remained several days. in China and Japan) women actors were replaced by boys.

But the times have changed. To-day a play or an by churches are smaller than they were some years ago, this is due to causes which have nothing to do with dis-

The professional musician, as an individual or as an looked upon as specifically a woman's instrument. Few wind instruments. What he had seen with his own

Bohemia, where there is a regular industry of forming It is more surprising to find that women were, if not bands of musical girls, who make tours to various parts suppressed, at any rate relegated to the background, on of the world. Two summers ago, while I was staying the operatic stage. In the age of Ferri, Farinelli, and at an Oregon summer resort near the month of the Col-Senesino the soprano and altorôles of Italian operas were umhia River, a brass band composed of young women

The late Sidney Lanier expresses the belief, in his recently published "Music and Poetry," that America opera without women to act or sing in it could not is destined to become the home of the orchestra, and possibly succeed. Our church quartets and choirs, at women its principal components. He thinks that, with the same time, contain as many women as men. In the possible exception of the double-hass and the these departments women have secured all the "rights" heavier brass, there is no instrument which a woman opera house and in church as men, and if the sums paid ments-like the finte, bassoon, and oboe-the delicate and flexible lips of women are better snited than the rongher lips of the men, which produce a correspondhard and the remuneration not always satisfactory, that is are far more often found in women than in men; for Although the greatest professional pianists are still bined with deftness of hand and quick intuitiveness of rises to his great eminence had his histrionic efforts men, there are several first-class performers of the other soul." He also dwells on the benefits to health which sex, and in domestic circles the piano has come to be will accrne to women through the systematic use of

eyes convinced him that consumptive chests, dismal shoulders, and melancholy spines could be beantified, forms made erect, and cheeks rosy, under the stimplus of those long, equable, 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 anggestions. 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 the comfort of their neighbors. Deep breathing is the best of all tonics and aids to physical beauty, but it is as difficult to make girls practice it as it is to make them walk for the sake of being ont in the open air. The bicycle has supplied a new and powerful motive for ontdoor 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 ln sight music-teachers are apt to suffer first. Parents are inclined to look on music as a mere accomplishment, of no practical value; se, when dollars have to be counted,

the teacher has to go. But if teachers would use the facts just given as an argument, they might prove the ntility of their art to many parents who fail to see any

nae in music per se. To come back to Sidney Lanler for a moment : he has a quaint idea that the orchestra of the future will include as many fintes as violins, and he thinks that these fintes onght to be played by women. His suggestion as to the number of fintes seems absurd at first, yet in view of the great variety of fintes now made, there is something in it. One of the latest of the great masters, Tschaikowsky, has shown a remarkable predilection for fintes, and in some of his compositions, notably the "Nnt Cracker" suite, he uses them ln a most fascinating manner. Had Mr. Lanier lived to hear this snite, he would doubtless have hailed it as a partial fulfilment of his prophecy.

Orchestras 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



Women's String Orchestra of New York. Carl V. Lachmund, Director.

many a musical genius. I appeal most emphatically players can earn much money on the concert platform; but I know a number of female pianists who, besides their income from teaching, make handsome sums by playing at private musicales. In this direction the ontlook seems to be promising, as the number of wealthy families who are fond of music and can not play, but like to have it home-made, is rapidly increasing.

Against the violin as an instrument for women there seems to have existed a prejndice until lately. It is teresteem, but do not make idols of them and at the mme time trample others of equal merit in the dust of fully combated by several women violinists, notably Lady Hallé (Mme. Norman-Neruda), who has visited America this spring. Here, however, though we admired her playing, we hardly needed her for any such pioneer purposes, since our own Mme. Camilla Urso and Miss Mand Powell have emphatically indicated the right of

They have already done so. At the National Con-

CHATS WITH VOICE TEACHERS.

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 it deserved. The forbearance of my frisuds 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 brisf. This, my final "Chat With Teachers." will be unusual ln its character. We have hitherto considered the teacher lu relation to his influence upou his pupils ; we will now look for a moment on the influence of atudents and studio life upon the teacher. This is comparatively a new subject, and affords an opportunity for Introspective analysis that can not fail of good results

Primarily, let us consider character. We pass by the moral aspect of the question as unuecessary to consider for a moment, allowing the word "character" to compreheud the nature, style, manuer, address, taste, and ail which bear npon 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, this means he will extend his field of usefulness farther 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 atudent is a sensitive girl; for half au hour he employs his faculties to encourage, strengthsu, huild up a faltering tone, and a still more faltering faith; 10.30 he finds himself confronted with Mr. Profundo Basso, whose pipes extend to the floor, as merry, hearty, and gruff as the maid before him was to recall a few topics that are important, with the idea dainty and shy; in another half-hour, by the time the that, if grouped nuder one head, they may be conveniteacher's cars are tuned and filled with the lusty tones ently referred to. It is also true, perhaps, that the of the bass, a sweet, apologetic teuor appears, and the value of suggestion is emphasized by its being found in teacher must agalu couvert his thoughts into a naw company with other valuable suggestions. My group, in device the condition that existed a month sepchannel, carb his enthusiasm, mold himself into a therefore, will consist of a dozen "do u't forgets," which shape and coudition that shall not seem obtrusive and are as follows: abrupt to his sweet-volced aspirant for fame—and thus 1. Dou't forget the breathing exercises before you It goes until the day is ended, every lesson period bring- dress in the morning and after you disrobe at night. ing new conditions. What nature can withstand years They may be simple in the sxtreme and need occupy of this necessity for adaptability, and not find it neces- hut five minutes each morning and evening, but their eary to take a firm hold upon Itself if it would retain infinence upon your health and upon the health of any personality strictly its own? Indeed, the supreme your vocal tone will be immeasurable. test of ability in this field is not consummated when the pupils have only acquired tone and interpretation. The half an hour before each meal; your tendency to a dry deeds have not found their chronicling between the atmosphere of his studio have much to do with the diguity and character of many singers and many future 3. Don't forget that while one of the indispensables

teacher. It is here that we find the greatest difference atreagth. The work required by the scacher of physical that the cancel facts do not a lawys and the factor page. among professionals. Many teachers sing constantly, culture would make serious inroads upon that most they are not worth a place there. While observers and illustrating and supporting the pupil throughout the precious of a singer's treasures—vitality; the resources catalogue important events, it is notable that day; others do not sing at all. Some greatly sustain of which can be depended upon only when they are detheir pupils by an elaborate accompaniment; others use reloped by the special use to which it is to be put—viz., taken up and pursued with difficulty that lead to vial the instrument only to coldly suggest the work to be simplified. the instrument only to coldly suggest the work to be singing. done. A teacher who sings must exercise great care, or his

4. Don't forget that six weeks of steady vocal pracing them, even the facts themselves, escaped sitted in
ing them, even the facts themselves, escaped sites in the same of the same of

to sing a tone or phrase with the pupil. (2) Never to sing when oral suggestion will suffice. (3) Never illnstrate except it be done 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 toue in imitation of a pnpil, as a sort of terrible example; both of these are inexcusable, 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 futurs loss and inconvenience.

And, finally, the effect of the vocal teacher's life upon the usrves 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 hefore the work is half done, and again he seems to feel no fatigne, hat actually improves as the day advances. All of which goes to show that his forces are not halanced. and they will not be until he knows the fact and takes himself in hand to halauce them. He must know his pnpils' infinence upon him before they arrive, aud govern his output of force accordingly. He must examine himssif on every point, giving less here and more there, until he is just to all aud, above all, just to himself. By into the future, and enlarge his scope; self-controlled, the more readily has he the controlling hand in other directions, and will he 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.

In this, my final chat with students, I am going voices.

2. Do n't forget to driuk a pint of not too cold water character and ideals of the teacher which dominate the throat while singing must then disappear. It is also

of a musiciau's life is exercise, it should he taken with The next thing to be considered is the voice of the a perfect nuderstanding of its influence upon one's

voice will soon become a thing of the past. Hs can protect himself by observing these simple rules: (1) New half sayed times a week of absolute vocal silence can
tect himself by observing these simple rules: (1) New half sayed times a week of absolute vocal silence can
the time of their occurrence. It is this phase of the tect himself by observing these simple rules: (1) Never be had seven times a year, with three additional weeks question which interests us at this time. We in the

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

5. Do n't forget that to work well you must eat well The thought and mouey expended in solving the problem of your individual needs on the score of nutriment will bring returns out of all proportion to your expecta-

6. Do u'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. Caprice plays no part in the vital forces of a singer, except to disorganize them.

7. Don't forget that meutal culture is essential to mental strength and any haphazard attitude to the former will affect the standing of the singer. Music 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 von 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 ontside the pale of music looks upon the art as vague, emotioual, or effeminate. Your privilege is so to act, to live, and to teach that they will recognize that music is definite, 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 npon all who fall within the circle of its infinence!

10. Do n't forget that you are as responsible to posterity for the quality of your musical advantages 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 nanry.

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. The extreme view is that music is so uplifting that it is essentially a saving power; the truth is that the higher one ascends both in art and religion, the more closely are they seen to be identified.

12. Don't forget that God's most gracious gift to as is the power to lift np and give pleasure to others. The singer whose soul is in touch with the infinite, but whose heart is near 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 time our

BUREAU OF HISTORY.

THE revelations of history afford the only satisfactory evidences of progress. If we compare a condition existwe are studying history. It is the most rational guide we have, whether in pursuit of art, wealth, or happiness; wise scholars consult precedent, and then act. They are better able to discriminate hetween that which is practical and that which is visionary. In short, history is the only foundation upon which one can hope to huild so safely and well that the superstructure shall also make

History has but one month-piece—books. If facts or covers of a hook, 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, facts, which seemed so insignificant that details concern $_{
m musical}$ profession are standing on the threshold between two centuries, little realizing that there is a nuique and grave responsibility confronting us; that responsibility is onrs hecause the next generation can not assume it as well; 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 ahreast of the rush of the closing century, material which shall he invaluable to the future and greater historiau. The reason others can not do it as well is clear : we must depend much upon living witnesses, and but few of them remain. They will only look briefly upon the border land of the wouderful span of years that is opening up to the world, and theu sigh a reluctant farewell; whence, then, can we hope to supply the important links to the chain of circumstauces attendant upon the development of music in America? Plainly, it is onr responsibility, and we must meet it. All that is worthy or characteristic of our people in a musical way has heen the result of our mode of life, our atmosphere, our training, our institutions; and while it may seem to have heen lost in the confusion of the many voices and influences of our grafted populatiou, they do exist, and will eventually show through, and give the inevitable, unquenchable spirit of Americanism to the whole national musical fahric. It will so assert itself that it will he recognized and respected. It will not be a helpless conglomerate, howing at the whim of every breeze that pleases to honor it with a spasmodic hreath of inspiration, but a sturdy, clearly defined universality of musical expression and thought, broader than all others because it absorbs them all, hetter than all others for the same

Somer or later this people will he looked npon as the most musical and highly gifted people in the world. It is 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 he records of individual achievement; many pure streams of thought and originality will be traced to their source and honors 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 natrath and swept away the rubbish, leaving the truth in bold relief. Is it not our most palpahle duty to afford the future writer all the assistance iu onr power? My contribution to the special American number of THE ETUDE will he apropos of the above line of thought-an effort to establish a hureau of inquiry covering a few points not yet conveniently classified for future writers. Let our readers give some thought to the matter : consult and answer the following questions. Credit will be given for valuable data from time to time under the heading of "Burean of History":

1. Name some of the best-known composers for the piano, American boru, who wrote and published hetween 1800 and 1850.

2. The names of their works and publishers. It will nificance in the fact that they did write. Let ns gather all that is possible of their snrroundings and promptings. By so doing we make it possible for the future writer not only to he accurate chronologically, hut to as truest value.

It is also desirable to complete the list of composers for the voice. We all know that Oliver Shaw wrote that heautiful song, "Mary's Tears," in 1810, and that Foster composed the "Suwanee River" in 1850; but gems? If so, what were they? There are also facts in America." 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 ex-

THE AMERICAN IDEA.

BY LOUIS ARTHUR RUSSELL.

SOME of my readers may remember that the Philosopher of Coucord said somewhere something to the effect Shelley, not to name Shakspere, Miltou, and the pelthat a man could never spend too much if he spent according to his genius!

Emerson always npheld the thought of development along the line of natural teudeucies, with the theory that uature could profitably endure any amount of pusheuergy on the part of mau, when the force was applied according to the genius of the man. Mors 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, euergy, and money to the cultivation of knowledge, taste, and skill in painting; the musician, likewise, fluding his natural tendency, will do well to apply all of his forces to development along that line, and so ou through the list of vocations and avocations. It has always appeared to me that nations, or, perhaps better, the typical people of nations, are charged with certain teudencies 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; aud, again, more particularly in vocal music aud voiceculture. The tendency of art here has often conquered, aud an American type has shown itself; but for the most part-aud again I speak more particularly of musicthe national tendency has heen 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,

My faith in the art-instinct among Americans is deep aud complete. My own experience and observation have couclusively 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 heen 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 sail the seas to enjoy, in that haven of our dearest dreams - Europe.

Such spirits as Washington, Jefferson, or Fraukliu never speut much time in defining "Americanism"; they never apologized for shortcomings of the young 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 the old people, especially the bound books of old music, 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-Americans, did what the genius of the people showed was required; they followed the tendeucy of things; they did not dispute; they acquiesced without a question with the unmistakable enrrent of human progress, saybe claimed that there were no composers for the piano ing, "These things we will do because they are right, daring that period; indeed they were few, and perhaps and we can do them, the whole world to the contrary the best they wrote was a polka or march, but we have undwithstanding." These men did not cry "American undwithstanding." bot to do so much with what they wrote as with the sigworld, and America soon became the center of the most advanced operations of progressive national life.

This equality with, and in many cases ascendency over, the accomplishment of progressive events in Europe has success. Why? have at his command the background of thought and impulse which gives to history its greatest charm as well of thought and energy save one, and that is, alas! our own dear art, debased here because of unfaith,

We have been misinformed, we have been misled, not a musical people ; and now, in a paroxysm of patriotism, we talk continually of Americanism in music, "Mat of the forty years intervening? Were there other though our cry should be simply for "music in

In the early days of our life as a nation, there being must that are important to an historic sequence, all of but little time for men to devote to music,—which art, which can be made interesting as well as of profit. All idead, was not very highly thought of, —foreigners were hired to amuse the Americans who cared for the art. ments. These clever foreigners who sang or played at etc. She knows a lot of things, but she can not sing in Italiaus furnished opera; Germaus played the Instruments. These cierce coregious was ready and the country of the company of the com

musical matters, and at once consplred to perpetuate the condition

They told us how atterly impossible it was for us ever to make the best sort of music; our lauguage was simply impossible for singers' use (ye shades of Keats and lucid Speuser!); our temperaments were notattuned to music ; we could make money and spend it ; we could make machines and work them; we could make laws and keep them; hut music, according to these shrewd ones, was out of our lins. We might, perhaps, sing a hit if we would do it in Italian, and we might even play a few tunes on the pianoforte if only ws would be sure to do it according to the German method; this much, and very little more, was graciously accorded us hy 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, donhtless, excellent musicians, though so misguided as to the American's musical

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

We are gradually, also, getting away from the thought that if we are to have an American "style" it must be huilt 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 ns, picturesque peoples, was never possible in America, where a peasantry, with its peculiar emotional though uon-intellectual conditions of existence, never obtained. The music of uegro 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 ln 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

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 studenta in Europe the year through) are the successes 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

I think the great cause of failure is in the fact that they have been taken out of their element; their geuina had its trend, which, while at home, perhaps was allowed a certain sway in the process of culture. The until a very superstition has come upon as, that we are student sang heartifully in church or concert here at the studeut must do what he-an Italiau, German, or Freuchman-would like to have her do, no matter what her qualifications are; no matter what her future artlife is to be; she must go through the routlue of opera repartoire; she must study diction in every language but her owu. She is made into a uondescript; she can do uothing well at the end of three years. She can talk Italian opera, Germau "Lieder," French "chansons,"

not blg enough for New York. She is quite too big to sing in church; she can not sing oratorio, for she can not accomplish either the style or the English she once sang so sweetly. Alas! she is no longer an American girl, with a sweet, pure voice and a good ennuciation. She has been undone by the foreign idea.

Now, this ends my plea for the American idea. Ws have, during the last generation or less, been seeking for an American idea in music, and up to the present it has really not appeared—at least not so strongly marked as to be recognizable. If we cease this fruitless search, and, instead, engage ourselves in the search for the best within our reach, we shall at once find the object of our

That is all we want-the best, and the truth, through ns as Americans.

This is all that is necessary. When we search for the best that is within us, casting aside this yearning for a something characteristically American, we shall soon find our dearest desire.

As a first step toward the naming of our country as musical, iet us be faithful to ourselves and our ideals : let us cease playing ape,-cease to copy,-say and do what is within us, rather than attempt to express what we have heard from across the seas.

The American Idiom is of the last importance; it may never show itself in our musical statements; if so, perhaps it were best, for music to be of the best type, must express the nuiversal emotion.

Perhaps, when we have recovered from this present Europophobia, this severe attack of Americomania, we will cease to cry for a national style, and turn onr attention to causes and effects. We may then learn wherein ws may attain the heights; we will study our trend, we will realize our powers; we will justify the poets who have used so well the English language! Lacking convenial conditions for opera, such as has held the attention of Enrope so long, we may find a place or a class of music-work which, while fitting the American spirit, will also offer a proper and sympathetic source of delight, profit, and development in the music life for the thousands of beautiful English speaking voices all about us, the thousands of zealons and talented stndents of instruments, the numberless amateurs, who love music for its own sake alone.

The possibilities of church music in America are nnequaled in the world; chorns singing is almost elemental with Americans, and the orchestra is the yet nutried realm to which the American youth looks with yearning spirit, waiting only to be called. If we need It, the opera will soon come, for the spirit of to-day conquers all desirable things. But, whatever we do, let ns do it like Americans-bravely, confidently, with onr whole might, with onrselves, our own material, our own language, to our own people.

Let us throw aside all obscuring processes, all shady traditions, all foreign ldiom, all pretenses, and, taking this lovely voice of the spirit close to heart, lay it bare, warm, throbbing, in plain, comprehensible form, before the nnawakened American mind; teach that it is onre right here at home ; that It fits us, fits our language, fits onr musical instrument, finds happy abode in onr souls. just as surely, just as delightfully as if we were of European birth.

The abiding-place of music is no man's native land : music is a welcome gnest in every breast, and comes gladly with its sad, sweet, or joyons message to every willing heart. Its home is not here; it is a messenger, voicing the spirit of eternal things here and beyond, whence it comes ! Let us, then, believe that this voice speaks to us with all other men.

Few American singers, male or female, are willing to work patiently. They think that in a year or two from the time they begin they should be "finished" singers. They like to display what is naturally good in the voice. They count the time lost that is spent in bringing out and developing that which is weak. They itch for publie applause, and, gaining it easily by certain means, they think that they have touched the goal; whereas they are worse off than those who know, to their sorrow,

WHERE IS THE AMERICAN SONG?

BY J. LAWRENCE REB.

WHEN the newspaper correspondents wrots their descriptions of the war with Spain, their accounts all agreed that the national anthem seemed to be not "The Star-spangled Banner" or "America," hnt "A Hot Tims in the Old Town To-night." This fact is an indication of a remarkable tendency in American music during the past three or four years-namely, the tendency toward the "coon song" and "rag time." In fact, cans. a superficial view would seem to point to that kind of music as the only American music; everywhere can be ter singers than players; for the American temperaheard the strains of "the popular song of the day"truly an ephemeral creation, a nine days' wonder, as it were—a monstrosity, dignified by the name of music. The small boy whistles or shorts it, the society girl thumps it on her piano, and the hurdy-gardy grinds it the American, are just the qualities that are demanded ont by the honr. Everybody has the fever. There seems for artistic singing. no casis in this desert of the "popular American song."

Why is this condition? Surely there is enough music that is popular and yet good; just as snrely there is an abundance of music that is good and yet popular. It is not that the supply is not adequate to the demand. Is strive. We hnrry. We seek new fields to conquer. if there be but a hint of sweetness. We do not care to linger. One flower is as good as another, and a sip is all we want of it. Just so in our art. To the vast majority, a brightly cojored chromo gives as much is no energy left to devote to the higher things of the intellect and the heart. We become dabsters and dilettanti instead of amateurs. Hence, anything that tickles attracts the attention, to the exclusion of the better things which we can not appreciate because we do not In order to get experience a girl is told to go in the take the trouble to find out what is good and why it is chorus. Many will not, and as many more would not be

when native American composers have been doing so much work or of such high rank. And we must not lose sight of the fact that there must be a demand for sition. If we had a school for opera in which pupils not good work, or it will not be produced in great quantity. only received singing lessons, but could get actual experi-Hence, it is a sign of greatest encouragement to see how the publishers of the land are presenting a continu- American dramatic singers would, in the course of time, ons stream of new music of considerable excellence, and stand on a par with those of any other nation, and the much of lasting merit. It is not the spray on the beach number of stars of the first magnitude would not be that shows the ocean's power nearly so much as the slow, quietly moving tide. And so let us hope that it is not the frotby, effervescent nothings, which we hear and deplore, that represent the trend of music in onr younger men and women. It speaks well for the future of musical art in America that MacDowell, Chadwick, Shelley, Foote, and a host of others just as worthy of mention, are still in their prime, some indeed just beginning the really serious work of their lives. Their works are rapidly gaining a hearing, and frequently in the same circles where the objectionable "music" has herstofore reigned undisputed. And a hearing is all that is necessary. With people as intelligent as the average American, all that is needed is a systematic presentation of the better thing, and its adoption is

So let us be of good conrage; our publishers want to spread the sale of good music-it pays them. Our composers are writing it; compare them as a body with those of any other land, and then be glad you are an American. And, most important of all, onr people are never satisfied for any length of time with an inferior article. Even our commercialism is sometimes a good thing when manifested in this direction.

Let us wait hopefully for the break of day; it is al-

the fortes will take care of themselves."

AN AMERICAN SCHOOL OF SINGING BY W. J. BALTZELL

IT is very common for foreign teachers of singing to praise American voices, and the success of many singers of American birth adds force to the statement.

It is true that the number of successful American singers is not so very great, but we must not forget that it is, comparatively, but a few years that systematic pursnit of the vocal art has been entered upon by Ameri-

I believe that Americans are very likely to make bet ment, joined to a good physical equipment, is hetter fitted to excel in singing, which is so greatly mental in its nature, than in the more mechanical study of instrumental technic. The mental qualities, so distinctive of

One thing is remarkable, on looking over the history of singing and singers in this country, and that is the preponderance of women over men in the number who have attained to eminence as professionals. This l should explain by the fact that men have naturally kent it not a direct result of the conditions that obtain in our to business life, and but a small number, compared to American life of to-day in all its manifestations? We women, have taken up the life of a public singer. In later years the field of concert and stage work has be Like the butterfly, we flit from flower to flower, content come more remnnerative and attractive. For that reason. I think, the next ten years will see an increase in the number of men in the ranks of American singers of eminence. One thing more is needed to develop an American school of singing, especially opers, and that enjoyment as a painting by a great master; the latest is a reform in the popular opinion of the moral quality music ball song excites as much admiration as an aria of those who sing in opera companies. Whether or no from one of the great operas. And the reason is not the prevailing opinion is justified is not a matter for hard to find. Ws work at such high pressure that there argument here. It is undoubtedly true that many s girl of splendid vocal endowments, mental and physical, has been held back from the higher planes of vocal study simply because her parents, fixed in their Purithe ear for a moment, that jingles well for a few days, tanic ideas, feared she would enter the ranks of professional opera-singers.

allowed by parents or guardians; and others say, with Now, on the other hand, there has never been a time trnth, that in the average chorus they do not get the training they should have to fit them for the better parts, and what they do get is a matter of slow acqui ence in stage drill and discipline, there is no doubt that small either.

The public is being appealed to in behalf of orchestral enterprises, choral organizations, festival associations string quartets; let the singers assert their rights and America, but the works of sterling worth produced by demand equal opportunities for their branch of the art the establishment of permanent opera, and a school of the vocal and dramatic art.

NORDICA'S ADVICE TO YOUNG SINGERS.

"A GIRL who is laying the foundation of a musical career should not allow herself to think of her possible future appearances in public. Nor must she expect to be told just what degree of greatness she will develop, certain conditions being granted and certain sums of money being expended. She must work and wait-And, least of all, must she be led to fancy that a good voice is a sufficient equipment. Many other qualities are only too necessary "

This is the advice which Lillian Nordica, one of America's few great prima donnas, offers to the multitudes of young girls whose ambitions are along the lines

"Fancy a mass of beautiful granite," said Nordica, "standing ready to be wrought into a wonderful cathe dral. But how useless is the mere stone without the intelligence to plan, the skill to accomplish, the labor and the patience and the time! And this is precisely analogous to the case of a good voice without the accounthat they are only at the very beginning.—PHILIP HALE,

Maxim for a young papil: "Take care of the pianos:

in "Musical Record."

Maxim for a young papil: "Take care of the pianos:

paniment of sound musical training, education in other lines, patience, determination, and humility.'

The Evolution of American Music.

BY LOUIS C. ELSON.

the superior, of any similar organization in Europe, who were planted within the century.

The giant strides which our country has made in lit-fully thereon with a loud noise." erature and in painting have been ontdone by the wondeful progress made in music. To examine the last offered to the Church of England in Boston, the present poor, and his attempts at contrapuntal construction contary in America from the musician's standpoint is King's Chapel. The Brattle Square society promptly often become comical, but he was the untutored singer layiew an artistic desert with scarcely even the tiniest voted that they "did not think it proper to use the of an untutored race, and his free melodies certainly ossis to break its dreariness.

inception in this country in Massachnsetts.

When the Pilgrim Fathers landed at Plymonth, they brought with them only five tunes, not printed, but traditional; and as they held all secular music to be a snare of Satan, these melodies were the entire mnsic of the music of the church were many. Some cried out against instrument to the pupil for purposes of practice. The colory at the ontset. Among these tunes were "Old reading music at sight-that it was "Popish"; and favorite pieces which were played at the end of the last Hundred" and "York." A conference of the Rev. Thomas Weld, John Eliot, and Richard Mather led to an extension of the art and to the printing of the Bay Psalm-hook in 1640. Even the slight advance made by this early colonial book was regarded as heretic and sacrilegions by many who held that sacred matters onght not to be tampered with. The old tunes were regarded from a religious and not from an artistic standpoint, and the Puritan always doffed his cap when he heard the melody of any one of them

The Bay Psalm-book had difficulty enough in bringing the words of the Psalms to fit the few melodies allowed, and the poetry was often of a strange and astonishing construction. Here is an example

> "I as a stranger am become Unto my bretherren, And am an aliant unto Me mother's childeren " .

which is no worse than many other versifications which time in an unnecessary pursuit. might he cited from the scarce volume. It was not found necessary to print the tunes.

the musical art in New England, and less than ten tunes were employed. In 1690 a volume with appended times was printed in Boston (probably the first music-printing gregation offered to reimburse the church for its ontiay, in America), which contained fourteen melodies in all. or give an equal sum to the poor of Boston, if they would Boston there are no musicians by trade. A dancing-harbor! And when, about the same time, a less flour-harbor! And when, about the same time, a less flourschool was set np, bnt pnt down; a fencing school is allowed "

It is interesting to note the gradual rebellion against the unmusical order of things from the early part of the next century. New volumes of times began to appear soon after 1700, and seem to have been sought for with Some avidity. But the prejudice against instrumental dress, and to paint it is but to deform it!" support of the melodies was not yet vanquished. John Cotton had written, even in the earlier days, "Nor doe that the attention to the instrument therewithal; so date) a permanent singing society manuscript and twenty miles from Boston, of Gyrowstz; toward the end of its eleven years of bastfrom attention to the instrument does not divert the town of Stonghton, about twenty miles from Boston, of Gyrowstz; toward the end of its eleven years of bastfrom attention to the instrument does not divert the town of Stonghton, about twenty miles from Boston, of Gyrowstz; toward the end of its eleven years of the stonghton attention to the instrument does not divert the town of Stonghton, about twenty miles from Boston, of Gyrowstz; toward the end of its eleven years of hartfrom attention to the matter of song"; but the pnills would not entirely echo this itheral sentiment. It is ety, still exists, the oldest musical organization in Hayda symphony!

Meanwhile there odd to notice that while the organ was held to be wicked America.

the society to "procure a soher person to play skil-

THE ETUDE

same in the publick worship of God," and it was set up broke the ice of the Calvinistic psalm singing that had The heginnings are to be sought for in New England, in the building, still standing, at the corner of School for although English opera found shelter in New York and Tremont Streets-the King's Chapel. Consternalong before it was tolerated in New England, musical tion reigned in Boston at this triumph of ungodliness, erganizations and systematic musical study had their and Cotton Mather, in his usual Thursday evening lec-begin until well along in the present century. In a ture (a prayer meeting service), denonneed the whole newspaper dated December 14, 1768, we find an advertisetown for such an abomination of wickedness.

others even went so far as to state that "the names century, apart from those of foreign origin, were "The of the notes are blasphemous"!

even concerts were begun in Boston. Hawthorne, in his ized in an agonizing manner. The highest price paid 'Old News," in "Twice-told Tales," alludes to Mr. Dipper giving a concert in the New England metropolis. dollar apiece; the length of the lesson is not specified in Here is its advertisement, taken from "The Post-boy" any of the advertisements that the present writer has of February 2, 1761:

MR. DIPPER'S PUBLICK CONCERT

will be fomorrow the 3rd of February; when will be preferred several pieces of Youl and Instrumental MUSING, one post of your best Masters; and instrumental MUSING, one post of your best Masters; and fed into Three Acts. To begin at 6 o'Clock.

HINTER ETS to be had of Mr. Richard Billings, near the Foat Office; and at Green & Rassell's Finiting-Office to Queen-Green, at Halfa and at Green & Rassell's Finiting-Office to Queen-Green, at Halfa a

And after this there were many concerts given in study of music to be positively wicked—a wilful waste of

a long time after this; as late as 1790 the feeling was so became a member of the first prominent orchestra of For any years this volume was the onter boundary of strong that when the Brattle Squars Church at last Europe,—the one directed by Haydn,—the organization decided to buy an organ, and the instrument had arrived brought together by Salomon for the production of from London, one of the wealthy members of the conlu a book printed in England in 1673 we read: "In allow his employees to throw the instrument into the isbing church of Boston wrote to the rich merchant, Mr. Hollis, of London, who had shown much liberality to New England institutions, for some assistance to enable onghly trained musician than Billings, who is at this them to buy an organ, he sent them, instead of money, 500 copies of a tract against such frivolities, entitled "The Christian religion shines brightest in its own

But against these prejudices it is fair to set the fact

and was regarded as rather godly than otherwise, although the musical resurts of mental and as the chef of these, time that its very location was known as "Brim"Sad was early of mitted to the support of church masse
always artistic; William Billings was well look askance at stone Corner," Park Street Church was not inseed. in Massachusetts. One instance is on record of a person and although the musician may well look askance at stone Corner." Park Street Church was not instead and although the musician may well look askance at stone Corner." Park Street Church was not instead and although the musician may well look askance at stone Corner." Park Street Church was not instead and although the musician may well look askance at stone Corner." Park Street Church was not instead and although the musician may well look askance at stone Corner." Park Street Church was not instead and although the musician may well look askance at some Corner." Park Street Church was not instead and although the musician may well look askance at some Corner." beging princely solary of seventy dollars per annum some of his "fegure-tance" and aithough the musician may wen non-section and aithough the musician may wen non-section and simpler chorals, yet, with the church-organ heresy, and in the early years some of his "fegure-tance" and simpler chorals, yet, with the church-organ heresy, and in the early years some of his "fegure-tance" and simpler chorals, yet, with the church-organ heresy, and in the early years some of his "fegure-tance" and simpler chorals, yet, and the control of the century it gave its hymna to the accompanifor playing it in church! But this was somewhat later considering consumering the addressing on the accompanion of the accompanion medicine grew up, and the many difficulties ment of a finte, a baseon, and a violoncello. But its But even in this instrumental matter it is easy to find

American musician grew up, and the many unmounted and undown the many unmounted and undo which beset his path, one may give under more artistic to him than he generally receives. Born in Boston, customary in America up to that time. A peace jubilee

October 7, 1746, he became a tanner by trade, and all his musical studies were obtained at the crude "singing-school" or by the reading of the vague prefaces to the psalm-books of his time. He seems to have been impressed with the fact that composers often broke their own rules, and therefore he held his "exceptions" to be quite excusable; his final conclusion is quaint To those who are enjoying the present musical harvest natures which had the misfortane to be hedged in smid enough: "So, in fact, I think it is best for every comof America, who hear opera in New York in a manner such ascetic surroundings. In 1713 Mr. Brattle, a poser to be his own learner." Spite of all his glaring and an analytic formances of Paris or of London, who devont member of the still existing Brattle Square imperfections (of which he himself became partially equation of the equal, and possibly Church, gave by will an organ to this society. He proposes in this document that the instrument shall be in his day. It may be doubted whether New England mesuperior, and learned composers of native birth in built in London, that it must be accepted by the church would have accepted anything better than the rough erry large American city, it must be astonishing to within a year of his decease, and very alyly brings in products of his muse at this epoch, and his original and lam that all the seeds which led to so great a result Scriptural anthority for his action by recommending characteristic melodies were an important factor of the Revolutionary War. It is the easiest matter in the world to sneer at Billings, for he was somewhat con-Should the church not accept the gift, it was to be ceited, very eccentric, of misshapen person, untidy and long fettered New England. He died in Boston, September 29, 1800.

The instrumental compositions of America did not ment of "Harpsichords and Spinnets," but there were In 1717 Boston mangarated a singing society, but the so few of these either in Boston or New York that the remonstrances against any change in the square-cut music teacher generally allowed the use of his own President's March" (which afterward became "Hail The leaven was in the meal, however, and very soon Columbia ") and "Washington's March," both harmonfor lessons at the beginning of the century was about a been able to collect, but was probably an hour. The pieces taught were largely marches, with an occasional 'battle-piece," as "The Battle of Roshach" in the last century), and, a little later on, "The Battle of New Orleans," "The Battle of Navarino," "The Battle of Pragne," snecessively, and a bost of other sanguinary bits of piano slanghter.

At this time symphonic music also had its beginnings in America. In 1788 there was an adventurous oboe Boston. There were still many, however, who held the player in the band of a Hanoverian regiment in Germany; his name was Gottlieb Graupner. Moved with a desire to see the world, as soon as his military term Nor was the prejudice against the organ overcome for had expired he went to London, and there, in 1791, he the six first "English Symphonies" of that master. A few years later we find this restless son of the muses in Prince Edward's Island, on this side of the Atlantic. A little later, in 1797, he is in Charleston, S. C., and finally, in 1798, the rolling stone settles permanently in Boston. It is an epoch-making year for America in music, for the enthusia-tic musician is a more thortime considered the bright, particular star of the divine art. In a few years Graupner has gathered about him such players, almost all amateurs, as there are in Boston, and the "Philharmonic Orchestra" is born.

This ploneer orchestra of America began its career in that at about this time (November 7, 1786, is the exact 1810, with less than a dozen members, and its classic date) apermanent singing society was formed in the little aspirations were generally bounded by the symphonics

Meanwhile there was an advance in sacred music America.

Nor was America entirely without composers at this being made at Park Street Charch, that orthodox Polococlo was panded upon with abhorrence, the Nor was America entirely wittons composed as society which was so fixed in the theology of the said was early action. But was early action, multiples was the chief of these.

THE ETUDE The American Conservatories.

BY CHARLES H. MORSE.

held in Boston to celebrate the end of the War of 1812 caused the vocal and instrumental forces to unite, the result being so effective that the Handel and Haydn Society was born, giving its first concert on the evening of Christmas, 1815, with a force of ninety male voices, ten female volces, an orchestra of less than a dozen, and the King's Chapel organ.

A half-dozen years later we find Boston possessing a musical journal; "Enterpiad, or Musical Intelligencer and Ladies' Gazette," is the imposing title of a little semi-monthly, edited by John R. Parker, Milk Street, which set sail in 1821 (or rather at the end of 1820) with the forcibly rhymed motto:

" By Music united be all human kind,

And Friendship shall rivet what Harmony joined."

In tracing the evolution of American music and musical performance from its crude heginning we have given nearly all of our attention to New England, yet this is but natural, for, while all these efforts and advances were made in and around Boston, New York had teachers, specialists in each branch, are added carefully done but little in the field of permanent musical organis stion or of composition. Opera had been heard in New and art in general), analyses of the master-works, York while Boston was quite innocent of it, but Boston courses of concerts, specially planned for the pupils, a had already founded its pioneer musical associations when New York began her Zion Musical Society, in 1823.

Phlladelphia had a more cultivated musical taste in the last century than either Boston or New York, and the tremendous stimulus of association with other occasionally large concerts took place there, but it posseesed no permanent musical societies which might be compared to those of Boston, and, although one of its resident composers gave "The President's March" " Ifail Columbia") to the nation, Philadelphia did not and kept from becoming narrow and stale by the conturn to the singing school and the oratorio with the stant variety of school life. avidity of the northern clty. Yet as early as May 4. 1788, Philadelphia had a concert beyond anything up to much importance to those who do not wish to become education we have, the better citizenship. that time attempted in America. It was a charity professional musicians, for progress is most rapid in concert and took place in the Reformed German Church well-graded classes, and thus we save both time and In Race Street. The vocal forces on this occasion num- money. bered 230, and the orchestra had fitty performers-a tremendous combination for so long ago.

In speaking of the evolution of music in our country own one must pay tribute to the foreign elements which greatly influenced lt. In Boston Dr. G. K. Jackson, an English "Mns. Doc.," helped matters on, while the and women, and we never think of substituting private broad land fully equipped conservatories, where scholar-Philadelphia there were good German musicians who and college classes, match our boys and girls with one guided the public taste in its incipient stages; in the another in generous rivalry, making them self-reliant, this country shall consecrate their lives to the develop-West, soon after the events above chronicled, the broad, and alert; ready for the serious battle of life. German Infinence took the form of the "Maennerchor" and molded musical appreciation. Finally, American ablest men and women-often from only a commoncomposers arose who did not, like Billings, believe in school education being "their own learners," but studied earnestly and conscientiously abroad, finding no fount of inspiration line of the material, and many business enterprises of

English saying which queried, "Who reads an Ameriphilic, our country district school-boys. With our great hysteric adulation of foreign institutions. The stercan book?" Yet to-day Longfellow, Bret Harte, material prosperity comes, naturally, a seeking for the Lowell, Whitman, Mark Twain, and hosts of other refinements of life, the culture of art and letters, and American writers on the most diverse topics find as all that makes life beautiful and happy. enthusiastic a hearing on the transatlantic shore as To music, the "art universal," we turn at once, and upon this side. In a similar manner the present writer nothing is too good for us. We must have all that is beyond his mental vision. Germany is yet his Mecca; can remember a time when Reinecke inquired of him best. The greatest artists, the most famous teachers are and his own country is but a Nazareth of gloomy and about American music, knowing nothing of the subject, sought and welcomed. when Gade wished to know if there was any earnest musical study in our country; and now the works of quick, nervous, sympathetic, and art-loving. some of even our younger composers are sought for by European publishers, and one can frequently hear the first half of this century many feeble attempts were London, or of Leipsic.

amount of study in the higher musical branches by songht the European conservatories for advantages im-American ladies. Young as America is in its musical growth, there is probably no country which has such an general culture of an older civilization and large ideals firmer resolution, and that knowledge and ability soon array of worthy female composers, and their large pro- and ambition for musical work here. portion to their male competitors is one of the most It was but a natural evolution which led Eben Tourstriking features of American music.

musicians have expressed their opinion that there would Music, in 1883; and his unwearied patience, business tact,

He must broaden the borizon of art. He must broaden the borizon of the spell which withering laurely the spell which with th never be a female composer who would take rank with hroad, sympathetic nature, and strong faith in God and have woven on a past generation. On that soil which, the areat masters but they may not be proven in the control of the specific strong faith in God and have woven on a past generation. the great masters, but they may yet be proven in the man made him just the man to bead such a pioneer work some day, bis talents will enrich, his hardest balles wrong, and the first great female composer that the in musical education. The value of his apoetleship can world aball powers may come to it because of the world aball powers are to be aball to be ab world shall possess may come to it because of the wonnot be overestimated. He saw, clearly, the musical

derful evolution of music in America.

future of ble save clearly, the musical
and the seed bas been sown. The barvest is not for the

THE properly equipped conservatory of music offers reserve—to one thought and purpose, the establishment the same advantages to those who wish to become thorough and expert musicians that a first-class technical school, like the Boston Institute of Technology, or with its graded classes, broad, eclectic curriculum, and Stevens's Institute, of Hoboken, N. Y., provides for low tuition. those who seek a practical and technical scientific edn-

results as that afforded by a fine conservatory. Private teachers can not compete with such schools-for the instructors, and a great many more. To the hest in the Old World. selected libraries, lectures (on history, theory, sound, systematic and broadly planned course of study designed to make musicians, and the very valuable students' concerts and normal courses for teachers, with

The advantages of a conservatory are also of just as

In no country has there been such a rapid and noteworthy development of the class-training idea as in onr

Our common schools are our glory, the safeguard of

So strong is this infinence that it has given us our

Naturally, our first development has been along the colossal magnitude, which astonish the world, have It is not so long ago that there was a contemptnons been originated and successfully carried ont by onr

Inherently, we are an extremely musical people;

We have only begun our musical development. During American music in the concert-rooms of Paris, of made to establish schools of music. Lowell Mason, what he makes no serious effort to comprehend. with his associates and followers, did great good by

jee -a poor boy of limited education, but great love for well as in Europe, he can work out his own salvation in Svendsen, Rabinstein, and other eminent Enropean masic—to establish the New England Conservatory of art. He must broaden the borizon of his observation. fntnre of this people, and he gave his life-without weak, but the strong.

of popular education in music for the masses,

To him we owe the American conservatory of music

His example is bearing rich and richer fruitage each year. Conservatories are springing up everywhere No form of musical education is so productive of good every academy, preparatory school, college, and university of any note must have its department of music. and we are now able to give as good a musical education conservatory offers all the advantages of the hest private in our best conservatories as can be obtained anywhere

Our conservatories are practical. Their low tnition makes a musical education possible to the common people, from whom come our greatest men and women "We have in the conservatory class the practical application of public-school methods to the study of music, and the results are just as noteworthy as in any other study Again, the atmosphere of the school is of the utmost benefit, and a necessity to one who would be a broad and well-rounded musician. In a properly equipped conserva-Breadth of musicianship or character is seldom ac- tory only is there a continuous and harmonious musical quired with a private teacher or by private lessons. The development. No private instruction can accomplish best of us are helped by the stimulus of competition the same results." The benefits of such schools in every community can not be overestimated.

Nothing brings such happiness, universally, as music, and no other art is so pure. The more good musical

In thorough musical training in our public schools and higher institutions, and in the true missionary work of onr conservatories (onr public schools in music) and their pupils, we have abundant promise of future development in all that refines and ennobles a people.

May the time soon come when our wealthy men and women shall liberally endow great schools of music, and onr republican institutions. In them we make men we shall have in every city (large and small) of our debt to the German, Granpner, is incalculable; in instruction for them. In each private school, academy, ships shall provide tuition for the gifted ones who can not otherwise have lessons, and the first musicians of ment of American musicianship.

THE AMERICAN HARVEST.

BY GEORGE LEHMANN.

THE American student has long been suffering with ling advantages offered bim in his own country dwindle with his insatiable craving for the pedagogy of Germany. Afflicted with an intense admiration for Europe, the fine possibilities of bome-study remain hidden despicable proportions.

At bome the American student bestows on his art less time and energy than are required for the lowliest vocations; and because his progress is commensurate with

In Enrope he is engrossed with but one ambition. An especial phase in this development has been the their musical institutes. A few of our gifted boys His time, his energy and vitality-all are absorbed in feverish aspirations; and he wonders that possible at home, returning with the musical and this new life encourages new thoughts, new hopes, and replace old-time incompetence.

The American student soon must realize that here, as

THE ETUDE

The Music Teachers' Hational Association.

BY A. J. GANTYOORT.

times rather detrimental to the progress both of that directors, class teachers, theorists, publishers, and amanow has been a record of persistent effort to be of benpacker and the pupils in his charge. The real live teur lovers of the art. None of the then recognized great effit to the teacher of music, to the American composer nactor and to the musical world at large. Gradually the scope which are the state of the programs have increased until tospite of all its cares and unpleasant episodes, is thor- with the movement. enghly aware of the truth of this assertion, and has musical stagnation, hy professional intercourse with his

in his field of work are (or at least were at one time) not conducive to much prefessional interconrse between teachers located in the same town or city, there arose a demand for an association of teachers of music in all its it was the result of circumstances which did not exist different branches of our art will furnish an excellent

It was early in the "seventies" that this demand for professional intercourse took form in the attempt to organize local conventions of teachers, by annual meetings of the music teachers of two or three counties, at some place easily accessible to all, and under the leadership of a musician acceptable to the majority of the teachers resident in the vicinity.

There are those who nudervalue the work of these conventions of many years ago, but to me they have always seemed the harbingers of real musical progress, because they awakened popular interest to such a degree that a teacher who did not attend such meetings was often looked upon by his patrons as the least unprogressive. Gradually the possibly great mission of music impressed itself upon the mind of educators who were in position to observe its influence, and, after repeated individual efforts at solving the difficulties in the way of a general extension of its use as an educator, it was felt that only by extended organized effort could this be accomplished. Earnest musicians everywhere felt that their art was too noble to he considered as a merely barmless form of amusement, and to obtain the desired recognition of the dignity of the art it was necessary that musicians themselves should agree upon some standards of excellence, by discussions among each other as to the methods and purposes of musical instruction in all its branches.

It is quite possible that the founders themselves did not fully recognize the possibilities contained within such an organization even after it was once begun, and it is certain that they builded even better than they knew when a few earnest men met together in the city of Delaware, O., on December 26, 1876, and formed the Music Teachers' National Association. The bonor of being the one who made the first meeting not only possible, but a real success, through his persistent and untiring efforts, belongs undoubtedly to Mr. Theodore Presser, who, as the teacher of music in the Female Seminary at Delaware, secured the free use of the necessary halls, communicated with the leading musicians, formulated the plans, and secured the cooperation of a number of practical men, willing to give time and energy toward the successful organization of such an association. Among those closely associated with him venture. in his efforts are forever to be remembered the names of the late Dr. Eben Tonriée, Karl Merz, and George F. Root, who are no more among ns, and a number of musicians whose activity in musical matters is recognized trerywhere as most valuable, such as George W. Chadwick (then of Olivet, Mich.), W. S. B. Mathews, Luther W. Mason, Fred. W. Root, A. A. Stanley, Carl Klanser, against the preponderance of trashy music in the usual M. I. Really. M. L. Bartlett, N. Coe Stewart, H. S. Perkins, J. H. Fillmore, F. B. Rice, W. H. Dana, and many others.

Of the sixty-two persons who became charter memdere were teachers of them were women (private teachers), Convention Conductor"; "Masic in the "ranne that year masic teacher should recognise this, and the very masic teacher should recognise this, and the very masic teacher should recognise this, and the very masic teacher should fall in line with this thought. sine represented colleges, conservatories, and institucal Instruction to Children"; "The Requirements of should fall in line with this thought.

THE isolated life of the music teacher in the smaller tions of learning. The remaining membership was with which the profession of to-day is struggling. The nomes and cities of this large country of ours is some made up of vocalists, organists, planists, convention

The history of the Association from that day until

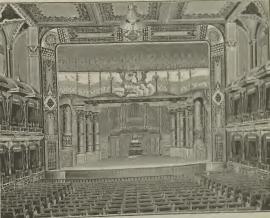
again aware something means of avoiding his own mental and pressed in its constitution then formulated, were hut such a program as the fathers of the Association will be expression of the desire which gave it hirth-viz.: (1) glad to indorse, and are indorsing by their words of en-Mntnal improvement by the interchange of ideas; (2) conragement, their willingness to help the officers in As the peculiar circumstances surrounding each teacher the broadening of musical culture among the people; every way, their personal efforts, and the many other (3) the cultivation of professional fraternity.

To a very large extent the whole movement is characto any degree in any other country than ours. Profes- opportunity for "mntual improvement by the inter-

a Music Teacher"; "The Coming Music Teacher" "Church Music"; and a paper on how the musical profession appeared to one not identified with it, entitled "An Ontside View." Many of these papers called forth very lively discussions on the part of those who did not agree with the ideas advanced, but as a whole their contents dealt with many of the problems

day, in the last year of our century, the annual meeting The acknowledged objects of the Association, as ex- of the M. T. N. A. will offer to its visiting membership things which make the labor a little lighter.

The original objects of the Association are still the teristically American in inception and in expression, for same. The departmental sessions of the teachers of the



THE ODEON, CINCINNATI, WHERE THE COMING MEETING OF THE M. T. N. A. WILL BE HELD.

because of the great distances which separated musi- addresses on general musical culture will be delivered. clans from each other and from the well known music will, through the medium of the visiting members, and centers. In those days the progressive music journal of through the general audiences, be of great value in "the to-day existed only in the brain of some ardent teacher broadening of musical culture among the people." The who himself had felt the need of such a journal, and afternoon and evening concerts will afford opportunity who was so sure of the demand for literature of that for "the cultivation of professional fraternity," based who was so sure or the transfer of the kind that he was willing to embark his all in the npon the recognition of the ability of the composers

we notice the rather striking fact that one of the first no small degree in making all visiting members feel papers read at that meeting was by G. W. Chadwick, on the subject, "The Popular Music-Wherein Reform is Necessary." In this paper its author took np the cudgel pupil's repertoire, and even in the church and Sunday. read and delivered at that meeting may be of interest even of the most laudable character, always has been school. A list of the titles of the papers and addresses at this time as an evidence of the feeling that brought and always will be, weaker than efforts supported by a The each from Michigan and Pennsylvania, two each the Association into existence. They were: "Intellect—body of men and women determined to accomplish a word of men and women determined to accomplish a word of men and women determined to accomplish a word from Michigan and Pennsylvania, two each the Association into existence. They were: "Intellect—body of men and women determined to accomplish a word of men and women determi on Illinois and Michigau and Pennsylvania, two each the Association into existence. They were relative to the Association into existence. They were the control of the last part of the central five hours of the machine transfer and given end. The watchword of the last part of the central five hours of the last part of the lork, Fifteen of them were women (private teachers), Convention Conductor?; "Music in the Pablic turry may well be said to be "Organize," and it is time the property of them were women (private teachers), Convention Conductor?; "Music in the Pablic turry may well be said to be "Organize," and it is time the were the said to be "Organize," and it is time the pablic turry may well be said to be "Organize," and it is time turry may well be said to be "Organize," and it is time turry may well be said to be "Organize," and it is time turry may well be said to be "Organize," and it is time turry may well be said to be "Organize," and it is time turry may well be said to be "Organize," and the turry may well be said to b

sional intercourse in those days was almost impossible change of ideas." The general sessions, at which In reading over the account of this first gathering of who are to interpret those works, while the social hours music teachers that can in any way be called national, for which the officers have made provision will add in

The Music Teachers' National Association is, in a sense, still in the infancy of its possible usefulness, for many of the problems which confronted the mucic teacher of the last two decads are still unsolved, and should be met by organized effort. Unorganized effort,

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

" 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 ont of the inspiration which drnm and cymbals. It is quietly persistent, of sincere the Prussian military system made on his yonthful mind. He may he a Royal Professor and a Doctor of and never squanders it. Furthermore, he will regard Music. He may be a dweller in a little town and not the strennous life as lived best in the atmosphere of 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 thought is stimulated and inspired to an effort which jumps to his feet and insists on being counted. His seeks, as its goal, Spiritual Freedom.

demand is inst. But he is composite, and one knows

teacher during the process of formation. I shall keep in mind the young music teacher in The young teacher must be taught in the years of his America; one born to participation in American Insti. apprenticeship that he is the representative of two arts tntions, Education, Freedom, Possibilities; one who combined-the art of Teaching and the art of Music. regards any part of the world his own if it can contribute to the angmentation of his Talent; one who has the actual process of his business than this: Even a turned his thoughts to the profession of music teaching profound knowledge of music is not in itself of very

because it attracts the best there is in him. This young teacher is subject to the following crude

I. As one possessing Personal Worth.

II. As one inherently capable of Teaching.

III. As one inherently capable of teaching Music. to be the order of their importance.

AS ONE POSSESSING PERSONAL WORTH.

At the ontset he is to realize that he must contribute more to his profession than an effort to seenre a living. Every man proceeds by an inspiration. It may be uncertain, but it is anfficiently strong to constitute a llfe-momentum. The young teacher's inspiration must he 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, scrutinize him for his musical worth only secondarily. Their first judgment is passed upon him in accord with his intrinsic value as a man. The AS ONE INHERENTLY CAPABLE OF TRACHING MUSIC. Character-ideal which he pursues, the sincerity of his effort, the attitude he assumes toward life and its activform the basis of their judgment.

I emphasize this because ont of it comes the atmosphere of noble manhood and womanhood. It is the It is needless to say that his general education should atmosphere in which Talent thrives; it is the atmosphere have been excellent, that his masie training abould ship, but also for general excellence. But the prim which stimulates growth. Fortunately, one's value to have been conducted by great teachers. Every one gains award was determined by all this, and, in addition, by one's time and place lies not in the diploma secured nor these as he can, and few fail to realize that the more the real, practical, and stimulating value of the cast in the number of books produced; rather, it lies in one's one has in the way of training, the better. Rather, it is We want our readers who are anxious to win the readpersonal hearing toward the mystery of life during the best was a full many of training, the bester. Rather, it is We want our readers who are anxious to win mental the personal hearing to one's service. Man's industrial of the personal during the personal hearing to be training, the bester. Rather, it is We want our readers who are anxious to win mental hearing to be training to the personal during the personal hearing to be training to the personal hearing to the personal hearing to be training to the personal hearing to be training to the personal hearing to be trained to be trai best years of one's service. Men's judgment of one masse, Henry Thorean has said that it is only in our opportunities as a school for writing. We give our met another is rarely the judgment of a single action. It is best moments that our thoughts revert to the Greeks. sincere thanks to all those who have taken part in the rather the judgment passed on a series of actions; for Likewise it is only in our best moments that our thoughts contest, and hope that their interest in THE ETUDE they make direction, and direction points the way. revert to children. They dictate the ways and means will remain with us. Owing to the special ustrur of

THE ETUDE

AS ONE INHERENTLY CAPABLE OF TEACHING.

To begin with, he must have the ability, gained by persistent practice, of thinking healthy thought. I hase 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 dangerons to themselves and to the professions they infest than those who think dead thoughts, live in a dead past, and crave only that activity which specializes Inessentials.

He must regard the strennons life rightly. It is not noisy and it is not dusty. It does not proceed with effort, vields its harvest like a frnit-tree, gains power, National Freedom, sprrounded by institutions which make for Individual Freedom; institutions in which

All this I emphasize because it constitutes the best that it is necless to attempt to describe him. One would there is in the teaching life, in accord with the truth better start from another point of view and discuss the that all activities which succeed in attaining eminence impression which should be made upon the mind of the young are activities inspired by a spirit greater than them-

Nothing will be impressed upon him more strongly in 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. nnprejudiced, to be told to do something. He will realize, after much thought, that to be perfectly honest I have placed these ambdivisions in what seems to me with himself he must admit that the children of the earth do not go about in tears, craving that knowledge of music he 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 intrusted. 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 conscionsness of the strennous life. These, let it be noted, are precisely the powers he gained for himself. He will thenceforth continne 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-expres-

This applies his Worth and his Power in a special ities—these greater, because more fundamental, qualities his Musical Talent, his Experience are now concentrated on one form of thought activity—that form in which he that a choice was possible only on the very slightest difbelieves he can give himself the best expression.

This, let us remember, may also be the process of indgof teaching. They give it dignity, for they demand this issue, we have deferred the publication of the ment in a higher tribunal than that of one's neighborn. everything from it, being helpless. They ask the most prize essays until next month.

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 ont the words of St. Paul: "This one thing I do."

I emphasize this because it is the trustworthy experience of every day that decisive action 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.

AS TO TEACHING MUSIC IN AMERICA.

Both Teaching and Music are arts distinct from Nations. Nevertheless, a child is taught to the greatest advantage when the methods employed spring ont of the best there is in his greater surroundings. A subtle and refined element of good must come from unity of 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, -ont of all this comes an element of strength that we must not forget. Hence, I look for the hest music teachers of children in America to come from our most sympathetically constituted American men and women; women more particularly; who are characterful, strennous, healthy in thought, keenly alive to what it means to have been born and bred a child in America; loving the same child loves, 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 out into the broader walks of life, into new infinences, juto the investigation of new methods, into new fields, with stronger character, readier and more healthy impressionability, with greater power for accepting and employing all that which makes not necessarily Americans, but snperior 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 sympathe tic writers because they write ont of a large experience for a public they know well and of which they are.

PRIZE ESSAY CONTEST.

THE annual prize essay contest, which closed recently, has shown that there are many teachers who are aiming to acquire the power to set forth clearly and in a thoroughly practical manner the trnths which they acquire in the course of their teaching. It is one thing to know a trnth, 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 equally good, ferences. For those that could not be awarded prizes we have only praise, not only for the literary workman-

The American Musical Antiquary.

BY PHILIP H. GOEPP.

Paritans how, in spite of themselves, against their own tage of touch and gear, and their want of voicing. principles, the scandalons art of music crept in until Coupled with it is probably a certain loss of the art of principles, the process of the art of of the the shrine. It is really the story of the moral leaven, on the soil of ancient tradition is one that hand-organs the moral power of music. It would not be true to say were used in churches in New England. But the evithat it was the sensnous charm which proved irresistible. One might, doubtless, prove, by dint of history and dentist, who offers to import such organs. There is no philosophy, that it was the power of music to repress record of their introduction. much by heauty that forced the reinctant Puritan into a While bordering on the subject of hymns, we can not

in the strain to fill the want, actual improprieties appeared that even to-day would shock our religions sense. The order in which musical instruments came into the service seems to have been, first, the pitch-pipe; then sung, upon one occasion, finding some difficulty, from the tuning-fork, or brase reed; then the violoncello, failing sight, in reading the first line, apologized by fute, hantboy, clarionet, bassoon, and violin; finally, observing:

The bass viol was a familiar element in the early



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

Oh lot my heart in tune he found Like David's harp, of solemn sound,'

gravely proposed this change :

'Oh, may my heart be tuned within, Like David's sacred violin!'

To which the reverend wag suggested as amendment:

Oh, may my heart go daddle-diddle,

The "first organ in America" is, of conrse, one of those matters of inevitable dispute, like Homer's birthplace. One book, "Olden-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 Willing's Alley, the first Roman Catholic church in the United States, there was an organ in 1748-'50. Finally, it is recorded that for Christ Church the first Episcopal Chnrch in Philadelphia) "a new organ was purchased for £200" in 1728.

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

"Annals of Music in Philadelphia," compiled by L. C. Madeira, bilted by Philip H. Goepp.

It would be interesting to trace in the history of the quality of American organs of to-day, with their advandence sifts down to the advertisement of an enterprising

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omit another bit of humor in sacred places, that proh-It is quaint to observe how, in the early process, ably cansed, at the time, more consternation than amuse-

We quote it as we find it: "An old New England deacon, whose duty it was to 'line out' the hymn to be 'My eyes, indeed, are very blind.'

"The choir, who had been impatiently waiting for the whole line, thinking this to he the first of a common meter hymn, immediately sang it; wherenpon the deacon exclaimed with emphasis:

'I can not see at all.'

'I really believe you are bewitched!

"On which the choir responded:

'I really believe you are bewitched!

"The deacon added:

'The mischief's in you all!'

"The choir then finished the verse by echoing this last line, and the deacon sat down in despair."

Most of the instruments that came into use are still played. But the most popular, in secular life, have passed away. The pianoforte, our true modern "lares et penales," is quite distinct from the spinet and virginal. The new mode of hammer-struck strings seemed even at the time a new invention. It was so hailed, and given a new name that boasted the power of keys to control the shading of dynamic tone.

In a recently published life of Lafayette there is the recorded impression of a French nobleman, the Marquis de Chartelleux, of a musical afternoon in Philadelphia. It gives a glimpse of the principal musical entertainments of an American household of culture in 1780. The Marquis and Lafayette went to take tea at Mrs. Shippen's. "This is the first time since my arrival in America that I have seen music appear in society and



FIVE-OCTAVE PIANO, MADE 1791.

mingle with amnsements. Miss Rntledge played on the harpsichord, and played very well. Miss Shippen sang timidly, but had an attractive voice. M. Ottaw, secretary to the Chevalier de la Luzerne, had his harp brought, accompanied Miss Shippen, and also played orongus, accompanies are some pieces. Masic naturally leads to dancing the one of their own old national airs. "Yankee Doodle" some pieces. Audit discount of the flood—found in the Vicomite de Nosilles strong some harp strings on a is almost like the story of the flood—found in the violin, and then played for the young people to dance, myths of every nation. It is one of the things that while the mothers and other grave persons conversed in make us feel how small the world is—even the ransical another room." The Marquis does not miss the piano-world.

forte. But even in Philadelphia they were then known. The first piano in America is said to have been made hy 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 ham mers and several changes.'

The old hymnals, with their square and diamondshaped heads of notes, are more of an antique curiosity here than ahroad. In Enrope you may peep into the

Seat of the Muses.

FOR THE MASSACHUSETTS MAGAZINE. The CHARMING CREATURE. Set by H. J.



hymn-books in use in any of the old churches, say, of "This they also sang. Then the astonished deacon Holland, and find the ancient hreves and semi breves undisturbed in their dignity. We Americans are ever anxions for the improvement of externals. Here is a specimen of notation of 1789, a song written "for the Massachusetts Magazine," called "The Charming

ODE for AMERICAN INDEPENDENCE,

July 4th, 1789.

REDUCTION OF THE PARTY OF THE P 'Tis done! the edift paft, by Heav'n do -- creed, And

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 the alr. Much better is the setting, by Horatio Garnet, of "An Ode for American Independence," in 1789, 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 patri-

otic songs. Very different is an old tune found in a book of mannscript 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

It has something of kin with "Yankee Doodle," which is, of course, our 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

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cating the use of a fifth string on all stringed instruments in order to make it easier to produce the highest

COLUMBIA UNIVERSITY has a Philharmonic Society, the memhers, 175 in number, being from all departments of the University. The Society supports an orchestra of thirty-five, under the directorship of Gustav

ME. CLARENCE EDDY has received the appointment of official organist for the United States at the Paris Exposition of 1900. Mr. Eddy goes to Paris this mouth, hnt will return in the fall for a concert tour of the

An "International Music Society" has been organ-VICTOR HERBERT is writing two new operas, one of ized in Berlin with the object of promoting interconrse hetween musicians engaged in the theoretic, archeologic, or historic hranches of the art. Dr. Oskar Heischer is the mover in the project.

> ALBION, MICH., will have a Music Festival, May 16th-18th. Fanny Bloomfield-Zeisler, the Sporing String Quartet, of Chicago, and several well-known Chicago singers will he the attractions. "In a Persian Garden" is aunonuced. The Alhion Choral Union will give one

THE Mendelssohn Club and the Symphony Society of Philadelphia, both organizations being under the direction of Mr. W. W. Gilchrist, will give a testimonial concert to their conductor, May 11th. Mr. Gilchrist has been in charge of the Mendelssohn Club for twenty-

THE Fortuightly Clnb, Cleveland, O., has instructed its delegates to the meeting of the Federation of Women's Musical Clubs, at St. Louis, Mo., this month. pany with \$1,000,000 capital to huild a fine music-hall to invite the organization to hold the 1901 meeting in Cleveland. The clnb is said to be the largest organiza-

> THE new music-hall to be erected in Boston will seat over 3000 people. Some of the papers claimed that a larger hall should he built, but it is altogether likely that the hall as planned is large enough. A big, barntike concert-room is opposed to the more delicate effects

MR. EDWARD BAXTER PERRY has been decorated with the cross of Jerusalem by the Prince Gny de Lusignan, lineal descendant of the great crusader, de Lusignan. This gives to Mr. Perry the title of Chevalier of the literary men of note are admitted.

ME. GUSTAV HINEICHS is heginning to reap the rewards for the yeoman work he did in the interests of American opera some years ago. He has been engaged hy the Gran Opera Company, of New York, as a conductor for the opera season at the Metropolitan Opera House. He is usually considered an American conduc-

THE directors of the Kansas City Concerts are working on a plan to give a series of band concerts at a low price of admission. Every city should encourage the giving of a series of popular concerts, both in the winter and in the summer. If an orchestra can not be orgauized it may still be possible to get together a good

THE officers of the great national Saengerfest, which is to be held in Cincinnati in June, have engaged the following artists, all of American birth: Mrs. Corinne Moore-Lawson, soprano; Miss Josephine Jacoby, contralto ; Oscar Ehrgott, bass ; Evan Williams and George Hamlin, tenors. Here is a German organization engaging American singers. Generally it is the other way: American festival associations engage German singers.

THE Indiana State Music Teachers' Association will hold its next annual meeting at South Beud, June 27th to 30th. A fine program of essays and concerts has been arranged. The meeting is to be a June Musical Festival for Northern Indiaua. A new auditorium, built by the Studebaker Brothers, the well-known manufacturers at South Bend, will be used for the sessions of the conven-PROF. RITTER, of Würzhning, Germany, who brought tion. The hall seats 1600 people and contains a fine

department. Please write them on one side of the paper only and not with other things on the same sheet. In Even CASE THE WRITER'S FULL ADDRESS MUST BE GIVEN, or the questions will receive no attention. In no case will the or the questions will receive in determine. In no case will the writer's name be printed to the questions in THE ETUDE. Questions that have no general interest will not receive attentions.

melody, and drama, drama, and originally signified a form of drama applied to those romantic plays which shound in thrilling situations speaking quality of the voice in melodrama

at the present time is the French pitch, also called the intertreble clef. The vibrations are double vibrations, that is, a motion on each side of a center. To illustrate: In causing a string t vibrate you pull it to one side and release it, which causes it to pass eyond the point of repose and return again, making a double vib tion. The French system of counting takes note of vibrations on each tions to the A designated above. Our system takes cognizance only to 1 433 vibrations, two vibrations lower than the modern" French

2. It is not possible to tell the exact pitch of a fork except by com paring it with other sounds the pitch of which is known. Mr. Richard Zeckwer, Director of the Philadelphia Musical Academy, her a set of reeds, similar to those in a reed-organ, ranging from middle C to the octave higher, each just four vibrations higher than the next lower. Tuning-forks are usually marked, but Mr. Zeckwer says

tuning which are considered reliable—Smith's " Art of Tuning ths Pianoforte" and Spillane's "The Piano," hoth \$1.00, postage paid.

A.F.D.-1. In the sixteenth century an epidemic of a disease known heing made to dance until they dropped down from exhausion.

The well-known rhythm of the "taranteila" owes its origin to the airs used by the traveling musicians who went through the country

SISTER M. J .- It is impossible to make on the piano an effect similar to the periamento of the voice or violin. In pianoferte music it is indicated by a short line placed above a note, and demands a firm-anstaining of each note to its full value. If a staccate dot is placed under the line the notes are also sustained, but disconnected from

M. S. N.-1. The chord you quote is a dominant major ninth with the root D in an inner voice, the tenor; as the ninth of the chord E is a ninth higher than the root, it can be used at the same time that

2. The usual explanation of the use of the term "sub-mediant" to ndicate the sixth degree of the scale is that the latter is the mediani of the sub-dominant chord.

J. M. H ... See answer to Sister M. J. shove.

C. F. L.-Your question, Why are not the notes the same in the bass as in the treble cleft? arises from a wrong ricepoint. The we stares are merely part of the great staff of eleven lines in which the lowest note is G and the highest F; the sixth line is never made complete by the start of the great staff of eleven lines in which the lowest note is G and the highest F; the sixth line is never made complete, but used only when needed. It is the one on which middle C is placed. In reply to your question as to why the lowest line is G we would say that in G we would say that in the early days of music the pitch represented by G, the first line of the bass clef, was the lowest sound need, and as only lines were used the G was placed on the first line later that the spaces between the lines were used for the purpose

A.V.G.-It will not do to take a piece written for mixed voices,

regrams and that ourcure one melody. Such a piece needs rear-nagement, and, in nearly every case, transposition, in order to he sarght female voices.

mitted is to be played an octave lower than written,

ish word from the same root, scintillating.

delin in the Budapest Conservatory.

"Sindles," opns 124, have no octaves.

length. We recommend the work to you.

take the usual course of instruction in music.

highest rank in this country.

ing the pitch from the piano.

M.E. B .- Sva under a hass note indicates that the note so

A. B. L. T. Guesav Lange, places of the drawing-room style that were quite

2. In the case of a pupil whose hands are too small to span an oo-

ure we would recommend that the teacher mark the pieces very

stand of C, we would direct your attention to the reply to C. F. L.

With the Greeks the A on the first space of the bass staff was the lovest note need in music, G being added later. The ascending

series from A was in regular succession. In the course of time a series of eight notes, beginning with C, was determined to be the

nost useful. The first chapter in Fillmore's "Lessons in Musicai

poser, but, doubtless, you can reach him by writing to him in care of Ricordi & Co., music publishers, Milan, Italy.

P. P. K.-1. If some one is playing you can tell the key only if you

Such persons can not he taught to determine the key unless they

2 The violin is repelly considered the most difficult instrument

Stave higher; then G, the twellth above that; then middle C, the

second octave, or afteenth; then E, G, B-flat, and C, with a few more

shors that, the higher tones being difficult to hear. The harmonics of a sound in the medium octaves, such as on the guitar, are very

inscult to hear, so that the artificial means of tonching a string at

so appropriate point is resorted to. The half of a string gives the

ctare above the sound produced by the full length—the second har-

that is, near the head of the instrument or the side nearest the

he send of the full atring. This may also be near the head or near the bridge. A work on acoustics will give you full information on look. "The Student's Helmholtz" is a useful look.

Different tunings of the guitar are resorted to in order to fa-

The ordinary tuning of the guitar is not specifically in any key. be notes of the open strings will not produce a chord.

the fourth harmonio; this might be on either side of the middle,

inds exactly alike. A string touched lightly at onehird the length will give the third harmonio, or the twelfth above

joint of the finger. It is used on notes of long value, espec

this issue. You will see that the question has an historic side.

regular. They are not ranked high as teaching pieces.

Compositions by American Composers.

A.V.G.-It will not us to take a piece written for mixed voices, transper has and tenor an octave higher and use it for feasible release. The tenor transpored will frequently run higher than the sogned and thus obscure the melody. Such a piece needs rearrangement of the result of the rearrangement of th be used in making up programs to illustrate recitals from the works of American composers. Following this Champion, Edward .- There, Little Girl, Don't Cry A.E. Z.-You will find a very valuable article on minor scales in will he found a list of compositions whose value has Clarke, H. A .- Nearer, My God, to Thee. been proven hy use and hy the general popularity they Coombs, C. W.-Spirit of the Summertime. J.P. H.—The best hook explaining the use of the pedals in piano-paring a Schmitt's "Pedals of the Pianoforte," published by Theo-duc Pressr, \$1.00, postpaid. have obtained. The pieces have been selected from the Cowles, Eugene.-Forgotten. catalogues of the leading publishers, and represent the Damrosch, Walter.-Danny Deever. various grades of difficulty, so that it is possible to ar- Danks, H. P.-Not Ashamed of Christ. A.J.C .- Scintillante means bright, sparkling. There is an Engto suit the taste of the average community as well as the A.F.-Huhay pronounced Hoo-bye, the composer, is professor of songs can be obtained in different keys. A. B. L.-1. Gustav Lange, pronounced Guhs-take Lahng-e, the

INSTRUMENTAL.

Armstrong, W. D.-Homage á Mozart. Two pianos, four hands

Bartlett, Homer N.-Ballade. Polka de Concert. Bassford, W. K .- Graziosa Valse Brilliante. Beach, Mrs. H. H. A.-Phantoms.

tare we would recommend that the seacher mark the pieces very curefully so that nothing is left to the discretion of the pupil as to wherease of the octave notes is to be omitted. Broken octaves may also be used or the upper or lower treated as a grace note. Vogt's Bird, Arthur.-Amerikanische Weisen. Op. 23. Fonr E.B.W.—in answer to your question why the so-called natural hands.

| Part | See not commence with A, the first letter of the alphabet, in| Part | See not commence with A, the first letter of the alphabet, in| Part | Part

Maggie (variations). Dennée, Chas.-Tarantelle. Valse.

Foerster, Ad. M .- Tarantelie. Gaertner, L. A.-La Scintillata, Valse Brilliante. Gilder, John Francis.—Cottou-field Dance.

History" discusses this and other questions relating to the scale at Gimble, Chas., Jr.—Old Black Joe. Gottschalk, Louis Moreau.—The Last Hope. Pas-V. K .- We can not give you the local address of Verdi, the comquinade (March de Nuit). Tremolo Etnde de Con-

Draa, Chas. C.-Air de Ballet.

Kunkle, Ch.-Alpine Storm. Lang, Margaret Ruthven.-Bal chez Madame la

have the gift of absolute pitch or use some other instrument by way of comparison, that is, try one key after another on the piano until you find the right one. Some persons have the faculty of improvising on plane, organ, or violin without being able to tell the key. Lavallée, Calixa.-Butterfly.

Liebling Emil.-Florence. MacDowell, Edward.—Clair de la Lune. Far Away on the Rick Coast of Scotland. Idyl. Shadow Dance (Schattentauz). Witches' Dance.

3. You ask what scales are most useful, but do not say for what Mason, William. - Bercense. Danse Rustique. Polka Caprice. Serenata, Silver Spring. Spring 4 The vibrato on the violin is produced by a shaki g of the third

Mazurette, M.-Home, Sweet Home. slow tempo, as a means of expression. It should be used with Mills, S. B.-Recollections of Home. First Tarantelle. 5. it is simply a matter of opinion as to who is the greatest vio-Nevin, Ethelbert.-Arlecchino. Narcissus. Valzer

loistle the world. Four leading players are Joachim, Halir, Sauret, 6. We can not recommend in this department any one school in Orth, John.-Gavotte. Philadelphia for violin study. Write to the Broad Street Conserva-tory of Music, of which Mr. Henry Schradieck is the leading violin Paine, John K.-Faga Giocosa.

Porter, F. Addison.—Second Mazurka. meter, and to the Philadelphia Academy of Music, of which Mr. Rathbun, F. G.-Valse Impromptu. Gustav Hille is the principal violin teacher. Both are artists of the Rivé-King, Julie.-Buhhling Spring. Sherwood, Wm -Mazonrka (A-minor). Mazonrka

J. L.—There is no book devoted especially to the orchestral direc-oraci to-day. In his book, "The Orchestra and Orchestral Music," Smith, W. G.-Mazurka Poetique. Mill-wheel Song. Mr. Handerson gives some interesting facts. The "Musical orier" for April 12th had an article tonching the subject in part. Reverie at the Piano. Vesper Chimes. M. H.-1. It would require a lesson in acoustics to give full reasons

Sousa, John Philip.—The Charlatan (March). High why the sounds produced by simply touching a guitar-string lightly at certain places when the string is pincked differ from those prodreed when the string is pressed down to the fret. Musical sounds

School Cadets (March). Strong, Templeton.—Cortége Rustique. compound, that is, include other sounds than the one represented Swift, Newton E .- Concert Gavotte. by the note. To illustrate this: Strike on the piano C, second line w the bass clef, and, as the sound dies away, you will hear C the

Turner, A. D.-Serenata. Warren, Geo. W.-Tam O'Shanter. Whiting, Arthur. Fantasy Waltzes, Op. 13. Four

hands. Zeckwer, C. W.-Serenade.

Abbot, J. B .- Just for To-day. Bartlett, H. N.-Gray are Love's Gentle Eyes. Bassford, W. K .- Gently, Lord, O Gently Lead us.

When Evening Shadows Fall. Beach, Mrs. H. H. A.-Ecstasy. Fairy Lullahy. My Sweetheart and I. A Song of Love. Bischoff, J. W.-Unauswered. Come With Me,

Bonny Cutl. The Danza. Dear Love, When in Thine Shelley, H. R. —Hark, Hark My Soul. Arms. He Loves Mc. The Miller's Daughter. Sweet- Warren, S. P.—Te Deam in C.

THERE is a great demand for a list of compositions to beart, Thy Lips Are Touched With Flame. Sweet Wind That Blows. Thon Art So Like a Flower.

range programs of easy compositions and popular pieces De Koven, Reginald.—A Love Song. Oh, Promise Me. Recessional. A Winter Lullaby.

more cultivated demands of city clubs. Most of the Dennée, Charles. - Memories. Sleep Little Baby of Dewey, Ferdinand,-Night Has a Thousand Eyes.

Douty, N. - My Sweetheart. So Blue Thine Eye. Emery, Stephen A .- Burst, Ye Apple Buds. Foote, Arthur.-In Picardie. Gilbert, J. L.-Not A Sparrow Falleth.

Gilchrist, W. W.-Heart's Delight. Greene, H. W .- Forever Mine. Hadley, H. K .- By Moonlight. Harris, Victor.—The Blackbird. In Springtime. Hawley, C. B .- Because I Love Yon, Dear. Greeting. O Haste Thee, Sweet. The Sweetest Flower That

Blows. Sweetheart. Were I a Star. Herrmann, S. L .- Thou'rt Like a Tender Flower. Hood, Helen.- A Disappointment.

Johns, Clayton .- Marie. 1 Love, and the World is Mine. Jordan, Jules .- Love's Reward.

Lynes, F .- He Was A Prince. MacDowell, Edward.-My Jean. Thy Beaming

Marston, G. W .- My God and Father. Maywood, Geo.-Doris. Pauline.

Millard, Harrison. - Waiting. When the Tide Comes

Neidlinger, W. H.-Serenade. Nevin, Ethelbert.-Little Boy Blue. The Rosary Norris, Homer A.-Protestations. Twilight. Osgood, Geo. L.-My Lady's Girdle.

Rogers, Clara K .- The Clover Blossonis. Rogers, J. H .- At Parting The Viking. Sawyer, Frank E. Dorothy.

Schnecker, P. A .- O for a Closer Walk With God. Shelley, H. R.-Love's Sorrow. Shepperd, Frank N. Love's Sweet Story. Rock of

Smith, W. G .- If I hat Knew. Entreaty. Thayer, Arthur W .- The Clover Blossoms. Only a

Torrey, Jane Sloman. - Barbara Fritchie. Vannah, Kate.-When Love is Told.

Walling, John C .- Love Tapped Upon My Lattice. White, C. A.-Marguerite. When 'Tis Moonlight.

FEMALE VOICES. Beach, Mrs. H. H. A. Rose of Avontown, Three Flower Songs. Chadwick, G. W.-Lullaby. Damrosch, F.-The Violet. Gilchrist, W. W.-The Fountain.

Neidlinger, W. H.-Rock a-Bye. Strong, T .- Now is the Month of Maying. Sister Awake. MALE VOICES.

Beach, Mrs. H. H. A. -Ecstasy (Humming Accomp.). Buck, Dudley.—At Sea. Lead, Kindly Light. MacDowell, Edward .- Dance of the Guonies.

MINTED VOICES. Baltzell, W. J.-Dreamland. Brewer, John Hyatt.—The Water Lily.

Buck, Dudley .- O Gladsome Light, Cauffman, F. G.-Lullaby. Coombs, C. W.-Heavenly Message. Ingraham, J. H .- Owl and Pussy Cat. MacDowell, Edward.-Slumber Song. The Brook Dearest.

Deares

A MONEMENT to Mendelssohn is to be erected at Ditsseldori

"TRISTAN UND ISOLDE" was given lu English in

THE Royal Conservatory at Dresden, Germany, has United States. over 1200 pupils and 112 teachers.

which is to be quite an elaborate work.

GARCIA recently entered upon his ninety-fifth year, and is still engaged in the teaching of singing.

LITTLE Paloma Schramm, the ten-year-old piano prodigy of California, is giving recitals in the East.

THE Williamsport, Pa., Oratorio Society held its fifth annual festival April 17th. Two concerts were given.

MR. JOHN A. SWEENEY, well known as a composer of popular Sunday-school music, dled at Chester, Pa., last

A WORCESTER, Mass., mechanic has invented a music typewriter which is said to produce very good A SCHOOL of music, to be known as the Wisconsin

Conservatory of Music, is to be opened in Milwaukee A NUMBER of Brooklyn citizeus have formed a com-

for that city. As opera, "Il Trillo del Diavolo," founded upon the tion of the kind in the country. well-known auecdote of Tartini's dream, has been pro-

NEWS comes from Madison, Wis., that one of the university professors has succeeded in making photographs of waves of sound in air.

A Russian society sends out experts to all parts of of which an orchestra is capable. the empire to collect old popular songs. The anthorities are doing much to develop a national school of

AN Eisteddfod will be held at New Castle, Pa., Jniv 31st. Liberal prizes are offered to contesting choral organizations, the principal one being \$500 for mixed

A REPORT comes from Paris that Trabadelo, the popular singing teacher, who has had a great many American pupils, will be in New York during the month of Sep-

THE found for the Philadelphia Symphony Orchestra is growing, and there is reason to believe that the ladies who have undertaken to raise the necessary amount will

A HITHERTO unknown duet for Mozart's "Magic Flute " has been discovered. The genulneness of the work is said to be Indisputable. The Berlin Mozart Society will publish it.

RHEINBERGER recently celebrated his sixtieth birthday. He is still teaching composition at the Royal Conservatory, Mnnich. He is recognized as the greatest of living contrapuntalists.

THE present season of the Chicago Orchestra closes with \$5000 lem deficit than heretofore. Although the price of seats has been raised, the advance sale for next season is said to be very encouraging.

MAX HEINEIGH is to leave Boston and to locate in Chicago, where he is to teach in one of the conservatories. The Western metropolis is drawing artists and teachers from all parts. THE house in which Haydn was born, at Rohran, Austria, was recently destroyed by fire. A book of

antographs and the memorial tablet which marked the old huilding were the only things that were saved. the vloia alto iuto favor, has published a brochure advo- \$6000 organ.

Our subscribers are invited to send in questions for this

M. T. S.-" Melodrama" is derived from two Greek words, melo. which was accompanied by music. At the present time the word is music being used in all particularly pathetic or exciting scenes. In opera the term is applied to scenes in which the orchestra furnishes a descriptive accompaniment to the actor's speaking, as in the grave-digging scene in Beethoven's "Fidelio," also the incantation scene in "Der Freischütz." Note that the melodrama is in no sene an accompanied recitative; the sctor should never depart from the

A. S. M .- 1. The pitch to which the hest instruments are trued national, which gives 435 vibrations per second to A, second space, side of the center, single vibrations; hence they give 870 single vibraf double vibrations. In Mozart's time the A, second space, treble clef, had 421.6 vibrations. The pitch gradually rose, mainly due to the influence of European wind-instrument makers, until 456.1 was reached, nearly three-quarters of a tone higher, and in the United States a little higher yet "as reached—A 460.8. Later, in Germany, a compromise pitch was cetablished of 440.2 vihratious, to which German band and orchestral instruments were generally tuned; English and American instrument makers adhered to the very high pitch. The Steinways used a pitch of A 457.2; Thomas' Cincinnal Orchestra, 453.1. The term "Philharmonic" was applied to the nitch adopted by the London Philharmonic Society in 1820. It gave

Royal Order of Melusine, to which only artists and that the forks sold in the open market are not absolutely reliable. 3. There is no standard pitch used in tuning old planes. The tuner usually puts them as high as the condition of the instrument

4. The publisher of THE ETUDE can furnish several works on

as "tarantism" was at its height in Sonthern Italy, and was poptlarly supposed to he curable only by the aid of music, the patients

ouring those affected by the disease. 2. The tradition that an angel was drawn to earth by the charm of the sluging of one of the early church saints applies to St. Cecilia,

can teachers and students of music. The names of the readers fully informed of all that is known as leading forty men and women whose portraits appear in these musical thoughts, and gives information about all that supplements are familiar to all, as those who stand at is good and new in the teaching world, and its readers tend the privilege to our patrons of purchasing the volume. the head in their respective lines, but personality be become well informed as to musical progress. They comes so much more strongly defined when we know learn from its pages to appreciate any good thing in what a man or woman looks like.

Interesting to our readers, in our opinion, that we have and they help on the truly good. 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 postpald in a tube to save it from damage.

THE second volume of Landon's "Sight-reading Album " is delayed somewhat by active efforts to get the best possible selections of music for its pages. The workings of the player's mind are still further elucidated, and expressive playing at sight is shown to be practically sttainable. Anticipation in the player's mind of the coming climax in each phrase, and the further development of innate rhythm expressively considered, is a valuable as well as a new feature of this book. The remarkable success of volume 1, and the excellent practical results obtained for it, are bringing a great number of advance orders for volume 11. 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 nnexcelled. Advance orders received for one or more copies to an address at 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 not a piano : that it has a distinct technic of its own, as markedly so as has the pipe-organ or the plane. 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 copions annotations fully explain and make perfectly clear the peculiar technic of the instrument, so that plano 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 ensiest grades to difficult concert selections, all being delightfully tuneful and arranged in rich harmonies, and perfectly adapted to the peculiarities of the instrument. How to play church hymn tunes on the organ for piauists who must play the instrument is especially tanget, with as it does now, that of Wm. A. Pond & Co., places us in how to use the and bass stop and to make the most a position to fill such orders much more sutisfactorily beantiful effects with all of the stops, particular attention being given to this essential feature of the reedorgan. The method and the studies sell at one dollar each, with a liberal discount to teachers. Besides the a large number of efficient clerks, so that we are prepared above, there are about a hundred pieces of fine sheet- to meet every demand. If you have not dealt with us, music, in a great variety of style, especially adapted or if you have not received our late catalogues, we should 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 mankind are so made that they can not love what they do not know. Here the musical journal comes in and helps to order, we will renew your subscription to THE ETUDE for the vacation season, and still another, some material. inform them. Fow willingly allow themselves to be for one year and send you a copy, postpoid, of Alex on music in the United States that could not be used in

OUTPER THE PARTY OF

THE supplements to this issue should appeal to Ameri—what the musical world is doing. THE ETUDE keeps its music that they see, and hence to acknowledge the good been made after examining the entire literature of sons-This applement is one of the most valuable and teacher when he is among them; they can discriminate, tinas.

45.

Hand Exerciser" which may have been misunderstood are as follows: by some piano students. It does not operate by itself, and is not driven by steam or horse-power to develop the muscles of the hand : neither can it be taken interunlly to overcome the stiffness of the fingers; ueither can it be applied by your teacher, friend, or servant. It is in itself a peculiar but harmless combination of silverplated chain, rings, and snaps; finger, hand, and foot pieces : rubber bands, braid, etc. But this carefully adlittle effort, and some patience, does produce in any person's hand a great change for the hetter, and results in a freedom, strength, and flexibility which are truly surprising; and, most important of all, the "Exerciser' is within the reach of every piano student. The price is \$2.00, with a discount to the profession.

WE would draw the attention of our subscribers to the summer music schools advertised in these columns, and would thank them if they would mention this journal in addressing any of the advertisers.

WE desire to make a correction of a Publisher's Note It was with regard to allowing an extra discount on certain standard studies.

The original note read as if the extra discount was to be allowed on the cheap editions, such as Schirmer Library. Peters, Litolff, etc. This was not the meaning intended. The discount is to be given on those standard studies in sheet-music form which are also published in the cheap editions of Peters, etc. The discount on these cheap editions remains the same, but on the sheet-music form the most popular of classics in this line. edition the discount is enlarged. We are preparing a list designating particularly which studies are included in this extra discount, which will be sent on application.

WE are in the midst of quite a demand for music for special occasions just at the present time, - Decoration Day, Commencements, etc. We are prepared to fill all such orders. Our "on sale" plan becomes particularly valuable in such cases. Our extensive stock, including, than we have ever done before. We claim that we are the quickest mail dider house in the country; every order receives attention the day it is received. We have be pleased to send you a bundle containing full information as to our method and system of dealing with the Canada. It will pay you to write to us.

SPECIAL OFFER FOR MAY .- For \$2.00, cash with the

stimulus to both teacher and pupil. It is written in a conversational style, enlivened by many anecdotes. Alex McArthur was private secretary to Rubinstein, and has given to the earnest teacher and the ambitious papil 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 Leefson, we will continue another month. The presses have been too busy to take up this work, and it will be another mouth before it will be on the market, and we will exduring the present month for 25 cents. These sonatinas will receive a very careful editing, and the selection has

THE extraordinary offer of five works for \$1.25 will THERE are a few points about the "Bidwell Pocket still be in force during the present month. The five books

'Sonatina Album," edited by Maurits Leefson.

Studies for Piano " by A Schmoll

"Sight-Reading Album," vol. II, by C. W. Landon, "Concert Duete for Piano "

"Standard Fifth and Sixth Grade Pieces," by W. S. B.

These books will retail for at least \$5.00, and we will

send them, postpaid, for only \$1.25. This is positively justed device, combined with an intelligent mind, a 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 juformation. 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 mouth before it is too

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 rates after our present stock is exhausted. We have, first of all, copies of the "Conrse of Instruction," by Jacob Schmidt. These are of rather doubtful meaning published in the April issue. instructive volumes which every teacher can use. The "Course" is in a number of parts; each part is inde pendent 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 Klauser, and has gone through a great many edilions. Then we have an album of "Minuets and Gavottes," edited by Liszt, Köhier, and others, which we will send for 20 cents, postpaid. This volume contains eleven of

> THE ETUDE for this month, we hope, will appeal to a very large unmber 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 npon with all seriousuess. The entire number is made up of original essays, written especially for this edition. The educational feature has uot been lost sight of. Should this idea meet with general favor we will undertake, in some fntnre issue, another 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 schools and teachers throughout the United States and new ideas are advanced, and are taken up by the readers. 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. Another feature will be several articles giving suggestions easily left in the rear of the advancing procession of cel.

McArthn's work, entitled "Planoforte Study, or Hints

on Plano Pl ture, and here again the munic journal informs the reader on Plano Playing." This work is certainly a great tion to this, we expect to have a sketch of Chaminado

from the personal view point by a friend of the composer, with a portrait. There is considerable interest in her work aud, at the present, hut little biographical

We will withdraw, with the publication of this number, several of the special offers that have been on the secial-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 "Fonr-Hand Volume" s also withdrawn. This volume contains rather difficult four-hand pieces, also adapted for concert purposes. The other one will be the "Schmoli Studies." These studies are for phrasing, expression, and technic. They are not at all difficult; about the same as Heller's essist 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 in hie numbers. 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 composers, an attempt being made to secure distinctive compositions. Foremost among American composers stands Edward MacDowell, whose compositious have all the marks of greatness. Mr. MacDowell is equally eminent as an excentant and it is but natural that his pieces should appeal to those who have acquired considerable technical skill. The "WITCHES' DANCE" is a splendid conception valuable for the technical skill it demands and very interesting in its musical workmanship. It is in no seuse pecessary to weave a story to go with this piece ; the title dearly couveys 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 considerable reputation as a composer of piano pieces and songs. His writing for the instrument is always interesting and grateful to the player. His "SECOND MAZURKA CAPRICE" is a good example of his style. It is in the true mazurka rhythm, is thoroughly melodious, and piquant in harmony. There is a dash and abandon in the mazurka, and this spirit should be manifest in playing the

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 arguments to the contrary. However that may be, Mr. Ferdinand Dewey has given to the musical world, in his 'AMERICAN FOLK-SONG IN A-MAJOR,' a composition that is truly American in character. The melody is representative and the treatment is musicianly-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 cast in the ballad style. It is a song, touching in sentiment, taking in melody, and simple in accompaniment-qualities which appeal to every music lover.

Among the prominent song-writers of the United States the name of W. W. Gilchrist 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 faucy of all classes. His "SERENADE" is of his own compositions. 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 andience.

A FEELING for rhythm, strongly marked and thor-Sighly characteristic, is easily noted among the American

C. A. Hall, St. Louis, among other numbers introducing his conpeople, in the family circle as well as the public concert. Mr. W. E. MacClymout's "SUNFLOWER DANCE" has these characteristics in a marked degree. It is American in the true sense of the word, from the popular point of lew, and well represents that phase of American labor

HOME NOTES.

MR. EDMUND J. MYES, of New York city, a contributor to THE her work and, at the present, and a well-known writer and lecturer on rocal topics, will conduct a summer school for singers at Point Chautanqua, near the great assembly on Chantanous Lake

"An Afternoon of Music" and "An Evening of Music" were given by pupils of Mr. Jaroslaw de Ziellnski, of Buffalo, N. Y., during the past month. The programs presented works by modern

The Springtide Musicale of the Neave Music School, Salisbury, N. C., was held April 18th. A large number of pupils participated. THE vocal class of Miss Emille G. Gohmert, of the Texas Female

Seminary, Weatherford, Texas, gave two successful performances of the "Fantasma of Singing Flowers." DR. HENRY G. HANCHETT reports a very successful season of work at the Chautanqua Assembly at DeFuniak Springs, Fla. After

the Assembly closed he gave a series of recitals in several Southern organ recital dedicatory of the new pipe-organ in the Methodist Church of Vinton, Iowa. Modern French composers figured largely

THE Temple Choir and Orchestra, of the Baptist Temple. Brook-

lyn, N. Y., Mr. E. M. Bowman, conductor, gave the latest English success, "Hiawatha's Wedding Feast," a cantata by S. Coleridge-Taylor, the text from Longfellow. In addition to this was a general orchestral and chorai program. Evan Williams was the sololst.

MR. WILLIAM E. SNYDER, of the Sherwood Piano School, Chleago, has been giving recitals in a number of the Western cities, assisted hy Mrs. Schulz, soprano.

MR. WILLIAM DIETRICH STRONG, of the Faelten Plauoforte School, Boston, gave a recital of classical compositions in Faelten Hali, March 30th A PUPILS' recital was given at the Conservatory of Music of the

Upper Iowa University, B. Duhbert, Director, March 22d, the numbers being principally from modern composers. A SUCCESSFUL recital was given in Quincy, Iil., March 23d, by onpils of Miss Hiltz, Mrs. L. G. Short, and Miss Neuman. 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 Evangeline Wallace, who will make a specialty of the Fletcher kindergarten method.

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

if properly encouraged. A PUPILS' recital by members of the class of Miss Marguerite Brookings, of Boston, was given March 20th. Bach, Heiler, MacDowell, Schnmenn, and Beethoven were represented on the

MR. EDGAR STILLMAN KELLEY is giving a series of interesting illustrated lectures in New York city on "The Influence of Bace and Religion on Modern Music": I. The Peoples 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 LYMES, of Boston, gave a music lecture recital on "American Composers," March 22d, the vocal numbers by Mrs. Lynes.

WE acknowledge the re-elpt of the prospectus of a series of concerts by the San Francisco Philharmonic Orchestra, James Hamilton Howe, conductor. The aim of the concerts is educational, to promote an interest in ensemble playing.

Ar a recent concert of the Chicago Orchestra, Mr. Clarence Eddy played a new organ concerto by Eurico Bossi, of Venice, who is considered the leading Italian organist and composer of organ music. MR. FERDINAND DUNKLEY, of Albany, has resigned his position as r 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. Waitor Henry Hall, conductor, sang Dudley Bnok's oratorio, "The Light of Asia," April 13th. Mr. J. Francis Cooke, 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 five piano recitals at the exhibition of the Society of Western Artists, A MUSICALE by Mr. Edgar S. Fisoher and Mr. Ferdinand Dewey April 10th to 15th.

was given in Philadelphia, April 18th. Mr. Dewey played several Ms. Homes A. Norris' new work, "The Art of Counterpoint,"

will soon be ready. It is to follow his work on "Harmony. MISS ANNIE C. HOLMES gave a classical and modern recital at

Portland, Me., April 3d. MR. E. R. KROROER gave his fourth recital of the season at Y. M.

certo in E-flat Major. Ms. W. H. NEIDLISORE, the composer, has lately returned from

Europe and located in Chicago. THE Belton Oratorio Society, Belton, Tex., gave a choral concert THE Belion Oratorio Society, Belton, 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

WE have received the register of Rows's Conservatory of Music, Ennls, Tex., George H. Rowe, director

THE new Hook & Hastings organ in the First Congregation Church of Beiolt, Wis., was dedicated by Mr. B. D. Alien, April 7th A SERIES of interesting recitals by pupils and faculty of the Los Angeles Conservatory of Music and Arts, Mrs. Emily J. Valentine ctor, has been given during the past months.

MR. Nicholas Doury, tenor, of Philadelphia, gave a recital of modern songs, assisted by Mr. Edgar S. Fischer, violinist, April 4th. Tur Mendelssohn Glee Club, of New York city, Mr. Arthur Moes concert was a set of authentic negro melodies, harmonized for the



I use more of your publications with my pupils than of any other house. I think the Mathews are very fine and also the special editions of various studios

I enjoy THE ETUDE exceedingly, and welcome its rrival each month. All who have aubscribed for THK ETUDE speak of it in the highest terms MISS SADIE E. VAN FYNE.

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.

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

It seems to me that THE ETHDE grows more impor tant, inspiring, and necessary to teachers with each number. There is always something in it that I was anxious to learn. You are doing a noble work in publishing MRS. SUSIE PORTER.

I cousider "Daily Trill Studies," by Rogers, a fine MRS. F. D. MEIGIS. work.

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. MES H. Fox

I am very much pleased with Riemaun'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. UNVERZAGT.

I may add that I am a teacher and firm believer in Mason's "Tonch and Teebnic,"
M. BERTHA ROBESON.

I want to thank you very much for a new Brooklan

pupil (an ETUDE subscriber) who came to me as the re-sult of the publication of my name as a teacher of the ' Mason '1 system. KATE J. ROBERTS. Henceforth I shall be an earnest student of the Mason "Tonch and Technic," I have already put it in practice, and am imparting it to pupils. It is the only way to attain success. Mas. C. R. WILLEY.

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 portious of THE ETUDE SIE so excellent that I nee both in public and private gath erings.

I find Riemann's " Dictionary of Music" very complete, and wish that each of my pupils possessed a copy FLORENCE CASS.

I received Riemann's "Dictionary of Music," and, I received Riemann's "Dictionary of annui," and a distance of the property of the first two months, and it an indispensable companion. It seems truly remarkable that so much information could be contained within its 849 pages. The higgraphic notices and the articles on theory, especially those relative to accounting. CHAS. H. KEEFER. are, indeed, very fine.

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

JEAN FRANCES CARROLL

"Alcestis" is a very fine musical story.
W. G. UTERMORHLEE.

Allow me to express my entire satisfaction with TRE ETUDE. It gives me courage and ideas in my teaching.

MRS. W. A. COTTELL.

For all my little pupils I choose Landon's 'i 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 breadening and deepening the musical thought and ex-STELLA LOUISE HOCKER. pression.

I have been using the "Foundation Materials," by Landon, for the last two years, and never found any-thing more satisfactory. It seems to interest the chil-dren from the first. SADIR H. GEAY.

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. TURNEE.

Lonis C. Elson, in the Boston "Advertiser": A volume entitled "In Praise of Mnsic," 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 np the hill of art, and the volume will be a good addition to many a musical library.

It comprises a whole amount of choice amountion in compact and available form, for use against those appreciate the most heautiful of the art.

It should not be missing from the library of any mails student or music lover.

EDWARD BAXTER PERRY.

Again I am under obligation to you for one of Mr Again 1 am nuder obligation to yon for one of Mr. Gates' Interesting and valuable books, "In Praise of Mnsic." It is certainly a delightful and inspiring collection for a musician or mnsic student to possess. I shall call the attention of my pupils to it and recom-EDWARD DICKINSON.

P. ofsesor of History of Music and Pignoforte, Oberlin College

reading for all who love music.

WASHINGTON GLADDEN, D.D., Pastor First Congregational Church, Columbus, Ohio,

Mr. disten has made (in his book, "In Prince of Mane") the best obliction of a wripus shoat must call the latest obliction of a wripus shoat must call the general avoidance of empty rhapsody, and the solid basis npon which the high claims of our art are placed. Every page of the book is interesting and suggestive. BERTRAM C. HENRY.

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

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.

THE ETUDE is a great help to me in teaching, and by establishing it in the provided in the pr

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

HUBERT H. FARKER.

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

GEO. PHILATES.

Chestaut Street, Philadelphia.

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. Comerstatory, of which institution I am agridante. MAGUERITE F. TROMAS.

HAGUERITE F. TROMAS.

I have been ou your list of subscribers for several cears, and have found THE ETUDE a great help to me Some time since I got Dr. Riemann's "Dictionary of Music." It filts a place unique in musical literature. It is just what is needed for an ameter's library.

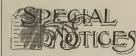
It filts a place unique in musical literature. It is just what is needed for an ameter's library. It is just what is needed for an ameter's library or more condition. Let me thank you for your work to be a source house of useful information, the contents to be a store house of useful information, the contents of which can never be estimated.

JENNIE E. N. WOOD.

JENNIE E. N. WOOD.

Thall keep's mind your suggestion in regard to adverted to the control of the contents of the c

MISS NANNIE CLAYTON.



payable in advance. Copy must be received by the 20th of the previous month to insure publication in the next number.

I am recently in receipt of the latest publication by

A PARTY WITH MONEY WANTED TO HELP

By. W. F. Gates, a highly interesting and valuable
which the the work but here received insures a great and
it comprises a whole arecal of choice ammunition,

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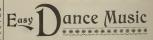
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