THE ORCHESTRA

By W. J. HENDERSON

Music Critic of the N. Y. Sun. Author of "The Orchestra and Orchestral Music," "The Story of Music," etc., etc.

MENTOR GRAVURES

HECTOR BERLIOZ · HANS RICHTER · THEODORE THOMAS · ANTON SEIDL · ARTHUR NIKISCH
ARTURO TOSCANINI

THEODORE THOMAS

CONSIDERING the orchestra as merely a collection of instruments playing together, we might properly declare that it was as old as instrumental music. When Babylon was in the fullness of her splendor, her ruler spoke thus: "To you it is commanded, O people, nations and languages, that at what time ye hear the sound of the cornet, flute, harp, sackbut, psaltery, dulcimer and all kinds of music, ye fall down and worship the golden image that Nebuchadnezzar the king hath set up."

Nebuchadnezzar reigned in the sixth century B. C., and there is evidence that, 500 years before his time, Assyria came quite as near as he to having an orchestra. But none of these ancient nations, nor yet those of the Middle Ages, had any conception of balance or contrast in the disposition of an ensemble* of instruments. The medieval bands were based on a desire for rich, full sound. As Lavoix (la'-vwah) has said in his "History of Instrumentation," it was "mass, number, which the public sought, without troubling itself about the artistic effect."

Because music was studied only by the fathers of the Roman Catholic Church during the twelve centuries after the birth of Christ, only vocal church composition was developed. The orchestra was still an unbalanced

*Pronounced ong-sahm'-ble, and meaning here an "assembly" of instruments.

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THE WOOD-WIND CHOIR—BOSTON SYMPHONY ORCHESTRA
From left to right—Flutes, Bassoons, Oboes, English Horn (resting on the floor and curving upward), and Clarinets

mass of ill-assorted instruments when the Italian opera was born, at the end of the sixteenth century. Peri's "Euridice" (per'-ree's eu-re-dee'-chee) (1600) was accompanied by a harpsichord, two instruments (large and small) of the lute family, a lyre and three flutes. Claudio Monteverde's "Orfeo" (1607) used many more instruments, and the same master a little later composed for one scene in his "Il Combattimento di Tancredi (tan-cray'-dee) e Florinda," a descriptive accompaniment for three violas and a bass.

This was probably the first advance toward the string quartet, the foundation of the modern orchestra. In 1655 Cavalli (ka-val'-lee) put forth in his opera "Giasone" (jah-so'-neh), an accompaniment for two violins and bass, in a style which prevailed for fifty years. Alessandro Scarlatti (born 1659—died 1725) began the writing of accompaniments for two violins, viola and bass in four-part harmony, just as composers have done ever since. Flutes, oboes, bassoons, trumpets and tympani furnished the remainder of the early orchestra.

Foundation Principles

But the fundamental laws had been discovered. Composers had learned that they must write with their minds fixed on the comparative powers and characteristic tone qualities of the various instruments, in order to gain artistic and beautiful results. They had learned that the "strings" (the violin group) must be the foundation of the whole. They had gained an insight into the methods of obtaining solidity and transparency of tone. Since the basis of the orchestra was determined there has been no essential change in its constitution. A larger number

THE BRASS CHOIR—BOSTON SYMPHONY ORCHESTRA
From left to right—Bass Tuba, Horns, Trumpets, Trombones

and variety of instruments is now employed than in the day of Haydn (heidn), but they are instruments of the same families as he used, and their relationship in the orchestra is unchanged.

Trombones do not appear in the scores of Haydn's symphonies, but he employed them in his oratorios. His symphonic orchestra contained flutes, oboes, clarinets (in his later works), bassoons, horns, trumpets, tympani (kettle drums), violins, violas, violoncellos and double basses (bass viols). Adding trombones, we have all that Beethoven had. Wagner and Richard Strauss use more kinds of flutes, oboes, clarinets and bassoons, a larger number of horns, trumpets and trombones, more kinds of instruments of percussion; but the ground plan of their orchestra and their broad treatment of its different parts is the same as Beethoven's.

The Modern Orchestra

The modern orchestra naturally divides itself into three principal groups of instruments and one accessory group. The three principal groups are instruments of wood, sounded by blowing through them (called the "wood-wind," and including flutes, oboes, clarinets and bassoons), instruments of brass, operated in the same way (including the various horns, trumpets and trombones), and stringed instruments, played with bows. The accessory group is composed of instruments of percussion (the drums, triangle, cymbals, etc.). To the musical profession, and therefore to the instructed amateur, the groups are known as the "wood," the "brass," the "strings," and the "battery."

When a composer writes down a piece for orchestra he sets the instruments in the following order from the top of the page of his music "score," as it is called: flutes, oboes, clarinets, bassoons, horns, trumpets, trombones, tubas, tympani (kettle drums), and other instruments of

THE STRING CHOIR—BOSTON SYMPHONY ORCHESTRA

From left to right —Bass Viol (in the back), Violoncello (in front, called "'Cello"), First Violin, Second Violin, Viola, Harp

percussion; harps, violins, violas, violoncellos (usually abbreviated to 'cellos), double basses (bass viols). If there are vocal parts in the composition, as in opera or oratorio, they will be found in the older scores between the violas and the 'cellos. The present custom is to place them above the violins.

FLUTE
Daniel Maquarre, Philadelphia Orchestra

The "Wood-Wind" Instruments

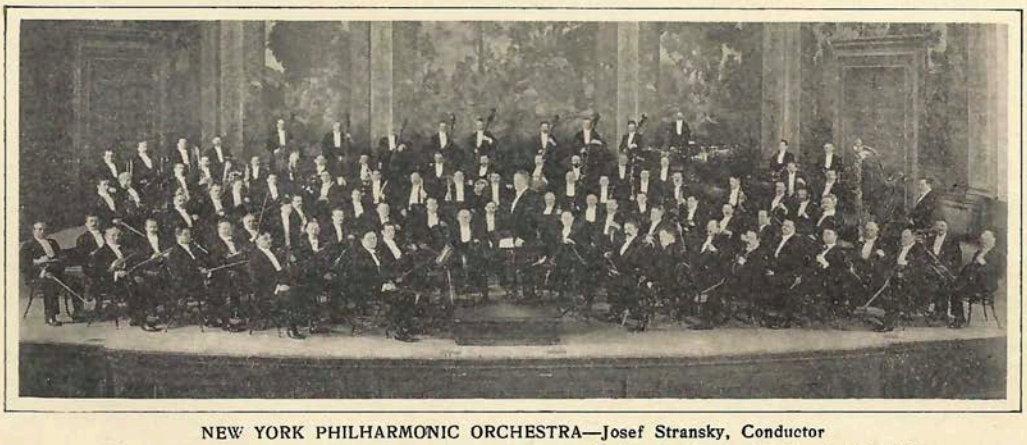
Two flutes, two oboes, two clarinets and two bassoons formed the "wood-wind" group of the earlier writers, and we may first examine these instruments individually. As a mouthpiece the flute has a mere hole in its side. The player applies his lips in a certain position, blows, and by the vibration of the lips sets the sound waves in motion in the bore of the instrument. Almost every one must be acquainted with the sound of the flute. It remains only to add that it has a high compass, and that it is capable of executing very rapid and complicated passages. Also, its low register has a special individuality of tone, which composers use to great advantage in producing characteristic effects. The piccolo or octave flute is a smaller flute, with a higher compass and shriller tone, and is much used in such effects as storms, Wagnerian "fire" music, or grotesque dances, such as those of Delibes' (del-leeb's') dolls.* Many later compositions call for three flutes and a piccolo.

*This refers to the scene in the Doll Shop in Delibes' pantomime ballet, "Coppelia."

Oboes and the other instruments of their family have a mouthpiece at one end. This mouthpiece contains two vibrating reeds, set in motion by the player's breath. These form the sound producing medium. The scale is played by the operation of keys that open and close holes at various points along the tube of the instrument, as in the case of the flutes also. The tone is not powerful, but is penetrating. It is unique in character, suggesting the "oaten reed" of the ancient pastoral god Pan, so that it has been from early time the musical symbol of the shepherd's pipe and pastoral scenes, and for tender or reflective utterances. It is a soprano instrument, with a scale ranging from C below the treble clef upward through two octaves and a half. Oboes* are used in pairs, the second one filling in one of the middle voices of the general harmony.

OBOE
Henri de Busscher, New York Symphony Orchestra

The English horn is the alto of the oboe, and has the same reed-like character. It is somewhat larger, but otherwise not greatly dissimilar. The bassoon, which is a large instrument, is the bass of the oboe family. It cannot be blown at one end like the others, because it is too long. It has a pipe leading into its side and the mouthpiece is at the end of this pipe. Its tone in the upper register is similar to that of the English horn, while in the lower part it becomes rough and heavy. The instrument has a scale ranging from low bass up into the lower treble, and its variety of expression is quite remarkable. It is used for pastoral or even melancholy expression, Tchaikovsky (chai-kov'-skee) in particular finding it admirable in the latter capacity. It is also available for humorous passages of a rustic type, as in the clowns' march in



NEW YORK PHILHARMONIC ORCHESTRA—Josef Stransky, Conductor
The oldest permanent orchestra in America, and the third oldest in the world—founded in 1842

*The other instruments of the orchestra tune up to the oboe. This is a tradition from the time of Handel, when the oboe was the principal wind instrument.

Mendelssohn's "Midsummer Night's Dream" music. The effect results from the incongruity of the hoarse, heavy tone and the type of melody allotted to the bassoon. There is also a contra-bassoon, a bass instrument of still lower pitch. Clarinets are instruments of larger bore than oboes, and, having mouthpieces with but a single reed, their tone is fuller, richer, and less reedy. They have a large compass, ranging from the alto region to high treble, and are capable of executing rapid and complicated passages with effect. The tone can be graded in force from the faintest pianissimo (soft) to a sonorous forte (loud), and the clarinet thus becomes the most expressive instrument among the wood-wind. It is, indeed, as Berlioz declared, the true dramatic soprano of the wind band. It is always found in pairs in the older scores, but recent writers often call for three and sometimes for four. There is also a bass clarinet, which carries the tone of this family far down into the lower scale. The bass clarinet is admirable as a solo instrument, and naturally can also be employed as a bass in chords. A contra-bass clarinet carries the range of the family still further downward, and provides a tone like that of a large organ pipe.

GEORGE BARRERE
Distinguished Flute Soloist, New York Symphony Orchestra

The Brass Instruments

The instruments of the brass choir have no reeds in the mouthpieces. The vibrations are furnished by the lips of the players. Every brass instrument can be made to produce a certain series of tones merely by blowing, and without the operation of valves. These are known as the natural tones, and in early times were alone available to composers. But now horns and trumpets are furnished with valves, three in number. The pressing down of a valve opens a section of tubing which alters the total length of the tube of the instrument and thus changes its key, thereby giving the player another series of natural tones. The valve trumpets and horns have a complete chromatic scale.* In the trombone this same result is obtained by moving the slide, as you can see the players doing at any concert. This alters the length of the tube and changes the key of the trombone.

FIRST CLARINET
Gustav Langenus, New York Symphony Orchestra

The variety in the quality of tone among the brass choir is due to the differences in the lengths and borings of the tubes, and of the shape of the mouthpieces. The horn has a deep

*A chromatic scale runs through all the tones—semi-tones as well as full tones—of the octave.

conical mouthpiece; trumpets and trombones have mouthpieces shaped much like the lower half of an egg cup. The reader need not be perplexed with details as to the tubes. It is enough to know the general principle: large tube, low pitch; small tube, high pitch. Trombones, for example, are made in various registers, from soprano to bass, the first named being comparatively small, the last quite large. In modern scores the lowest bass of the brass is furnished by the tuba, a huge, deep-toned instrument of the Saxhorn family.

FIRST VIOLIN
Thaddeus Rich, Concert Master Philadelphia Orchestra

FIRST VIOLIN
Maximilian Pilzer, New York Philharmonic Orchestra

The horn is the mellowest and richest of the brass instruments, and blends with wood or strings as well as with trumpets and trombones. Hence it is a useful solo singer, and an essential of the harmony. The trumpet is the military member of the brass choir, because its tone is not strikingly different from that of a bugle. The trombone is the noblest chanter of the choir, as it proves in the overture to "Tannhäuser." Four horns are now found in orchestras, thus giving a full harmony independently. Trumpets appear sometimes in pairs, sometimes in triplets, and again in fours. Trombones are usually employed three at a time. All of these instruments can be treated as solo voices, or as parts of the general harmony.

Producing Orchestral Effects

It will be seen that the wood-wind instruments offer numerous combinations for chords. Two flutes and two clarinets, two clarinets and two oboes, two oboes and two bassoons—any of these squads can be used independently. By changing the combination the composer alters the tonal character of his chord. By joining instruments of different families he obtains still other tone colors.* Thus is variety secured. Firmness of texture results from dividing the notes of every chord properly among the instruments, so that there is no lack of balance. In the singing of the melody, too, by using first one kind of instrument and then another, and again by making two sound the same notes together, the composer can impart almost inexhaustible variety to his idea.

The same conditions attach to the choir of string instruments, with the addition that, within themselves, the bowed instruments are capable

* See paragraph on page 12 for explanation of tone color.

of a larger range of effects than either the wood or the brass. The strings are the foundation of the orchestra, and skill in writing for them is the basis of good orchestration. The violin is the chief singer of the orchestra. Its compass stretches from G below the treble clef, three and a half octaves upward. So it is a contralto, a dramatic, a lyric and a coloratura soprano, for there is almost no limit to its expression and agility. Furthermore, its compass can be even further extended upward by the use of harmonics; that is, little, thin, flute-like tones produced by a particular kind of finger pressure. These harmonics can be obtained from each of the four strings. Each string also yields an extended scale in itself by the employment of different positions of the left hand on the finger board. Since each string has a special tonal character, a violin becomes in effect a singer with four voices, yet blending so perfectly in the sweep of the full scale that they become one.

LEO SCHULZ
New York Philharmonic Orchestra

THE VIOLONCELLO
Called the 'Cello ("chello"). Three solo players. Directly above, Cornelius Van Vliet, Minneapolis Symphony Orchestra

HANS KINDLER
Philadelphia Orchestra

One violin playing alone gives a different effect from a dozen playing together, and these again from two or three heard simultaneously. The manner of using the bow brings forth still other effects. Playing close to the bridge makes rude sounds; over the finger-board, veiled tones. Bouncing the bow in short, sharp strokes or smoothly drawing in long ones creates sounds wholly unlike. Again, plucking the strings with the fingers (pizzicato) offers new opportunities to the composer. And when the sordine, a little thing looking like a comb, is pressed down over the strings at the bridge, the violin whispers like an æolian harp.

The viola is a lower toned violin, whose compass begins with the C below the G of the violin. Its tone is, therefore, characteristic, and it can be used for solo effects as well as to unite with the general harmony. All that can be done on a violin can be done on a viola. The violoncello is a still larger instrument of the viol family, with a compass ranging from the low C of the bass clef to high up in the treble. It is a valuable solo instrument because of its characteristic tone, and it can be used in many ways in the formation of chords. Harmonics, pizzicati, etc., are available here as in the violin and viola. The double bass is the deepest toned instrument of the viol family, its scale beginning with the E an octave below the bass clef. All that has been said about the other strings applies also to it.

BASS VIOL
Called the "Double Bass." Anton Torello
Philadelphia Orchestra

In full harmonies of simple type the first violin supplies the soprano, the second the contralto, the viola the tenor, the 'cello the baritone, and the double bass the bass. But often the composer has more than five notes in his chord, and he divides his violins into more than two parts. The violas, 'cellos and double basses can be divided. So, too, any member of the choir can be omitted and the harmony given to one or more of the others. Violins can play in four or more parts; so can violas, 'cellos or double basses. Again, the melody can be given to the viola or the 'cello and the accompaniment to the others. Thus we see that almost numberless combinations can be made to give variety. So when we remember that any or all of the strings can be combined with any or all of the other instruments, we see that the resources of the composer are large.

THE HARP
Henry T. Williams, Minneapolis Symphony Orchestra

The tympani (kettle drums) are the principal members of the percussion department. They can be tuned to different notes and thus made to assist in the harmony. They are even given solo effects at times, as in Beethoven's fourth, fifth and ninth symphonies.

Other instruments of the percussion department which have melodic properties are bells and the xylophone (zeil′-o-phone), while those that can only beat rhythms are the snare and bass drums, triangle, castanets, etc.

Composers must orchestrate so melody and harmonies shall be heard in their correct relations. This is called balance of parts. When it is attained, the music sounds clear, richly sonorous, instead of thick and noisy.

FRANÇOIS-ANTOINE HABENECK
Founder of the famous old Conservatoire Orchestra, Paris

The Conductor's Art

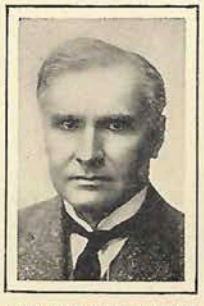
He does his work at rehearsal, not, as many suppose, at the public performance. While actually directing at the concert, he reminds his men by his gestures of what he told them repeatedly at rehearsal. Players who have to come in after several measures' rest he aids by giving the cue for entrance. If the time becomes too fast or too slow, he brings it back to the correct rate. If the loudness or softness is not just what he wishes, he modifies it. But the general plan of the performance and all the intricate details of light and shade must be carefully prepared beforehand. It is in the excellence of the body itself, and the patient polishing of its playing, that the great orchestra rises superior to the ordinary one. Conducting is at least as old as the beginning of the fourteenth century, but the modern period, in which it rose above mere time beating to a supreme interpretive art, begins with the work of Johann Stamitz (1717–57), director of the Mannheim (Germany) Orchestra, and François (frahn-swah′) Joseph Gossec (1734–1829), founder of the Concerts des Amateurs (days-áma-tuhr′) in Paris. These two made a close study of the technic of orchestral playing,

LEOPOLD DAMROSCH
Former Conductor of the New York Philharmonic. Founder of the New York Symphony Society and the Oratorio Society Father of Walter Damrosch

LEOPOLD STOKOWSKI
Conductor Philadelphia Orchestra

EMIL OBERHOFFER
Conductor Minneapolis Orchestra

FRED. STOCK
Conductor Chicago Orchestra



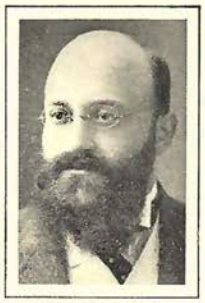
WALTER DAMROSCH
Conductor New York Symphony Orchestra

KARL MUCK
Conductor Boston Symphony Orchestra

CHARLES LAMOUREUX
A noted Conductor of the Paris Conservatoire and other musical organizations

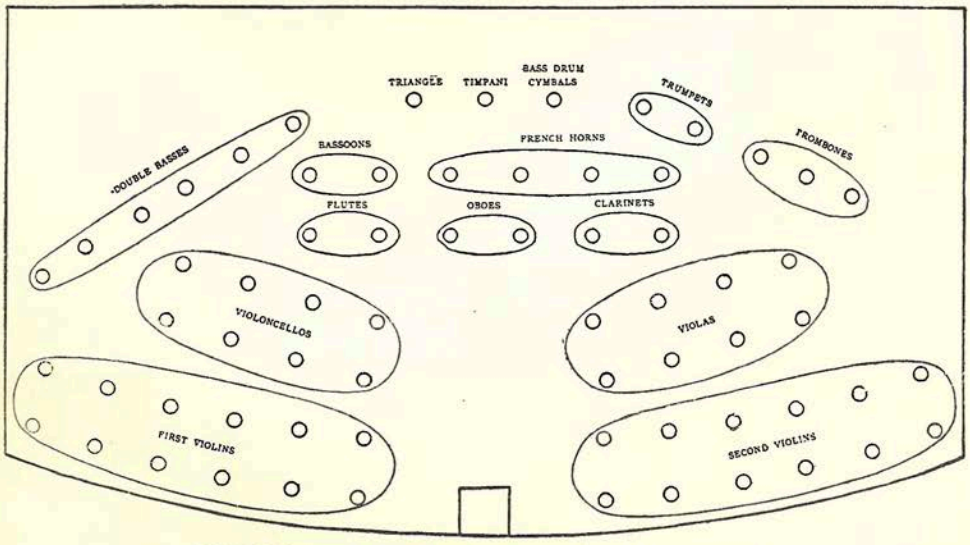
and brought it to a point of refinement at which real interpretation became possible. Since their time the orchestra has been developed under many master hands until today, when we find it the fullest and most eloquent instrument of musical expression.

JOSEF STRANSKY
Conductor New York Philharmonic Orchestra



ALFRED HERTZ
Conductor San Francisco Orchestra

It remains only to say that the United States not only rivals, but surpasses, Europe in the number of its great concert orchestras. The Boston Symphony Orchestra, founded by Henry L. Higginson, and now conducted by Dr. Karl Muck, is a distinguished body of performers. Then there is the Chicago Orchestra, conducted by Frederick Stock, and the San Francisco Orchestra, at present under the leadership of Alfred Hertz. The Philadelphia Orchestra, directed by Leopold Stokowski (sto-kov'-skee), has assumed high rank, and the Minneapolis Orchestra, Emil Oberhoffer, conductor, invites consideration. The oldest orchestra in the United States is the Philharmonic of New York, founded in 1842.



PLAN SHOWING USUAL ARRANGEMENT OF AN ORCHESTRA

SUPPLEMENTARY READING

THE ORCHESTRA AND ORCHESTRAL MUSIC. Illustrated. *By W. J. Henderson*

ORCHESTRAL INSTRUMENTS AND THEIR USE. Illustrated. *By Arthur Elson*

***Information concerning the above books may be had on application to the Editor of The Mentor.

THE OPEN LETTER

Editor of The Mentor,

DEAR SIR: The Mentor on Russian Music is intensely interesting. I want to learn more about Scriabin. The Mentor says that one of his conceits was to combine "perfume and colored lights" with orchestral sounds. Please enlighten me. I once heard a music teacher ask her class to define "color" in music. No one succeeded, and I have often wondered what it was. I will appreciate an explanation.

This question has to do with two entirely different things. "Color" in music is one thing—Scriabin's experiment another. The term "color" has been used in musical art for many years, and it has a definite meaning to educated musicians. It is not easy to impart that meaning to the general reader. The arts do not possess complete separate vocabularies. The same words have to serve several arts. In order, therefore, to get a clear understanding of some of the qualities of one art we have to borrow words from another art. And so we speak of "tones" in painting, and "color" in music.

★ ★ ★

When you hear a note in music, you think you hear only one tone. As a matter of fact, the note is made up of the fundamental tone and a number of little overtones that sound with it. For example, when you hear the note of C natural on some instruments, the note of G a fifth above will be sounding in with it, also perhaps the note of E above that, and other higher notes. You may not be able to detect them, but these overtones are there. Every voice and every musical instrument has what is called its "tone color," due to these faint overtones that accompany the fundamental tones of the voice or instrument. Thanks to these little overtones you can tell whether a musical note is being played on a violin, a trumpet or a clarinet. These humming overtones differ in number, pitch and loudness in different instruments. In orchestral works, the "color" varies endlessly because of the infinite number of combinations afforded by the different instruments—of wood, brass or silver—each with its own little overtones. To mix these various tones is like mixing paints of different color—hence the musicians adopted the word "color."

Scriabin's use of color is quite a different thing. He combined *actual* color and perfumes with music, with the purpose of making an appeal simultaneously to three different senses—sight, hearing, and smell. He used a scheme of real colors visible to the eye, which were thrown on a screen and were controlled by means of a keyboard. He associated certain colors with certain harmonies, and he blended perfumes with the music and colors. This three-fold art of Scriabin's found expression in several works, one of which he called a "Mystery," and which had performances in various cities of Europe. The whole idea was quite too queer. The result was vague, and the idea too fantastic to make a convincing art appeal

★ ★ ★

While on the subject of Russian composers, it might be well to say a word concerning the pronunciation of Russian names. I think that some of us are unduly alarmed by the "itches" and "iskees" that end many Russian names. Petro'vitch should not disturb anyone. It is pronounced exactly as spelt. Glinka is another case, altogether simple; likewise Rubinstein and Borodin (it is simply bor'-o-din). There are some, however, that are not so simple. Here are the pronunciations of them, indicated as well as possible by phonetic spelling:

Peter Ilich Tchaikovsky (peter il'-yitch chai-kov'-skee); Nicholas Andreievich Rimsky-Korsakov (nik'-o-las an-drey'-ay-vitch rim'-skee kor-'sa-kov); Igor Stravinsky (strah-vin'-skee); Michael Ivanovitch Glinka (mik-hail' ee-vahn'-o-vitch glin'-ka); Modeste Petrovitch Moussorgsky (moe-dest' pet-ro'-vitch moo-sorg'-skee); Mili Balakirev (mee'-lee bah-lah-kee'-rev); Liadov (lyah'-dov); Rachmaninov (rak-man'-ee-nov); Scriabin (skree'-a-bin); Ippolitov-Ivanov (ip-pol'-ee-tov eev'-an-ov); Diaghileff (dee-ag'-ee-leff); Massine (mass-een'.) Pavlowa (pav-lo'-vah). Nijinsky (nee-zhin'-skee.)

W. D. Moffat

EDITOR

HECTOR BERLIOZ

HECTOR BERLIOZ, often called "The Father of Modern Orchestration," was born at La Cote, St. Andre, near Grenoble, France, on December 11, 1803. His father, Louis Berlioz, was a country doctor with a large practice—something of an author too, and altogether an intelligent man. Mme. Berlioz was a typical woman of the mountains—ardent, affectionate, narrow-minded, devoutly religious, and intensely suspicious of the world and its temptations. The father opposed music as a profession, and his mother protested against young Hector's musical pursuits. So through the years when he was shaping his career, both his parents were against him.

But music took possession of the boy. He found a flageolet in a neglected drawer in his home, and made such terrible noises with it that his father, in self-defense, taught him to play it. To this succeeded a flute and later a guitar, after which practical instruction came to a standstill. He never mastered the piano. He could crash out a few chords, but he was never a finished player. It is noticeable that two great masters of modern orchestration, Berlioz and Wagner, were both indifferent piano performers.

Berlioz studied harmony after a fashion, and pursued in his own way a course of study of the works of various musicians.

His father tried to make a doctor of him, promising him a beautiful flute if he would study medicine. Accordingly, in 1822, Hector set out for Paris with his cousin Robert, bound for the medical school. But the first day in the dissecting room was enough for him. He gave one glance around at the accumulated horrors, jumped from the window, and returned home, declaring that he would rather die than dissect.

Then he took to the Public Library of the Conservatoire and began to devour the music scores he found there, especially those of the master composer Gluck. His father stormed, argued, but all to no purpose. The ugly duckling had escaped from the barnyard, and was beginning to transform itself into a swan.

Berlioz found a helpful music teacher in Lesueur, Professor of Composition in the Conservatoire. Lessons began in earnest and Berlioz was a quick pupil. Suffering under the displeasure of his parents and the consequent cutting off of his allowance, Berlioz fell upon hard times. He lived in a garret and dined off bread and dates, and worked day and night composing music and teaching a few pupils.

His first attempts at musical composition were declared unplayable. He suffered the usual hard fortune of geniuses who live and labor in advance of their times. He tried three times for the coveted Prix (pree) de Rome (Prize of Rome—a great distinction much sought by artists each year), finally obtaining the second prize. 1829 was an eventful year. Berlioz came across Goethe's "Faust," devoured it, and produced some musical material from it which he used seventeen years later in his great work, "The Damnation of Faust." Then came the composition of the Symphonie Fantastique, which was performed and which made an impression, but was not understood.

Then came the Revolution of 1830, and on its flood Berlioz at last sailed into success. The Revolution upset many notions in art and literature as well as in life, and Berlioz's bold, independent musical expression then found a ready and interested hearing.

About this time, Berlioz carried on an ardent and stormy romance with the popular and beautiful Irish actress, Miss Smithson. After alternating conditions of hope and despair, he married Miss Smithson in October, 1833. They were both terribly poor, but "she was mine" said Berlioz, "and we defied the world."

The years that followed were happy ones. Success began to smile on Berlioz. He filled several positions as orchestral director, and, in that capacity, he attained a distinction shared by few. His compositions were daring flights of a new and gifted musical genius. He carried mannerism to the point almost of caricature. His conducting was distinctly individual. His temperament was intensely ardent. He fairly flung himself into his art and swept his orchestra enthusiastically along with him. As a composer, Berlioz ranks with Beethoven, Wagner, and a few other of the great masters of instrumentation in the world's history. As an orchestral conductor he possessed in a large degree the qualities of the inspired leader. He had a complete knowledge of the strength and weakness of each instrument, great skill in the treatment and combination of them, ready invention, and boundless audacity.

He died in Paris on March 8, 1869, and was buried in the cemetery Montmartre, the distinguished composers Gounod and Ambroise Thomas being among the pall-bearers.

PREPARED BY THE EDITORIAL STAFF OF THE MENTOR ASSOCIATION
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HANS RICHTER

HANS RICHTER was the first of the great "star" opera conductors (called "prima donna conductors"). He was leader at the Bayreuth Wagnerian festivals from the first in 1876, conductor of the London Philharmonic concerts, founder of the London Richter concerts, and was known throughout Europe as one of the most energetic and accomplished of modern orchestral masters. His name is especially connected with the works of Richard Wagner, of which he became one of the most distinguished interpreters; but his performances of the works of Beethoven, Liszt, and Brahms were also famous wherever there was a music-loving public.

Born at Raab, in Hungary, on the 4th of April, 1843, son of the musical director of the cathedral, Richter began his musical education at an early age. He lived in a musical atmosphere, as his mother, whose maiden name was Josephine Csazinsky, was the first to take the rôle of Venus in "Tannhäuser" at Vienna. As a boy, he sang in the cathedral choir, either soprano or alto as the circumstances required, and sometimes played the organ.

He made his public debut as a drummer in Haydn's "Paukenmesse." When he was ten years old, in 1853, he appeared at a concert as pianist, and the following year, after the death of his father, he went to the choristers' school, "the Convikt," in Vienna—where Schubert received his musical education. At Vienna, Richter became a chorister in the Court Chapel.

For five years, from 1860, Richter studied in the Vienna "Conservatorium," under Heissler and Sechter, and learned to play the horn under Kleinecke (klein' ek-keh), becoming finally hornist in the old Kärnthnerthor Theater. The studies he had made in the meanwhile of the art of conducting did not bear fruit until 1868. In August of that year he made his first appearance as a conductor at the Court Theater in Munich, to which he had just been appointed, presiding over a performance of "William Tell."

His friendship with Richard Wagner was long and close, and in the course of it Richter made the first copy of the music score of "Die Meistersinger." He stayed at Lucerne with Wagner, and worked with him from October, 1866, until December, 1867.

"I have mentioned that Wagner's workroom, where he was engaged on the score of the 'Meistersinger' was exactly underneath the room which I occupied in his house," he said on one occasion. "During the thirteen months which I spent at Villa Triebschen (treeb'-shen), I can positively state that I never once heard the sound of the piano in his room. This shows that when composing or noting down his ideas, Wagner was never in the habit of trying how it would sound on the piano."

In 1868 Richter accepted the post of conductor at the National Theater, Munich, and remained there for a year. After a visit to Paris and then to Brussels, for the first production of "Lohengrin," in 1870, he returned to Wagner, at Lucerne, and made the copy of the music score of the four music dramas of the "Ring of the Nibelung" for the engraver. In January, 1875, he conducted a great orchestral concert in Vienna, which attracted attention to him, having in the meantime been conductor at the National Theater, in Pest, Hungary. This was followed by his appointment to the conductorship of the Court Opera at Vienna, and during the same period he conducted the Philharmonic concerts, and from 1884 to 1890 was conductor of the concerts of the Gesellschaft der Musikfreunde (meaning "Society of Friends of Music," an old established association in Vienna).

The beginning of his career in England came in 1877 with the famous Wagner concerts, when he shared the post of conductor with Wagner himself. In 1889 began the "Orchestral Festival Concerts," in London, which later became the Richter concerts, and were especially notable for the conductor's knowledge of the Beethoven symphonies, which he conducted without music score. Richter introduced Wagner's "Die Meistersinger" and "Tristan" to the London public, and, from 1904 on he presided at the special performances of German opera at Covent Garden.

He died in Bayreuth on December 6, 1916.

Richter had many decorations, including the Order of Maximilian from the King of Bavaria. Oxford University bestowed the honorary degree of Mus. D. (Doctor of Music) upon him in 1885, and he received the Order of Franz Joseph. The list of the great opera houses and concert halls of Europe, in which Richter conducted, is a long and impressive one, and bears testimony to the versatile genius of this great conductor.

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THEODORE THOMAS

THEODORE THOMAS was a great commander. He not only had a born gift for leadership, but he had served well in the ranks, so that when he wanted something done he could generally show a musician how to do it. He was one of the early American concert musicians, and his particular distinction lies in the fact that he was the great pioneer in the organization and upbuilding of the large orchestra in the United States. Theodore Thomas was born in Esens, East Friesland, on the North Sea, on October 11, 1835. He came by his musical talents naturally, for his father was a violinist. The family emigrated to the United States when Theodore was ten years old. Theodore learned to play the violin at an early age, and appeared in many concerts in New York as a soloist before he was fifteen. When he was sixteen he made a successful tour of the Southern States, and on returning to New York played the first violin in concerts given by Jenny Lind, "the Swedish Nightingale," and the celebrated tenor, Mario. Then he joined the orchestra conducted by Arditi, of old-time opera fame, and for ten years played as concert master in wandering opera companies. In 1855, in company with the distiguished pianist, Dr. William Mason, Thomas began a series of chamber concerts in New York City, which were continued up until 1869. In 1864 he inaugurated a series of symphony concerts in New York, which were continued for five years, and then resumed in the years between 1872 and 1878. In order to keep his men together and maintain true music discipline, he gave summer concerts in various gardens. In this way the "Thomas Orchestra" became a well-known and popular institution

Theodore Thomas was always a master at making programs, and his concerts had a high educational value on account of the rare judgment that he used in selecting, not only from the classics, but from the newer works of music, pieces that would invite and improve the public taste. Theodore Thomas and his orchestra fared badly at the Philadelphia Centennial Exposition in 1876. As a result his men were disbanded and he was compelled to turn to teaching. He devoted two years to directing the College of Music in Cincinnati, and then in 1878 he returned to New York to accept the leadership of the Philharmonic Society, the oldest orchestral organization in the United States. He retired from the Cincinnati College of Music in 1880, but kept in touch with that city by directing the May festivals there each year during the rest of his life. He settled in New York and collected a fine orchestra, which in 1883 toured from New York to San Francisco and return. On the expiration of his term as conductor of the Philharmonic Society, a very liberal offer was made to him to organize a similar symphony orchestra in Chicago. This he accepted and a contract was signed in December, 1890. There Theodore Thomas came fully into his own. His years of labor were crowned with a success universally acknowledged. A symphony hall was built by popular subscription especially as a home for his musical organization. During the years that remained to him he toured many cities with his great Chicago Orchestra, and his concerts were everywhere hailed as musical events of the first importance.

Mr. Thomas was twice married, first in 1864 to Miss Minna L. Rhodes, who died on April 4, 1889; then, on May 7, 1890, to Miss Rose Fay, a sister of the well-known pianist, Miss Amy Fay. Theodore Thomas died in Chicago on January 4, 1905.

Mr. Thomas was abrupt and determined in manner, but he possessed a kindly heart. He knew his players well, both as men and as musicians, and was a warm friend to them. He was a thorough musical scholar, and a forceful, commanding figure in the moulding of the music history of America. The music world of today owes much to him.

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ANTON SEIDL

FOUR

ANTON SEIDL was a magnetic leader, beloved by all that were associated with him. He was born in Budapest, Hungary, on May 6, 1850. This was the year when Liszt, in affection for Richard Wagner, brought out the latter's three year old opera "Lohengrin," which no one dared to touch because it was considered then "an impossible opera."

Seidl was intended by his parents to be a priest. He liked, as a boy, to assemble his playmates about him, read mass, dispense blessings, and generally carry out church forms as he had seen them. But even then he was accustomed to beat time as he sang rhythmically, and to say, "I want to be a conductor." He was a boy prodigy, playing the piano in public at six years of age, and playing the organ at school. His chief delight was opera. He would go as often as he could, and on returning home, he would stay up late at night playing what he could remember and imitating the gestures of the orchestra conductor. The first time that he heard "Lohengrin," he determined to become a musician—and his parents consented. Young Seidl accordingly went to Leipsic in 1870 and studied at the famous Conservatory there. He had heard of Hans Richter and his leading of Wagner music, so when he learned that Richter was to be conductor at Budapest he asked that he might go to him as a pupil. Richter consented, and in the course of teaching him he became so interested in Seidl that when Wagner asked Richter for a talented young man to help him at Bayreuth, Richter recommended his young pupil. This was a stroke of luck for Seidl, for he proved to be exactly the sort of young assistant that Wagner wanted. He lived in Wagner's house six years while Wagner's great work was going on. He had the honor and advantage of being one of only four real pupils of Wagner—Hans Von Bülow, Karl Ritter and Hans Richter being the other three.

Seidl became Wagner's right hand, especially at rehearsals, and the great master was often heard to say, "What would I do without Seidl?" He assisted at the first Bayreuth festival in 1876, and was ever present, watching that Wagner's ideas were faithfully carried out. In 1882 the manager, Angelo Neumann, got up a travelling Wagner company to carry the message of Wagner opera through the great cities of Europe, and Seidl was the leader selected. In the company was a beautiful young soprano, Fraulein Auguste Kraus, with whom young Seidl fell in love. After an artistic and romantic association of two years, they were married on February 29, 1884. They came to New York in 1885, and then for a number of years Anton Seidl presided at the Metropolitan Opera House in the production of great Wagner performances. Under his direction "Tristan" and "Die Meistersinger" were performed for the first time in America. The four dramas of the Nibelung series were given, singly at first, then finally as one great festival. In 1891 Seidl was elected conductor of the New York Philharmonic Society, Theodore Thomas having accepted a call to Chicago. Seidl then established himself in the public esteem as a conductor in concert as he had already in opera. The directors of the Metropolitan Opera House decided, in 1891, to return to Italian opera, so for a few years Seidl was occupied only in orchestral concerts. However, the day came when a monster petition signed by thousands begged that Seidl be brought back to the Metropolitan Opera House; and Jean de Reszke, the celebrated tenor of the opera, who wanted to sing in Wagner's operas, demanded that Seidl should conduct them. "One must be blind and deaf," said de Reszke, "not to perceive how the public adores Seidl," and Albert Niemann, the famous heroic tenor, said "Half the labor and responsibility of singing is taken from one's shoulders by such a leader." Then followed years of great things in music in New York, Seidl being the central figure. In 1898 he was invited by Cosima Wagner to go to Bayreuth and conduct the one hundredth performance of "Parsifal," and it was the last opera he led. He returned to America worn out and in reduced health. He died suddenly on March 28, 1898. The funeral services took place at the Metropolitan Opera House, where Seidl had so long been an idolized figure. Thousands crowded the temple of music and the streets adjoining. Distinguished men of many professions were there, and the musical societies with which Seidl had been identified took part in the services. On the afternoon of March 31, 1898, Anton Seidl was borne by loving hands slowly down the orchestra pit, and there, on the self-same spot on which he had stood so often in life, for one solemn hour he took his place again.

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ARTHUR NIKISCH

THE first Wagner festival at Bayreuth in 1876 was a school and an assembly of musical genius, mature and immature. Many who took part in that festival were then famous musicians. Many more were destined to future fame. Three of the great orchestra conductors considered in this number of The Mentor shared in the work of the Bayreuth festival. Hans Richter conducted the music; Anton Seidl directed work behind the scenes; Arthur Nikisch played one of the first violins in the orchestra. Nikisch was a young man then, only twenty-one years of age, but his life, almost from birth, had been one of music.

He was born October 12, 1855, and he was the son of the head accountant of Baron Sina's estate in Hungary. He displayed a real talent for music as early as his third year, and before he was six years of age he was placed under instruction. He studied piano and theory with the eager intelligence of a bright student of sixteen. When he was only seven years of age he wrote out the piano score of the overtures of "William Tell" and the "Barber of Seville" after hearing them played only once. He played first in public as a pianist at eight years of age, and won instant recognition. At eleven years Nikisch was in the Vienna Conservatory, working as hard as if he knew nothing of music and had just begun to study it. His affections shifted from piano to violin playing. He was proficient in both. And meantime he studied composition. When he was thirteen years of age he won first prize for violin playing in the Conservatory, second prize for piano playing, and a gold medal for a composition for a string sextet. After the Wagner festival in 1876 he entered the Court Orchestra at Vienna. From there he went to the orchestra of the Leipsic Opera House, of which body he became conductor in 1879. Nikisch remained in this position for ten years, and developed so in his art that his reputation traveled across the Atlantic. In 1889 he was invited to be conductor of the Boston Symphony Orchestra. He filled this position with great honor and distinction for four years, making a reputation in the New World like that which he enjoyed in the Old. In 1894 he returned to Europe as conductor of the opera at Budapest, and he was occupying that position when he was elected to the conductorship of the Gewandhaus (geh-vond'-house) Orchestra in Leipsic, one of the most distinguished and important musical positions in all Europe.

Arthur Nikisch married the accomplished singer, Amelie Heusner, and the two frequently contributed their personal talents to the concerts that Nikisch conducted, Mrs. Nikisch singing to her husband's accompaniment on the piano. It was a delightful entertainment that they gave, and one of the highest artistic merit. Nikisch's tastes in music are exquisite. His style in conducting is both scholarly and poetic. No one excels him in the knowledge of music, and few equal him in artistic temperament.

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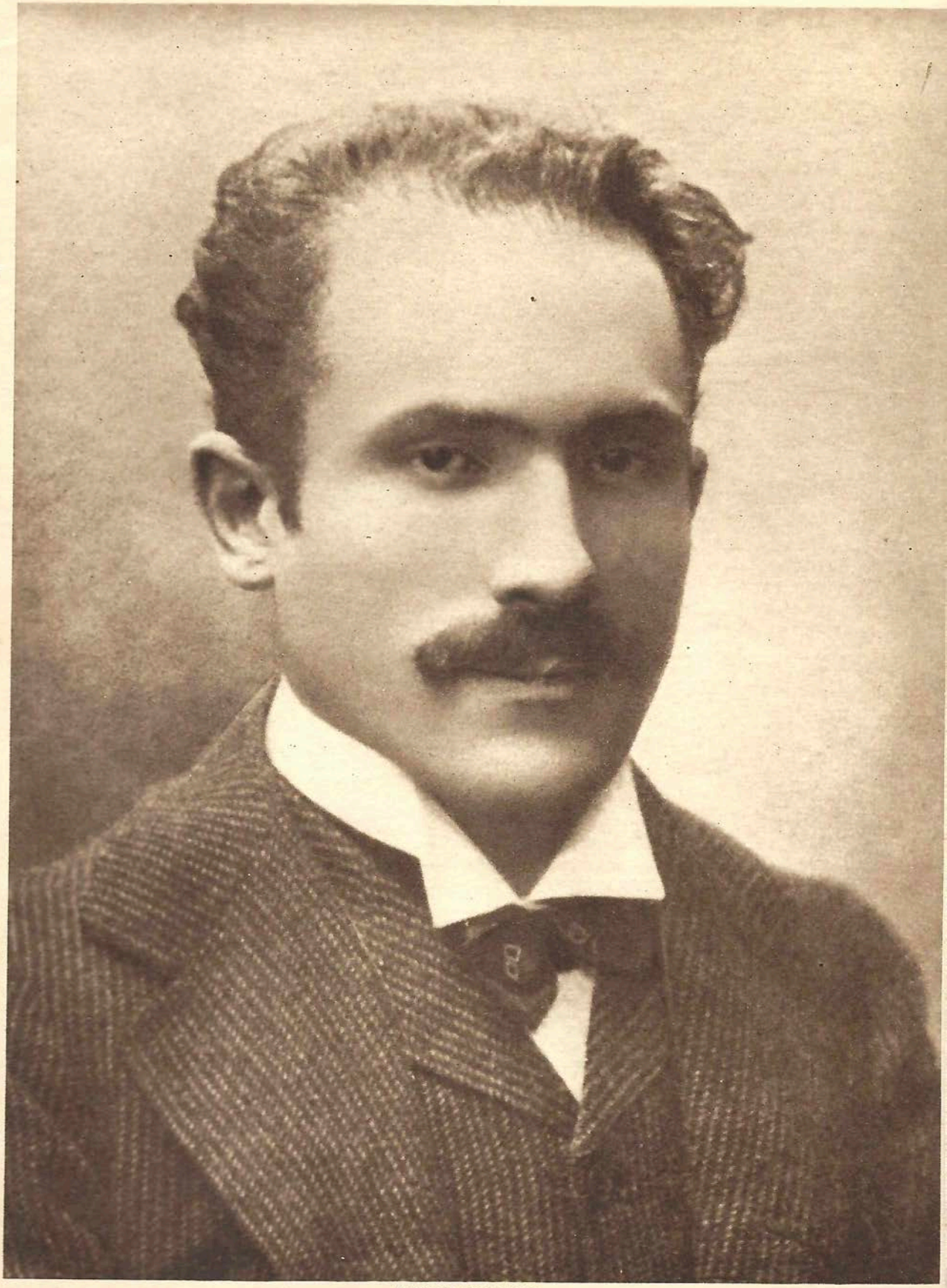

ARTURO TOSCANINI

STANDING as straight as an arrow, with baton pointing low for attention; leaning forward for more intimate communion with his men; with hands extended in quiet appeal; with arms darting out to compel obedience; in extreme repose; in the stress of the utmost exertion —in his attitude, Toscanini expresses the forces of his destiny.

While you look upon his slender figure —slender almost to the point of frailty, yet charged with electric vitality; while you follow his searching eyes as they sweep the stage or fasten on some musician in the orchestra, enjoining, beseeching, encouraging, reproaching; while you watch the commanding beat of his right arm, rhythmically exact, precise, imperious, yet wonderfully supple, elastic, and graceful, or marvel at the expressiveness of his left hand, lifted over the instrumental surge, to soothe or quicken, to appease or incite, you fall under the spell of his personality as completely as the artists who answer his will.

Such is Toscanini as he leads his orchestral forces. He is a strong, brilliant personality, clear of vision, impulsive, and determined. "When Toscanini leaves his house he knows exactly where he is going," one of his friends remarked in discussing his ways; and this strikes the keynote of his character. There is no halting, no hesitating, no turning, no vacillating, but one steady onward march, one course, one aim. This is something rarely found among musicians, rarely found among any of those who possess the artistic temperament.

Arturo Toscanini was born at Parma, Italy, in 1867. He was a musician from early years, and like many another conductor, he rose from a position in the orchestra to the head music stand. The incident of his rise was dramatic. Toscanini was in Rio de Janeiro, Brazil, at the time. He was doing double duty as the first 'cellist in the orchestra and assistant chorus master. The season had been going badly. One conductor had been rejected, and an indignant audience, assembled to hear "Aïda," refused to accept the services of an incompetent substitute, compelling him with jeers, hisses and catcalls to leave the orchestra. The manager was in a quandary. Influential subscribers said that the performance must not be abandoned, and that they were ready to accept as leader any musician in the orchestra. Someone suggested Toscanini, who thereupon beat a hasty retreat to the stage, where he was found hiding in the wings. His attempts to escape were futile. Forced into a dress suit supplied by the costumer of the theater, he was dragged out to the pit and lifted bodily into the conductor's stand, while the crowd roared its approval. The youthful conductor seized the baton and suddenly the noise stopped. He held by his magnetic personality the undivided attention, not only of the orchestra, but of the audience. Everyone could see that he was conducting from memory. Even then, when he made his first appearance as a leader, Toscanini was, as always after, wholly independent of the music score. And so the evening that began in an uproar ended in enthusiasm, and a new conductor was launched upon his career.

The news of this sensational affair was flashed across the ocean, and after that the doors of every opera house in Italy were open to the young conductor. He led the first performance of "Pagliacci" in Milan, when Victor Maurel created the role of *Tonio*. For years he was director of La Scala, the great opera house of Milan, where he became associated with Giulio Gatti-Casazza (Jool'-yo Gat'-tee Ca-sat'-zah), who later became the manager of the Metropolitan Opera House in New York, and brought Toscanini to the United States.

Toscanini's leadership in America won new laurels for him. His repertory was unusually wide, including all the most important works of Italian and French opera, and the great music dramas of Richard Wagner as well. And to think that he conducted these works by memory! His retentive powers were phenomenal. In fact, his capacity to absorb and fasten in his memory, down to the most minute details, an apparently unlimited number of opera scores is quite without precedent.

There is one striking contrast in the personality of Toscanini. He is both bold and shy. At the conductor's desk, facing his orchestra, he is a brilliant, flashing, masterful leader. When he turns toward the audience he becomes modest and shrinking. His abhorence of applause is not an affectation. It is in his nature.

"I cannot give the exact reasons," he once said, "but noisy demonstrations of approval always have given me an acute sensation of pain. It is not timidity, I know. It is an instinct. I had the feeling as a boy when I played the 'cello for the first time in public. As soon as the hand-clapping began I could not resist the impulse to rush into hiding."

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