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THE FUTURE OF MUSICIANS

THE FUTURE OF MUSICIANS

A PLEA FOR ORGANIZATION

BY

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TONE PRODUCTION ON THE VIOLONCELLO" ("THE
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PREFACE

MUSICAL Art, the History of Music and the Biographies of Musicians, continually occupy writers on Music, and quite a library on these subjects is in existence.

One subject however has, so far, attracted but little attention from writers, although bound up with the life of Musical Culture, viz. :

Music as a Profession and the economic position of Musicians in the general struggle for subsistence.

It is difficult to understand why this essential basis for the well-being of Music as an Art has been neglected, why Music has always been treated as something external to life, and its material interests, as having no claim to consideration.

A discussion of this subject at the present stage of the development of Music is the more necessary in view of the circumstances bearing upon the different sections of the Profession.

In the *Orchestral world* the restlessness and growing dissatisfaction with antiquated conditions has quite recently found expression, and the individual musician suffers from the unavoidable friction between different sections fighting for the monopoly of work for their members.

In the *Teaching world* recent conferences have shown that the efforts of one section of Musicians alone towards the betterment of conditions can never be successful so long as such efforts affect only a limited number of members of that section, without the support of other sections.

In the *Concert sphere* dissatisfaction is notorious. Neither the general public nor the young aspirant is aware of the real nature of the musical career, a career still generally considered to be a beautiful all-holiday excursion into the land of romance, adventure, and fame.

Indeed, it is time to review the general conditions under which all classes of the Musical Profession labour, impartially and without animosity.

What is chiefly needed is a broader outlook on Art and Life—that alone can create unity of aim and purpose. In this respect I cannot do better than quote the following sentences from

a recent lecture on "The Economics of the Three Arts" by Mr. Bernard Shaw:

"You must reform society before you can reform yourself. And that sort of reform must begin by combination. In the learned professions the members found out long ago that they must combine in a refusal to accept fees below a certain figure or to work with anyone violating this compact, and in stigmatizing as the basest of misdemeanours any attempt to secure another person's work by underselling him. Later on our common workmen followed the example of the learned professions, and arrived at the same conclusions. The trade unionist will not work for less than the union rate; will not work with the non-unionist, whom he calls a blackleg; and will not, as he puts it, 'do another man out of his job.' The actor, the musician, the painter must do the same, and do it betimes; for the recent immense increase in the wealth of the upper middle class is producing an unprecedented supply of young people of some artistic culture who can afford to act and paint and play for fun, and even to speculate a little in management; and these people will squeeze the genuine self-supporting profes-

sionals into the gutter if the barrier of combination for a minimum wage is not set up in time. Therefore the moral of my speech is, Combine; and I cannot sufficiently exhort you in the meantime never to accept wages for your work without considering whether they are such wages as a less fortunately situated fellow artist could live on, and to refuse them if they would mean either starvation or prostitution for such a person.”¹

In surveying the field of musical art, it has to be considered in two aspects, first, from the point of view of Art, and secondly, from that of the musician, whose economic condition largely influences the position of Art. If the former is insecure, Art, as well as the artist, suffers. The bearing of the economic status of the musician on Art itself is the reason why in the following chapters I have laid emphasis on the professional side of the musician's life.

As a musician, having come into contract with various branches of the musical profession, both as executant and teacher, I have been led by practical experience to the conclusions stated in this book. I am convinced that these con-

¹ “The Three Arts Journal,” November 1913.

clusions only need emphatic expression to receive the active concurrence of the majority of the Musical Profession. I have gone further, however, than merely to reflect feelings, and have shown that the present position of Music and Musicians clearly substantiates the *need* for a radical improvement in all directions, such improvement, in my opinion, being possible only by the creation of a comprehensive *Union of the Musical Profession, as a whole*.

The gist of this book is thus the proposal for such a Union and a detailed sketch scheme is given in Chapter II. This proposal should be seriously considered by all interested in Music, whether professionally or as amateurs, it should, however, be taken as nothing more than a fairly full sketch of such a scheme. Needless to say that the author will only be too delighted to receive suggestions and criticisms of the scheme, which would be duly considered by any Committee formed to carry it into effect.

I am indebted to Mr. J. W. Shaw, of The Secretariat, 26, Hart Street, Bloomsbury, London, for assistance in the revision of the book and for various valuable suggestions.

EMIL KRALL.

LONDON,

March 1914.

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THE FUTURE OF MUSICIANS

CHAPTER I

THE PROBLEM OF MUSIC AND MUSICIANS

IN the rush and excitement of his musical activity the professional musician has little time left for quiet contemplation. The stress of modern life, the battle for existence is all for action, too often that kind of nervous action which completely exhausts, heedless of the necessity for the restoration of the proper balance between action and thought. The restlessness of modern times cannot fail also to be reflected in the Arts. Music, by its very nature, seems to be particularly adapted to express this spirit, not only by its modern art character, but also by its outward activity.

Inconvenience of Problems.—Those who do find time occasionally to view Musical Life in an objective way will notice, however, that beneath its restlessness, beneath its foaming, iridescent surface, runs many a quieter current of thought. Old and new problems refusing

to be drowned in the whirlpool of the waters, submerge, and reappear with the buoyancy of corks, persist in attracting attention, and occasionally get discussed. But instead of being subjected to closer inspection, they are, like inconvenient acquaintances, met with a few courteous phrases, but otherwise assiduously and studiously avoided.

Most unpleasant things—problems—and yet there is another way of looking at them. Problems are our schoolmasters, they teach the lessons of Life, and the schoolboys who run away from them will not escape, in one way or another, the final chastisement, always dealt out the more severely because they refused to face them. However limited our capacity for grappling with serious problems, however inadequate and short-sighted our conception of them may be, we must be willing to learn. We shall gain nothing and lose much by burying our heads in the sand, pretending to see nothing and declaring there are no problems. Indeed, there are many serious problems in Musical Life and in the Musical Profession, asking to be faced, and it is time they should be met.

The chief Problem.—Of all problems the greatest, the most supreme, the one that includes every other is:

“How to improve the lot of musicians as a class—how to make their whole position

in Life more secure, and to increase the chances of their existence.”

This problem still awaits solution, and the many attempts to meet the situation testify to the difficulty of the whole question. In all such attempts the fact is recognized too late and therefore comes as a shock, that it is not a question of the interests of Musicians alone. If it were so, it would be fairly plain sailing. But Music is so much bound up with other interests, so dependent at present on outside influences, that any plan towards improving the economic position of musicians appears to be equivalent to an open war upon all outside interests. Hence the submissive, the careful attitude of most musicians, their distrust and studied reserve towards any proposal which might appear to interfere with those interests, upon which musicians themselves at present require to rely.

Attitude of Musicians.—Another fact—perhaps the inevitable result of this attitude on the part of musicians—is, that although they form a large class, they have not yet developed a general *esprit de corps*. They are conscious of themselves as individuals, or perhaps groups—but not as a single class. The consequence is, that all relations of musical art to life move on corresponding lines. Individual plodding, party interests and experiments, the unrelated aims of private enterprise, take the place of design and plan, concentration and unity towards a definite,

common goal. The result is seen in the present precarious position of their existence, and in the whole aspect of musical culture.

Relation of Music to Life.—Musicians have so far lacked the capacity for grasping the relation of music to life; they have failed to recognize the enormous importance of this relation as the material basis for the culture of music. They have been, and still are under the false impression that this relation should necessarily be fixed and ruled by Life, instead of by Art. It is true they never have possessed any power to fix anything, they were and still are content to live somehow. Have they—taken as a body, or as a class, ever shown any will—any determination to attain such power? Have they ever considered the possibility of placing the relation of their Art to Life on any other basis than the one they are at present compelled to accept? No such attempt has yet been made in this country, so far as I am aware. The result is that all the relations of music and musicians to life and existence are governed from without, rather than from within! The interests of Musical Art and Musicians are more or less outlawed; they only count in so far as they subserve the other interests, upon which they depend.

Dependence.—Dependence is the keynote of the whole situation of music in Life—of musicians in the struggle for existence. Considering the ever-increasing number of musicians,

the problem, as regards material conditions, is more and more pressing, and there is no sign of its solution along present lines. The economic basis of Music as a profession, the relations of music to the material interests of Life have never before demanded so much attention, partly because hitherto there has been no urgent need for considering this aspect, partly because the habit of moving in the same groove for centuries has almost dulled the sense of observation.

The question to be answered in all seriousness is: Need there be, must there be so much dependence in Music? Is it impossible to improve the status that Music at present occupies in Life?

There is ample justification for raising such a question, and even a superficial glance at the rôle which Music plays in the life of a nation will support and illustrate it.

What is Music?—The positive valuations of Music in the life of a nation are inextricably bound up with all the other valuations which constitute this life.

As an austere Art it is a power of culture of the highest order.

In Religion it takes the place of a spiritual sister.

As a recreation, pleasure and entertainment it is the best companion in solitude, as well as the best friend of society.

It figures as a useful handmaid in all kinds of public and social functions.

Not a Necessity?—As Princess or Cinderella, mistress, companion, or servant—it performs all its duties with a unique skill of adaptation. In its total aspect Music exercises a profound power over life, and takes an unchallenged place in the order of things. Why, then, is Music, in comparison with other valuations of Life, still considerably undervalued? The simple answer is, that it is not regarded as a necessity in the ordinary sense. In spite of music permeating daily life as it does, or perhaps because of its great versatility, it is not considered a necessity in the sense that bread or coal is. This simple fact defies all attempts at a definite valuation of music. Though its value for the life and health of a nation be enormous and cannot be gauged at all, music is not regarded as a necessity to the material mind.

Music and Commercialism.—It is all and everything, religion, culture, art, luxury, amusement. And yet—is it not an irony?—although not an actual necessity, by its immense power of attraction, by its effect upon the masses, it offers a broad field for commercial speculation, as lucrative a field as any of the so-called necessities of life! Yet it has never succeeded in becoming independent of the conditions ruling ordinary life. It is perhaps more involved in

commercialism than any other art. The more public musical activity became, the more it got steeped in pure commercialism and commercial speculation. All this must be realized in order to fully understand the position of the profession.

It cannot be said, however, that such speculation has done badly for music, and in a measure it has enlarged the field for musicians. It is even open to argument whether the tremendous development in musical activity is not so much due to actual education as to this commercial speculation from outside. The policy of creating a demand—a policy often pursued in industry—has had a great share in the development of music.

The tyranny of commercialism in music has now become so acute, however, that its advantages to musical art can be said to be much outweighed by its disadvantages, and who but musicians themselves are directly affected by these disadvantages?

Where Music has Failed.—The fundamental problem of Music—its place in Life—has so far been clearly indicated. The trouble is that Musicians have not yet realized the commanding position of Music in Life—have not realized that—by its attraction for the community it *is a valuable commercial asset*—that its interests are no longer merely those of art, but also those of a commercial industry. Music has always been relegated to the rôle of either a beggar or a spoilt child, and between the slavish

submission of the one and the easy-going attitude of the other, it has had to lead a bohemian life of its own with all its characteristic irresponsibility and carelessness. From olden times, by living under patronage, it got so used to it that the capacity of thinking collectively of its own interests is almost dead. Here and there it may have endeavoured to emancipate itself and stand on its own feet—but has never really succeeded. It has never stopped to consider its own economic interests. It has been content to leave the management of what are really its own business affairs in the hands of anybody who cared to undertake it. It professes itself helpless on this point, incapable of looking after its own business interests which really form the vital basis for its existence and healthy expansion. Were it not for its commercial value, offering a wide field of speculation to commercial entrepreneurs—music would never have developed as it actually has.

Lack of Power.—Even now, in a world where every section of struggling humanity has combined to protect its respective interests from outside pressure—the sense of responsibility towards its own commercial interests is practically undeveloped. Music still stands aloof and alone, exposed to pressure on all sides, a prey to adventurers, tossed about by chance, heedless of the facts staring it in the face, and suffering the slings and arrows of modern life with the grace of a martyr. Indifferent towards

and incapable of control over its own affairs, over its own professional interests, without power to turn chance to its advantage—it presents the pitiful spectacle of a helpless man who does not know his own mind, has no aim, no purpose, and neither the will nor the moral strength to set himself an aim. Yet all the time the numbers entering the profession go on increasing, a body without a head, a class without authority, a community without organization, constitution or order. Under such a wildman-regime the instinct of self-preservation perforce expresses itself often in the lowest mercenary forms; neither is it to be wondered at that speculation reigns supreme, and grasps at every possible chance of profit with the assistance of music and musicians. Musical talent—even the mere love for music—is now merely an object of speculation, similar to a gold mine. Is musical culture really promoted by aims which—being ruled by commercialism—must needs keep on a mediocre level?

Solution of all Problems.—Does Music gain by such a regime? Does it gain by leaving all doors open? Are all complaints, all defects and shortcomings in Musical life not due—in the last resort—to the lack of unity, organization, purpose and aim of that large community consisting of musicians?

All the problems which exist in Musical Life must be and indeed can only be solved by musicians themselves. They are being continually

asked to solve them, and can no longer shirk responsibility. They will have to consider not only the future of their art, but also the future of those who carry on its culture. Music not being an actual necessity, there is all the more need for placing it securely on higher ground than mere chance and speculation. They must weigh the fact that in the commercial value of music they actually have the key to the whole situation. They should ask themselves whether it would not possibly be more advantageous to Music and Musicians to organize for themselves all the commercial relations of music on definite lines, not only for the sake of getting a more adequate return for their labours and expenses, but also for the sake of establishing Musical Art itself more firmly as one of the most powerful means of culture. This will be no easy task, perhaps, but it is not an impossible one. Without further preliminaries let us now examine how it could be achieved.

A Union.—*A Union of all Musicians*, comprising every class and section, combining the whole Profession from top to bottom, is needed, in order to establish Music in Life as it ought to be established. To propose such a Union, as hereafter explained, is easy. An impartial survey of the whole situation, however inadequate, will demonstrate the *need* for such a Union beyond cavil. But when all is said, it is hoped the reader will also agree that such

a Union is by no means impossible; at the least he may be led to admit that the proposal to form such a Union of all Musicians finds its justification in the fact that it would have the means and power to do something definite for the security of existence of musicians, as well as to solve the other problems of Musical Life.

CHAPTER II

SCHEME OF A MUSICIANS' UNION

THE following sketch proposal for a Union of Musicians is conceived in accordance with several definite considerations.

Inclusion of all Musicians.—The final aim of the Union is to include every qualified member of the musical profession; on the fulfilment of this condition the ultimate effectiveness of a general combine would depend.

Character of Union.—The mere suggestion of a professional Union may be startling to many artists. It will be seen, however, that the character of the Union here proposed is that of a self-governed community, in which the Musician-citizen enjoys all the rights and privileges of a well ordered society while preserving his personal independence.

Assistance to all.—The second consideration is to give valuable assistance to every class of professional musician, for which, at present, owing to inadequate organization, there are not sufficient facilities.

Reforms.—Finally, the Union would afford a much needed opportunity for the open and unfettered discussion of proposed reforms de-

sirable in musical life, and supply the necessary authority and power to bring such reforms into operation.

SCHEME OF A MUSICIANS' UNION

Constitution.—The detailed working of the organization would be by means of:

(1) *A Congress of Musicians*, consisting of *representatives* of all classes in the fields of Creation, Teaching, and Execution (Individuals as well as sections), viz., of:

1. Professors and Teachers of Music.
2. Composers.
3. Conductors.
4. Concert Artists:
 - (a) Instrumentalists.
 - Pianists.
 - Violinists.
 - Viola-players.
 - Violoncellists.
 - Harpists, etc.
 - (b) Vocalists.
5. Orchestral Players.
6. Organists.
7. Professional Musical Societies and Associations of all descriptions.
8. Musical Training Institutions.

The representatives should be elected by vote for a term of years.

The Congress should meet annually. It should receive the report of the Executive Committee, discuss questions concerning musical business and musical art, consider reforms to be carried out by this Committee, and give any necessary instructions as to the conduct of the organization.

(II) *An Executive Committee of Musicians* appointed by the Congress.

(III) *The Management Staff*, under the control of the Executive Committee.

(IV) *Extra Official*.

1. Trustee. The Public Trustee may be suggested.
2. Auditors.
3. Bankers.
4. Legal advisers: Solicitors—Standing Counsel.

Membership.—Membership of the Union should be open to all qualified musicians. It goes without saying that women will be admitted as members of the organization on the same terms as men.

The election of Members would come before the Executive Committee.

In order to render the organization more effective, it would be necessary to classify members in accordance with the branch of the profession to which they belong—along such lines as the following:

CLASSIFICATION OF MEMBERS

(A) Professional Section.

Section I. Including Composers, Conductors, Concert-Artists (Vocalists and Instrumentalists), with

Sub-Divisions, managed by each respective class :

Composers.

Conductors.

Concert Artists.

(a) Vocalists.

1. Soprano.
2. Contralto.
3. Tenor.
4. Baritone.
5. Bass.

(b) Instrumentalists.

1. Pianists.
2. Violinists.
3. Viola.
4. Cellists, etc.

(c) Reciters.

Section II. Professors and Teachers, not already included in Section I, with Sub-Divisions.

Section III. Organists.

Section IV. Orchestral Players (Minimum-standard).

Section V. Musicians, not included in any of the above sections.

Standard.—The different standards required could be fixed by each Section separately for its members.

Sub-Centres.—When the membership in the more important musical centres reaches a certain figure, it might be well to form an organization on similar but subordinate, lines to the Central Organization.

(B) *Non-Professional Section.*

Apart from the above Professional Section, it would be advisable to create later a

Non-Professional Section, which could be classified, if found desirable, on similar lines to the Professional Section. This Section to include:

General Music Lovers, Vocalists, Executants, etc., also all Non-Executants interested in Music.

Patrons, desiring in some way or other to support the cause of Music, and requiring the services of the Union as agent on behalf of their *protégés*.

The inclusion of Amateurs in such a General Union would be an excellent means for counter-

acting the danger of the Organization becoming fossilized in custom and habit. It would prevent the professional part of the Union getting stale or academically petrified, and it would thus be possible to continually nourish the vitality of such a large combine by keeping in direct touch with those factors of life, upon whose keen interest musical art depends. It need hardly be mentioned that this Non-Professional Section would in no wise interfere with the management of the affairs of the Professional Section.

Consent.—In order to ascertain as soon as possible the opinion of Professional Musicians as well as Amateurs and Patrons regarding this scheme, attention is drawn to the perforated sheet at the end of this book, which can be signed, detached, and posted. Such signatures will be submitted to the Provisional Committee, when formed, and may afford a valuable basis for a start.

Subscription.—As regards Subscription, there should be:

1. *An uniform entrance fee* of One Guinea. This fee to be transferred to Capital account and to remain intact until required for capital expenditure of the Union, such as its own Central Head-quarters, Concert Halls, etc.

This fee, in the first instance at least, might be paid by *instalments*, as it would not

be drawn upon for some time after the establishment of the Union.

2. *A provisional subscription* for the first year or longer (see below).
3. *Sectional Finance*.—This should be arranged either by means of subsidy from the general funds, or by a small subscription fixed by each section for itself, or by both methods.

In the first instance the main revenue of the Union will be derived from Subscriptions. As the benefits which the Union will bestow upon the members will increase as the membership grows, the Subscription for the first year at least should be fixed at a moderate sum, say perhaps 10s., or such similar sum which the Committee may deem sufficient to meet the initial expenditure, consisting mainly in organizing and developing the Union.

The Subscription will remain at this figure until such time (not before the expiry of a year) as the Management becomes convinced that the facilities enjoyed would justify a corresponding increase, but certainly need not be more than One Guinea.

The *Subscription* would be paid on joining *in one sum*, and would remain valid for at least one year from date of payment.

DEPARTMENTS

Departments.—The work of the Union should be allocated to different departments, viz. :

1. **Management.**—Management for Registration of Members, Organization, Finance, and general supervision.

2. **Concert Agency.**—Concert Agency with representatives in every important town of the United Kingdom, and connected with the Colonies, Continent, and America.

For convenience, the Central Concert Agency would have to be in London. There would hardly be any difficulty in finding local representatives. Members would be at liberty to use the services of other existing agencies.

The Central Bureau would be in connection with all the chief Concert Agencies.

The arrangement of Concerts by this Department would be based on definite lines.

Free Tickets, except for the press, would be eliminated as speedily as possible. Instead, more satisfactory arrangements could be made with the help of the Non-Professional Section (see Chapters IV, "Concerts," and VII, "Amateurs").

It would further be advisable to classify the Concerts given. There should be:

(a) Test Concerts for young artists.

- (b) Recitals by established artists.
- (c) Annual Concerts of Professors and Teachers.
- (d) Chamber Music Concerts.
- (e) Concerts of Miscellaneous character.

Test Concerts would be open to all artists desirous of becoming known to the public. They would be a class apart from other Concerts. They should be open to the poorest artist. The expenses should be reduced to a minimum and only lowest popular prices (2s., 1s., 6d.) should be charged for tickets. A fund for these Concerts should be created.

As regards the ticket prices for other Concerts—there should be a choice of popular prices (fixed) or private prices, the choice to be left to the Concert-giver. When popular prices are preferred, the commission charge should be cheaper than in the case when private prices are charged.

The Union Concert-Bureau would charge a commission for arranging Concerts—but such commission would be at a lower rate in the case of members than in the case of outsiders using the Bureau. Apart from the commission only actual disbursements would be charged. The result would thus be a general reduction of Concert expenses—one of the main aims of the Union. For the present arrangements could be made with existing Concert-Halls.

3. Engagement Bureau.—*Central En-*

gement Bureau for Concerts, At Homes, Private Engagements, and Musical Societies.

The Central Engagement Bureau would record, alphabetically and geographically, the addresses of all artist members of the Union for the convenience of those desiring to engage artists, without restricting in any way the liberty of artists in entering into private engagements or contracts. It would endeavour, however, to keep in touch with all private and public musical arrangements and it would provide a central institution for the engagement of artists in town, provinces, colonies, and other countries. The usual commission could here be charged.

The Bureau, of course, would not and could not undertake to favour individual artists. It could not undertake to recommend—artists must recommend themselves. Artists must bear in mind that the agent has always been blamed for not being able to offer engagements. Naturally there will always be more artists than engagements. The employer, Musical Society, Club, or private person wishing to engage artists for Concerts will always reserve the right to choose whom he likes. It can only be a question of offering services—the rest is not a matter of ability and talent alone, but also of advertisement, personal prestige, and social connection. Over these matters the Bureau could have no power. Strict neutrality in offering the services of artists would have to be the law and certainly

no influence by money or favouritism could be permitted.

It would be the Bureau's business to help the artist to create a demand for himself. The Bureau should negotiate, seek out and announce engagements. This is simple—when a definite artist (Mr. So-and-so, Miss So-and-so) is required. In other cases, when no special artist is inquired for, the Bureau would announce an engagement offered and let artists themselves apply.

In cases where the Union was asked to recommend artists, it could only do so in strict rotation, according to length of membership—no artist receiving in this way a second engagement in this particular section until every member had received one engagement.

In addition there might be an Artists' Almanack, with biographical sketches and press notices, with or without statement of minimum fee, which would be sent by the Bureau to any inquirer.

The Bureau would be established for the purpose of ascertaining engagements and getting as clear a survey as possible of the whole field of openings for artists.

4. Employment Bureau.—*Central Employment Bureau.* This Department would be in touch not only with Orchestras and Municipalities but also with public and private schools and Musical Institutes and all Institutions requiring the services of musicians in the United Kingdom and Colonies.

It would be open to negotiate all kinds of posts and situations for artists and teachers, both in the United Kingdom and elsewhere. Its permanent task would be to find out all the openings for employment, and considering the wide area of musical activity, it is obvious that there is an ever-widening field for work of this character, hitherto unexplored. The need for a standard of qualification for all kinds of employment is nowadays more pressing than ever, competition having increased without sufficient protection for the properly trained. Only a complete survey over all kinds of employment for Musicians will here be effective, and such a Bureau of the Union would in time acquire control over employment, and safeguard the interests of musicians.

5. **Information and Inquiry.**—*Information and Inquiry Department*, registering every kind of business information, investigating new prospects of musical activity, and stimulating the demand for Musicians. This Bureau would prove useful also to musicians of all classes. There is at present no place where a musician can inform himself as to the prospects of the career he has chosen. The specific task of this Department would be to collect all kinds of information and statistics regarding openings for musicians all over the world; to work out estimates for Concerts anywhere and everywhere; procure statistics of Concert Attendances, Expenses, prospects of Tours—in short, provide

all the most useful and necessary details for any business project.

It would further direct its attention to ascertaining all chances and possibilities for enlarging musical activity and point out where there is a demand. It would give advice and help to individual musical enterprise in this country and the Colonies. It would look for places where music has a chance of developing. It would work for decentralization rather than centralization of musical activity, and it would endeavour to bring security and stability into the musical profession which in too many cases at present is a precarious life of adventure and chance.

6. Printing Department.—*Printing Department*, for Prospectuses, Programmes, Posters, and any kind of printing required by musicians.

Whether Music should also be printed at cost price to composers, the Union charging only a royalty, is a point to be discussed. Apart from the need of a Censor, or a commission for judging works sent in, the printing of music is not the essential point. The actual sale of such music, its performance, and its being advertised is more important. If composers prefer and have no difficulty in getting their works published by the usual publishers, there would be no need for a new arrangement. If, however, further help to composers were desirable, then the arrangement should also consider and include the possibilities of effective sale.

7. **Bulletin.**—*Publishing Department.* A Bulletin to be published at first monthly, and later on weekly, and even daily if found desirable.

The Bulletin would include:

1. Matters of general interest to the Profession, and Musical Public.
2. Musicians' Advertisements.
3. Advertisements of openings for Musicians:
 - (a) Situations, investigated by the Union.
 - (b) General situations.

No charge to members of both Sections.

8. **Library.**—*A Comprehensive Library for Musicians,* under the charge of a competent Librarian.

The Library should be a circulating Library. Members would be provided with all the material for study—the Music consisting chiefly of larger works—Scores of Operas, Symphonies, Choral Works, Comprehensive Editions of Classics, etc. Singers and Instrumentalists should be able to obtain the loan of more expensive works.

A special Chamber Music Section should comprise all the works in this branch, especially modern works.

The Library should also contain all standard works on the theory and practice of musical art.

The Library might also include:

A collection of all interesting Essays on musical subjects from newspapers and magazines.

Perhaps a further Public Musical Library on extensive lines would be an excellent means of diffusing musical culture throughout the community. In Berlin such a Library was established by the Tonkünstler Verein and is supported by the City. The effect on the activity of Amateurs has been excellent.

Extension of Scheme.—The Programme of the Union could be enlarged in other directions, viz., Insurance, Legal Aid, Lectures, etc.

SUMMARY

Summary.—The Organization, when fully organized and in effective working order, would thus consist of the following departments, as explained above:

Management:

- I. Congress.
- II. Executive Committee.
- III. Management Staff.
- IV. Extra Official.

Departments:

1. Supervision, Registration, Organization.
2. Concert Agency.

3. Engagement Bureau.
4. Employment Bureau.
5. Information and Inquiry Bureau.
6. Printing Department.
7. Publishing Department.
8. Library.

Members :

- (1) Professional Section :
 - Section I. Composers, Conductors, Concert Artists.
 - Section II. Professors and Teachers.
 - Section III. Organists.
 - Section IV. Orchestral Players.
 - Section V. Other Musicians.
- (2) Non-Professional Section :
 - (a) General Music Lovers.
 - (b) Executants.
 - (c) Patrons.

CHAPTER III

THE MUSICAL PROFESSION

HAVING sketched out the plan in considerable detail, it is advisable now to review the whole situation as it affects Music and Musicians, in order to make readers acquainted with the conditions which call for remedy by means of a Union and can only be met by such a Union.

Looking at the Musical Profession as a whole, one distinct feature is at once noticeable even to the most casual observer; an increasing supply of Musicians on one side, an inadequate demand for their services on the other. It is well worth studying this feature more closely.

Supply of Musicians.—As regards *supply*, every year turns new recruits into the fields of Music. It is difficult to say what percentage of those who study music at Musical Academies, Colleges, Conservatoires, Institutes, Schools, and with private teachers finally enters and remains in the Profession. Let us take a low estimate, 30 per cent. This does not include, however, the respectable number of those who, after a fruitless struggle, give music up. The

actual percentage *entering* the Musical Profession every year would be nearer 50 per cent, if not higher.

Although no clear distinction can be made, the whole number of these musicians can be divided into those who take up the Concert career, teaching, and private engagements, or are absorbed by the large Orchestras; others again get drafted into the smaller Orchestras connected with Theatres, Music Halls, Hotels, Restaurants, and Cinemas all over the country.

Demand.—Regarding the demand, it can safely be asserted that it is restricted in the higher branches of Musical Art, and increasing downwards to the broader strata. As regards quality, there is naturally a demand for it in every branch, each section requiring a different standard. The distribution of quality, however, over the various departments of the Profession is most instructive. Although the demand in the higher reaches is small—the supply of well-trained talent here is greatest, with the result that the surplus, finding no opening there, distributes itself freely over the other sections with regular, if lower remuneration. It is obvious, therefore, that the struggle for existence has of late years been the direct cause of an actual improvement in the general quality of musical activity.

Absorption.—The question now to be faced is: Is the yearly output of talent—whatever its percentage—absorbed by the demand? Is the

demand increasing in the same ratio as the supply, and do the natural fluctuations in the realm of musical activity offer sufficient scope for available talent to step in? If not, if there is an excess of supply, what effect has this excess on the whole situation?

Let us consider first, all musicians with regular employment (relatively of course) and depending on regular pay. The recent formation of several first-rate Orchestras has been the means of a ready absorption of much of the best trained talent, waiting for work. Temporary musical enterprises such as Opera, Festivals, etc., the general increase of Orchestras of all kinds employed periodically in town, provinces, and seaside, together with many of the smaller opportunities—Theatre, Music Hall, Cinema—all these furnish a great field of employment, both regular and temporary.

Deputy.—The deputy system is a specific English characteristic of orchestral custom. It proves in one direction the prevalence of temporary work, and in the other direction the increased chances of employment through such work. It is chiefly through this system that the fresh supplies are gradually absorbed. In this main stream of musical activity quite a number of conflicting interests are in continual friction.

Conflicting Interests.—There are two large Orchestral Associations, each of which pursues its own individual interests. There are musical agents and agencies wielding consider-

able power and influence over musicians, especially over those outside the Associations, besides individuals pursuing a business policy of their own. There is the self-made musician, with hardly any real training. There is even the semi-professional who dabbles in music and tends to lower the average rate of remuneration. Finally there is the strong element of foreign musicians.

Foreign Musicians.—London is a cosmopolitan centre—like all capital cities. A foreign contingent of musicians—Artists, Professors, Players, are to be found in every country. The intricate character of modern music makes for the free exchange of talent, irrespective of nationality; Music itself, especially as regards its performance, is international. Whilst it is a most healthy sign that English musicians are determined to stand on their own feet and to find employment and work for the new musical generation of their own countrymen, as is indeed their right—they need not disregard characteristics which are typical of general musical life all over the world. It would be ridiculous to assume that patriotism would go so far as to turn out all the foreign element in the higher strata of Musical Life! And as regards the lower strata—there would indeed not be sufficient English musicians to fill all the places in larger and smaller bands and orchestras needed for all sorts of entertainments all over the country. Having regard to the international

nature of Music as referred to above, the Union when formed should recruit its membership on the basis of a musical standard alone regardless of nationality; a British Union should comprise all Musicians resident in the British Isles.

There is indeed nothing gained by looking askance at the foreign musician. To cultivate animosity in this direction reflects a narrow outlook, because it does not take into account the situation as a whole. The question is one of only secondary importance, although it is apt to bulk large in the minds of some musicians. The actual problem lies much deeper; it is the inadequate organization of musical life *as a whole*.

Regarding any other conflicting interests in the realm of regular musical employment, their effect on the whole class of struggling musicians can be imagined.

Absence of Control.—It would lead us too far to enter here into elaborate details. It may be pointed out, however, that the absence of any fixed standard leaves the door wide open to all elements irrespective of training. Whether the sectional Associations have any real power beyond the fixing of a minimum fee and establishing orchestral customs, is doubtful. There is still much underbidding, and agents have often as much power as the Associations, if not more. Conditions are imposed upon musicians from without. There is no unity, no control, and it is more than probable that the creation

of a kind of Supreme Court for musical business would and could do much of good, and exercise a beneficial effect upon the profession.

The Semi-Professional.—The chief point of dispute between the two Orchestral Associations is the inclusion of the Semi-Professional in a Professional Association. Judging quite impartially, the principle of placing trained musicians on a par with more or less untrained men, who follow at the same time another calling, cannot be upheld as a good principle. It contradicts the word "Profession." The recognition of Semi-Professionals is in opposition to all the aims of Musical Education and Musical Art—it is also against the ultimate interests of the whole Profession.

If there is a case for Semi-Professionals to be settled, surely the established Profession is the only competent authority to settle it. A compromise made by one Society may have done some good, so far as its own members are concerned, but, after all, such a compromise based on relative conditions whose improvement is the very aim of the Profession—a principle based upon such a compromise cannot ultimately be recognized by the Profession. A Profession with no principles and no standard, that does not draw a line somewhere, is not worthy of the name.

This only proves the need for authority—the authority of the *combined* profession.

Band Agents.—To quote another instance

of the helplessness of musicians, there are many private "agents" making a comfortable living by providing Restaurants and Cinemas with orchestras. Their only expense is the outlay on a stock of the music required in these places. They engage young, inexperienced, and often inadequately-trained musicians, of whom there is no lack, pay them lowest fees, charge the Management a lump sum, and pocket the difference. In this way they succeed in drawing a weekly income averaging from £5 per orchestra, and as they often supply quite a number of establishments, their total weekly income, at the expense of musicians, can be imagined. Considering the long hours these musicians often work, it would indeed be better for a Union to negotiate such engagements direct with managers, and thus secure a more adequate remuneration for properly trained musicians. These are often compelled to submit to the wanton ruling of an agent who need only consider his own personal interests without any supervising authority. When it is taken into account that they look upon music only from their own business point of view, that their demands on a small Band in a large Restaurant as regards tone-volume are as arbitrary as they are unjust and even stupid, when cause and effect is considered—there appears to be ample justification for a Union to eliminate such intermediaries, when it is powerful enough to do so.

Position of Musicians.—It is further rather incongruous that there should be such a gap between the spirit of training musicians at music schools and the spirit of earning a living by music in daily life. The view that music as an art gains by the continuous fresh supply of trained talent may be true enough, but it does not help musicians to make a living. On the contrary, it has the effect of rendering the competition more severe. It cannot be claimed that what art gains is the result of a well-planned deliberate policy of improvement by those who are responsible for musical training. It is the struggle of musicians for existence which has improved the general standard. Further, considering the prevalence of cheap taste, and that the style of music generally in demand is not exactly the style of music taught at music schools, it does seem a pity that so much good talent, after elaborate training on academic-classical lines, should be wasted on catchy music. That we all have to work our way up is clear. It is not so clear, however, that musicians should be asked first to work their way *down* and then rise again afterwards. This may be an excellent test for character and tenacity, but it is no *help*, no *support* to a profession which already labours under the handicap of being regarded as a luxury. Admitting, for the sake of argument, that this cannot be helped, that it is Life—that training talent has nothing to do with providing openings—that music is a self-

chosen occupation—is it not, nevertheless, justifiable to ask whether it *need* remain so, and whether the element of chance cannot in some way be reduced to proportions capable of being measured?

Is it really impossible to put the relations of supply and demand on a better organized footing, *in order* to absorb the fresh supply of musicians coming forward each year?

Musical Institutes and the Profession.—

If it is admitted that, on the whole, the supply of musicians is in excess of the demand, the question may be put, “who is responsible for this supply?”

The Musical Institutes will naturally take no further responsibility than that of training. It cannot be denied, however, that the commercial lines on which musical training is being conducted, contributes in no small measure towards an excess of supply. We may all agree that it is a necessity to organize the attractiveness of Musical Training on such lines, but when the production of Musicians is subject to no regulation on scientific lines it is rather thoughtless not to meet the organization of *supply* by organization of the *demand*. The present aim to attract, train, and produce musicians on as large a scale as possible has no doubt a good general effect on the expansion of Musical Culture. But the *economic* conditions of an already overcrowded profession must inevitably suffer from the effects of an over-

supply of musicians. It is the *Profession*, as a whole, which has to bear the burden; it is the Profession on whose shoulders the task of grappling with the unpleasant conditions is shifted, whilst nothing is done to improve such conditions, nothing to regulate supply, nothing to help musicians in their struggle for existence.

It is unnecessary to fix responsibility for this state of affairs; nevertheless the responsibility ought to be recognized by all who profess to have Musical Culture at heart.

The Professional Musician is quite aware of the fact that it is not he who enables the Musical Institutes to exist. But his economic interests are as important to him as their commercial interests are to them, and it is necessary at least to endeavour to establish some relation between supply and demand. A Union as proposed would provide the machinery for discussing as well as adjusting such matters.

Conditions in the Higher Strata.—Regarding the higher strata of musical activity, the problem is again one of supply and demand. It was pointed out before that there is here only a small demand—this means that individual artists must in each single case create the demand for themselves. Concert-life does not represent demand, it only represents supply. Why is the supply here much more in excess than in the other spheres of musical activity? It is because there are greater prizes than in the sphere of regular pay. It is

not so much Music as an Art which attracts, it is the possibility of larger gains. The percentage of those who incidentally and deservedly (after long struggle) make money by being great artists is infinitely smaller than the percentage of those who, whatever the quality of their talent, deliberately set out to make money.

The conflict of interests in these upper regions is even sharper than that in the lower, because the interests are more varied, more subtle and intricate. The desire to gain power, influence and position, to make a name and reap a harvest, does not depend for success on outstanding artistic capabilities. Other elements enter in. Merit alone is no guarantee of success. Knowledge of ways and means of achieving rapid success is more useful than artistic merit, and the combination is rare.

Patronage.—In this connection Patronage has also its serious drawbacks. The element of favouritism brought by it into musical life is, in the long run, detrimental to musical art. Its effect upon musicians dependent on their talent alone, engenders a sense of powerlessness and dependence, and weakens self-reliance by rendering success less certain, strengthening the conviction that mere talent of itself avails nothing. It thus causes young musicians to look for patronage at any cost, and its moral effect on artists cannot but be deteriorating rather than otherwise.

The atmosphere of dependence on outside agencies and precarious patronage is at present a marked characteristic of the whole musical profession, and savours more of gambling than real honest effort.

Other factors influencing the position of individual artists will be pointed out later: the overcrowding of the Concert Platform by mediocrity and the influence of that triple power Advertisement-Agent-Critic.

Returns.—A few words with regard to the actual business of individual artists. Only a few are able to make their Concerts pay. To most they represent a form of advertisement; and actual returns depend on the name of the artist, the number of Concerts given during a season, and on the larger or smaller field of activity, which of course may include other countries. If engagements for Concerts have increased, so has the amount of available talent. Tour engagements are usually arranged on mutual risk, if not on actual contribution, and doubtless pay *some* artists. Private engagements have, if anything, decreased, taken as a whole. And owing to this and increased competition for such engagements, the scale of fees has fallen correspondingly down to mere “expenses.”

On the whole, then, though the scope for work and the chances of special returns are greater in the domain of the Concert Artist, he has to reckon with an irregular income, often considerably smaller than that of a regularly

employed musician. Both, however, labour under the influence of the same spirit, the lack of power over circumstances beyond the individual control of musicians, although the security of their existence—as a class—depends on control.

The Teaching Profession.—Another section of the Musical Profession is that of Professors and Teachers, largely formed by executant musicians, representing, apart from private teachers—the staffs of institutions, rising from a private school, or commercial business, to musical Colleges and the Universities.

Examinations.—The system of supervising, practically, musical teaching all over the country by Examinations has certainly contributed considerably towards an active interest in music. Although examinations prove nothing, they are an object of ambition, and as such a useful and profitable instrument in the machinery of Music Tuition. When competition, however, in this field becomes of a purely commercial nature, the value of Examinations for students—in other words the professed object of examination—would seem to depend all the more on the capabilities of the Examiners to judge each single case and subject. That competition fails often enough on this point renders it not only useless to the student, but even discredits the system.

The open door.—In the whole field of Teaching the same drawback obtains as in the fields

of musical execution, the lack of a definite standard. The notion still reigns in the mind of the public, in spite of the existence and work of so many music schools, that anybody who dabbles in music can teach it. The sprinkling of the profession of Teaching with musical amateurs, who take pupils merely to add to their pocket money or increase their income, does not improve the position of the professional teacher, but rather tends to bring it under the category of a sweated industry, and only combination can eliminate this element.

Musical Societies.—It would be extremely unfair and contradictory to facts to say that nothing has been done, or is being done to help musicians. There are many Musical Societies in England, pursuing the highest aims. Music as an Art is indeed well looked after, and the *social* needs of Musicians well provided for. Apart from the well-known large Societies there are numerous Clubs, Musical Reunions and At Homes where musicians can meet, get to know and entertain each other. New Societies with all kinds of laudable objects and aspirations for Musical Art and Musicians are continually arising—Insurance, Provision for old age and for relatives, and Charitable Societies are also much in evidence. Private individuals, notably ladies, place their spacious apartments at the disposal of artists—often at the expense of their own time and comfort—in order to avoid Concert expenses, a most unselfish and practical

form of interest in musicians. There are also Clubs, offering the advantage of social intercourse between musicians and members of other arts.

The Problem Unsolved.—All these aims, however laudable and useful for musicians, do not really touch the fundamental needs of the profession as a whole; they do not go to the roots of the problem, and are rather in the nature of new wings and buttresses added to an edifice built on the sand. All these superficial experiments indicate a restlessness throughout the Profession—a consciousness that things are not right. In all this strange mixture of good intentions, curiosity and interest in music and musicians, one fact remains untouched, viz.,

The dependence and helplessness of musicians in all matters concerning their business and position in Life remain essentially as before.

There are, further, sporadic attempts made in musical quarters to form new Societies and attract musicians on the strength of all kinds of promises. The prospectus is very alluring in its offer of help and assistance, but beyond collecting fees and contributions these Societies, owing to their limited membership, can generally do very little. No real good can come from such isolated attempts to musicians as a class, and they are wise in observing an attitude of reserve in such cases.

Lack of Organization.—On the whole, then, it is not an over-statement to say that the Musical Profession is subject to pressure on all sides, without being able to meet it by counter-pressure from within. Seething with feverish activity within its own domain, with no unity and inadequate organization; supply and demand unknown quantities; there is no systematic plan to increase demand, no endeavour to find out new possibilities, new fields for musical enterprise, no real information to help and assist musicians in the task of making a livelihood. No management, no authority, no Supreme Court, to consider, weigh, and adjust the conflicting interests within and without the profession. A State without constitution, in which the voteless member is dependent on business-men outside the profession or on the benevolence of those in power, and where this power ends—on the goodwill of the public.

Need for a Union.—Such is the condition which the Musical Profession presents to the observer who has eyes to penetrate beneath the surface.

In viewing this vast activity, on which the existence of thousands depends, is it really such a wild idea to conceive it *as a whole*—to conceive it as a homogeneous community needing only proper organization to stand firmly on both feet? Considering not only its internal affairs and interests, but also their relation to outside factors, including industries in direct

connection with Music, is this need of a collective representation of the interests of Musicians not peremptory and imperative, all things considered?

Before becoming absorbed in their enthusiasm for art, Musicians should look and have cause to look at the point where they actually stand, at the position which they actually occupy in *Life*. If this position calls for improvement, should they not try their utmost to improve it?

CHAPTER IV

CONCERTS

A Musical Warehouse

THE Concert platform represents a public market for musical talent, the show room of the large Warehouse of musical products. Here the talent—home-made or imported—is classified, labelled, bought and sold, taken on commission and advertised just like the goods of any large warehouse. There are the experts who pronounce with more or less accuracy the actual value of the goods—art-objects, fancy prizes. There are the dealers who appraise the goods, and secure the best to sell again on other markets. There is the public, which is liberally treated to “samples,”—so liberally that it is actually surprised and indignant when asked to pay for the goods.

How it is Managed.—And where is the management of this large concern? There is none. There are only a few people, who let the stands! Otherwise this warehouse manages itself, and on a very simple principle: *all expenses are borne by the musical talent thus*

exhibited! All an artist need do is, to get a stand, put his placard up, and pay all the expenses demanded to keep the warehouse going. He also bears all the risks, and the amount of attention he receives depends largely on what he is prepared to pay. He is quite at liberty even to hire right away a dear little motor-car from one of the dealers, the "car of fame," with the chauffeur in his seat, and all his placards around, picturing the artist in his best attitude. *He* must pay, however, for the petrol, he must pay the chauffeur, and he must not forget that the motor horn in front is capable of expressing all the dynamic shades between pp. and ff.—regulated by the amount of petrol put into the car. So he can start into the Fair of Life—but breakdowns are frequent, owing to petrol running short. And if there is not sufficient petrol—*tant pis pour lui!*

Quality of Wares.—To return to the big Warehouse. As there is no management, the place looks rather Bohemian, the quality of the wares admitted for exhibition is a minor detail—any and every quality is admitted without questions asked. So this warehouse is practically the dumping ground for all musical wares, varying from first-class articles to fifth-rate articles—between real merit and mere cheek and aplomb. The real aspect of this warehouse suggests a combination of a second-hand art shop with a lumber room; and the good artist, who has no other means of elbowing his way

through to a stand but his own talents, is indeed to be pitied. His chances are not greater than those of a young tree in a primal wood, which, surrounded by a thick undergrowth, is struggling for sun and light, and, in the majority of cases, gets stifled and suffocated, or stunted in its growth.

Patronage Pays.—Whence comes the money that keeps the warehouse going? It is a statistical fact that, during one season, in six of the largest towns of Germany, £75,000 were spent on Concerts by individual artists alone! The takings hardly amounted to £25,000. Therefore £50,000 at the lowest were spent by individual artists in one season for the mere pleasure of being allowed to play in public! Now, some artists may themselves have the means to pay for this pleasure, as an advertisement. The bulk, however, is made up of money provided by Patronage. To these kind people the big warehouse owes its existence; to these chiefly it looks for the money to run it! Unwittingly they uphold the principle of the artist having to pay for everything; unwittingly they waste large sums of money *without*—and this is the point—*materially helping the artist!* For it is clear that the returns are quite out of proportion to the expenses incurred; it is clear that this waste proves too great a strain in the long run to people with limited means; it is obvious that competition on these lines compels artists, even of great talent, to stand back

finally after having exhausted their limited means. It is indeed doubtful and, considering the facts, may even be denied that, on these lines, Patronage is the Patron of Art. One is more justified in asserting that it chiefly patronizes all the factors making money out of art, and only to a limited extent art itself.

System Defective.—This fact ought to be grasped by Patrons. Music and Musicians cannot do without Patronage, but Patrons surely cannot be proud of the fact that their money is wasted without corresponding results! Neither can they be supposed not to care what becomes of the money. The whole system is defective. Patronage alone cannot deal with the situation, it is just as much exposed to exploitation as the artists themselves. And it only requires an understanding between Patrons and Musicians to alter the system altogether, and provide help for art and artists on a more satisfactory basis. There are already many indications of such an understanding; it is only necessary to combine isolated efforts into one combined effort, and then indeed Patronage may become the real benefactor of Music and Musicians.

Causes.—Let us now consider the causes of the peculiar position of Artists in Concert Life. It is not difficult to see that what power there is, apart from the personality of the successful artist, is represented by the Agent, the Critic and Advertisement. The problem of existence

for Musicians is so closely bound up with this trio that it cannot be viewed at all apart from the influence which these exert over the whole field of musical activity.

Advertisement.— Taking Advertisement first, it can safely be said that the Concert-Platform is mainly used for purposes of Advertisement. The less an Artist is known by his art, the more need for him to advertise in the only way possible; that is by means of the Concert-Platform. This platform is not the property of Musicians, neither is it reserved for good musicians only. Anyone who has the means to pay for its hire may appear. Although checked somewhat by the supervision exercised by the musical critic, the talent of all description claiming a public appearance is large. The number of Concerts has assumed such dimensions that the single appearance of a good artist loses considerably in value, as an advertisement! The floods of similar advertisements may easily wash away the impression made. It is the aim of an artist to make an impression; a single impression, however deep, is insufficient, and to prevent its being eradicated by the rush of abundant mediocrity, the artist is compelled to out-advertise this abundance—in other words, to repeat his impression until he has got his due share of recognition. The experience of the greatest artists, who have had to wait even a decade before being generally recognized, confirms this fact.

Overcrowding of Concert Platform.—The first fact to be nailed down, therefore, is that the Concert-Platform is overcrowded. Why is it overcrowded? It is overcrowded, because of:

1. The abundance of talent.
2. The attraction of the Press Notice.
3. The admittance to it being subject, not to artistic qualifications alone, but also to payment.
4. No preference being given to prominent talent.

1. **Abundance of Talent.**—Speaking generally, talent is no longer as scarce as it used to be; the increased facility for obtaining tuition results in more talent being trained than can at present be absorbed—excess of supply over demand. Whilst this may be taken as an indication that art is flourishing, it does not mean that *artists* are flourishing! The great number of Concerts only proves that there is sufficient money to pay all the expenses, and that no one asks where this money comes from.

2. **The Press Notice.**—The greatest attraction of the Concert platform for all applicants is the press notice, to be used by artists as a means for further advertisement. The Press Notice, however, is much overrated; its value must necessarily decrease in proportion as the overcrowding of the Platform increases. Its effectiveness is weakened by the fact that it is given *indiscriminately* to all who appear,

be they Debutants only seeking the pleasure of reading their names in the newspaper, or Professors, Composers, and Soloists giving their annual concerts, and keeping their name before the public. This variety may look picturesque, but the artist, who needs the Press Notice more than any other performer, is thus often passed with a few words saying little or nothing. It also renders it exceedingly difficult for the critic to do justice to every performer. A clearer distinction, such as proposed in the Scheme, might keep the different kinds of Concerts more differentiated, and would prove to be of great advantage to all concerned, without interfering with the interests of anyone.

3. **The Agent.**—The abundance of talent attracted by the Press Notice could not fail to develop commercial interests in connection with appearances on the Concert Platform, bringing in its train the musical agent.

The agent is a necessary intermediary between artist and public; without him a Concert-Artist's career is impossible. The agent is thus an important link in the musical machine, often perhaps the driving-wheel. He is purely a business man, and has a right to use his own methods of doing business so long as they are lawful. He uses promises, hopes, and persuasion as a means to business, in accordance with the trend of commerce everywhere. We cannot even reproach the agent for playing on the inexperience and vanity of the younger musical

world—he is simply making the best of his chances. Neither can we blame him if he cannot create engagements. Competition is great in his profession as well as ours, and engagements do not increase in the same ratio as artists come forward.

The System to be Blamed.—Whatever the complaints against agents, we must detach our judgement from the person. In reality, all complaints should be directed against the system; the system of commercialism connected with Concert Hall, Agency, Press Notice, Advertisement, the present means of bringing an Artist before the Public. Artists may indeed ask themselves whether this cumbrous and costly system is really indispensable, or whether it cannot be simplified and worked on less expensive lines in their own interests.

The Artist not Backed.—Except in cases where there are sufficient means at its disposal, Talent is in no way supported in its aim to gain a position on the Concert Platform. Without patronage or private means, and relying on the strength of its own merit alone, it is almost hopeless for talent to make headway nowadays and compete successfully with the artists who are “backed.”

Further, real merit often has to stand aside and look on, while mediocrity, possessing means and influence to keep itself continually before the public, succeeds in getting to the front. There are such “successes,” and though they

do not deceive the initiated, they manage to deceive the public.

The better artists meantime have no choice but to struggle and wait, an occupation which they may have to continue all their lives without ever finding their chance.

The lot of the Concert Artist with nothing but his talent to rely on is by no means a happy one. Unless his gifts are exceptionally great and singularly individual, offering a certain degree of hope of successfully emerging in the end, his speculation in the Concert gold mine will prove a failure. Failures are the rule. In any case his chances of remuneration are quite out of proportion to the expense incurred. Considering the sums spent on the hire of halls, agents, printing, and advertisements, do these expenses, taken in the aggregate, bear any reasonable proportion to the takings? Then there is the Free ticket nuisance.

The Free Ticket.—That Concerts do not pay is the artist's, or his adviser, the agent's, fault. The agent is secure, he gets his fee; the Concert Hall and the Advertisement must be paid for, and the public enjoys the advantage of the free ticket. It is the artist who has to bear all the costs. In this matter of the Free-ticket the chief fault lies in mixing up Debutant and Advertisement Concerts with all the others. One can understand filling a Hall with paper in the case of a Debutant; but it follows that in the absence of any clear distinction between

Concert and Concert the public expects and demands a free ticket for nearly every Concert.

The Concert Platform is thus used :

1. By Debutants to introduce themselves;
Free tickets galore.
2. As an advertisement; Free tickets and sold tickets.
3. As a business enterprise; Free tickets suspended.

Artists and agents should understand that they cannot use the same Concert Platform in these three different capacities without confusion. Musicians, therefore, who use the Concert Platform in either of the first two capacities are trampling upon the interests of those artists who use it in the third capacity.

Remedy.—The intention to abolish the Free Ticket has been indicated. Even in the case of the Debutant and Advertisement Concerts the free ticket is unjustifiable because of its general harmful effect on the economic interests of all Musicians. If the only desire of a Debutant is to show off before friends what has been learned, it should not be on the public Concert Platform. If a Concert is given only to obtain Press Notices, whether the Hall is full or not, has no effect on such notices, as far as criticism of ability is concerned. Any illusion on this point is silly and suicidal when regarded as of greater importance than the economic interests of all Concert givers. It would indeed be safer.

to make a separate arrangement for obtaining Press Notices. The havoc of the Free Ticket System appears, when we realize the fact that a public fed with free tickets always regards it as a grievance to be asked to pay for tickets, and thus the genuine business Concert also suffers from this appetite, which grows by what it feeds on.

If artists let sentiment prevail instead of common sense, and do not completely suppress the Free Ticket, their interests will continue to suffer; the fault lies at the door not of the public, but of Musicians themselves, who have introduced this practice, and they alone must find the remedy. Whether it is possible to abolish the Free Ticket *at once*, or whether it will be a *gradual* process dependent upon the growth and power of the Union, can be fully considered by any Committee appointed to investigate the question, with the determination to eliminate the Free Ticket at the earliest possible moment, and to take whatever steps are necessary to reach this desirable consummation.

Concert Supply and Recognition.—Another point in connection with Concerts deserves to be mentioned. With Concerts as numerous as they are, the public cannot be expected to concentrate attention on real merit. Many seriously-minded artists feel that their efforts towards a real musical culture are lost in a vast sea of indifferent music-making. An indiscriminate Concert-supply retards public recognition,

and in order to quicken it the sensational advertisement is resorted to. In the end, however, this does more harm than good to the artist should he, by mere bad luck, indisposition, or actual shortcomings fail to come up to the expectations excited. Prejudice is easily created and disappointments are not rare.

Reduced Concert Expenses.—With regard to Concerts, it may be objected that if some day expenses should be reduced, the flood of Concerts would be all the greater. An increase of Concerts caused by the reduction of expense, however, based on the abolition of the Free-ticket—on a clearer distinction in the character of Concerts—on the principle of equal rights to every talent—and finally on the real economic interests of Concert givers as well as the interests of art, will be a sure sign that not only Art but also Musicians are flourishing. It will be an indication that the supply of Concerts is not an artificial supply, as it is now, but a genuine growth due to the appreciation of the public. This point reached, there can be no complaint on either side, because supply and demand will regulate themselves on natural lines, whereas at present there is no co-ordination between the two.

Experiments.—Much more could be said on the subject of Concerts: on the monotony of programmes, on the aping of great artists instead of being content with presenting the individual powers of the Concert giver in the best

light. Many over-ambitious experiments made on the Concert platform might, with more advantage to performer and listener, be tried elsewhere; they fatigue the public and tend to lower the esteem in which musical performances are held. The Concert Platform should be reserved for the talent which can represent art—not for experiments, exhibiting a struggle between the will and the power of the performer. It is a serious drawback that good performances and the real issues in art are too frequently mixed up with such experiments, and much advantage would accrue from separating the two and finding another place, apart from the Public Concert Platform, where ambition may try its wings without interfering with the established artist.

The Artist Pays again.—It will thus be seen that the present condition of the Concert department of the profession is unfavourable to the individual artist, and there are no signs of any improvement in this respect. If an artist, in addition to his other expenses, is often asked to pay a kind of “entrance” or advertisement fee, in order to have the privilege of performing at certain Concerts—the prospects of “business” are still more handicapped. That artists themselves tolerate such a humiliating practice shows how musical art has been degraded by commercialism and how helpless the individual artist is to hold his own against such pressure. It is not so much the fact itself, but the method

of negotiation which is objectionable and derogatory to the dignity of the artist. The fact that a Musical Society will only pay a fee to popular artists, who are known to attract an audience, is easily explained. The demand that an *unknown* artist should pay a fee—or guarantee the taking of an equivalent amount of tickets for the privilege of appearing on a Society's platform, exposes the defect of a system which encourages art only on commercial conditions. The individual artist is powerless against this system, whether practised by Societies or individuals. But all artists have a right to demand that the conditions of admission to Concerts of this character should be declared clearly and openly, otherwise the whole proceeding savours of bribery and is in marked contrast to the high aims for the elevation of art professed by such Societies and individuals, thus damaging the prestige of both the artist and the employer.

Musicians' Own Agency.—Whether it is possible to improve the conditions regarding Concerts, on account of the many interests involved in the present system, depends on artists themselves. Continually asked to respect those interests they have so far shown little desire to take care of their own. Conditions will never improve materially unless musicians find a way to establish their own well-organized agency, to arrange their own Concerts, perhaps some day having their own Concert Halls, and taking the

management of Concerts entirely within their own control. Should they succeed in this, nobody would have a right to complain, as, after all, it is their own business, and they are justified in looking after themselves. They should realize that by a little thinking and a little effort the money now wasted in all directions could easily be directed into their own channels to greater advantage, and the whole machinery simplified and put on a proper basis. This would mean much more than a mere gain of gold, or reduction of expense. By ceasing to rely on outside agency—by getting rid of all the excrescences of commercialism, musical culture would gain enormously, and the economic share of the artists be established on a more satisfactory footing.

The Critic.—A few words may be allowed regarding the Critic. In the whirlpool of conflicting interests the musical critic has by no means an easy task, if he means to criticise and not merely to report. In a way, of course, his position is secure and unassailable and consequently he is not and need not be sensitive as regards the effects of his criticisms. But this does not render his task an easier one, for he is not only required to be the Art Critic, the feared expert on Music in all its varied expression, from the stage of training to finished accomplishment; he is supposed to represent public opinion, to be the guardian of National Art, a kind of patron, mentor and adviser of the bud-

ding artist, to receive the guests in the musical Drawing Room with compliments or otherwise. He has also to be a diplomatist. In his capacity as judge, he is at a disadvantage, having no written law or code to rely on but his own experience. Whatever his own tastes, or whether he is an enthusiastic or cool observer, an optimist or pessimist, a kind or unkind judge of human nature—his criticism is sometimes apt to be deflected by considerations outside the region of Art itself.

Comparing the notices in different papers, the reader is often bewildered or even amused at the contradictory nature of the opinions expressed. He must bear in mind, however, that a critic is entitled to express his personal opinion, and that criticism is also an art of personal expression, and needs not only much experience in listening to artists, but also intimate knowledge of the different kinds of instruments, in order to form a valuable judgement. It is comparatively easy to pass a few remarks on the general musical ability and impression of a performer, it is even easy to praise merit, talent and genius, but it requires close acquaintance with the particular branch of art criticised, in order to judge shortcomings correctly. To quote an instance in the case of string-instrumentalists it needs the faculty to judge first and foremost the tonal quality and power of the instrument, before adjudicating on the tone produced by the artist. Experienced critics, when themselves

trained artists, do not fail to consider such points—but there are often notices in the Press which clearly indicate that the writer could only have a very superficial and casual acquaintance with the subject on which he commented.

It is by no means idle to touch upon these matters, for it must not be forgotten that the majority of musical criticisms represent an advertisement to the Concert giver, and as such serve commercial ends. The value of this advertisement, therefore, depends entirely on the expert judgement of the musical critic, and a good deal of responsibility attaches to such judgement. It is therefore natural that an artist should be as sensitive on the point of fairness as a critic is on the point of art. Although—as pointed out before—the Press Notice has lost something of its original value, it is still the most effective form of advertisement, and constantly used as such. The critic is at liberty to make his criticism strictly objective or subjective. He chooses his own phraseology to convey his impressions, he can be direct or indirect in his expression, insinuating or ignoring, he may be indifferent or put colour on—in fact, he may be as autocratic as he likes. Whether just or unjust, kind or unkind, intentionally or unintentionally indistinct, the notice is read, and whatever its impression, the artist has to accept it. And because, for him, there is no redress, he at least expects from those who pass a public judgement that wide outlook upon Art which

only a high standard of experience and knowledge can give. Personality can only be judged by personality—and musical criticism, if it is to be more than a mere report of impressions, requires as much personality as musical art. The value of a musical criticism is not confined to the value which it has for the artist as an advertisement, its real value begins where the personality of the critic expresses itself on Art. If artists understand this well, they cannot blame the conscientious critic, for to him art alone matters, not the person. What an accomplished artist may resent, however, are, a narrow outlook and experiments in the art of criticism, for these are more fatal than experiments on the platform. A real artist will always welcome just criticism; if criticisms seem to be deficient sometimes, there is always consolation in the fact that whoever criticises, also at the same time criticises himself in the eyes of those who know.

CHAPTER V

THE ARTIST

I N order to do full justice to anyone it is not sufficient merely to analyse his actions, investigate his motives, and measure him by the standard which we happen to have ready at hand. If the world of to-day judges like this, it is because it has no time to think further; its judgement savours too much of that common-sense which is ever ready to discard and avoid problems by labelling matters from a vast stock of commonplace phrases.

The Making of Man.—The making of man is a process which will always command the attention of the State as well as that of science and art. Man is moulded by the traditions of the world into which he happens to be born. His natural gifts and talents, his individual temperament may be his own, but his immediate task in Life is to adapt himself to his environment, over which individually he can exercise but little control. *Milieu*, Education, Association, habits and pressure of circumstances influence him in the most tyrannical way—without his being aware of it even. His

character and will, his natural and acquired abilities, are only guides through the Fair of Life, in which to all appearance chance and luck are most useful aids to his instinct of self-preservation.

Classification of Artists.—These considerations must not be lost sight of in judging artists as men. For our present purpose it may be useful to indulge in a rough classification of executant artists.

1. *The Artistic Classification:*

- (a) The outstanding artist, who has something to say, and says it in an inimitable way.
- (b) The Virtuoso, with full mastery over his instrument, but nothing original to say.
- (c) The highly gifted musician just missing greatness in some way or other.
- (d) The rank and file.

2. *The Financial Classification:*

- (a) The artist of independent means.
- (b) The artist with patronage.
- (c) The artist of limited means.
- (d) And the artist with nothing but his talent.

3. *The Business Classification:*

- (a) The Business artist, latest model.

- (b) The Half-Business-artist, antiquated model.
- (c) The No-Business-artist, mediaeval type.

It would be unfair to the artist not to enumerate these three classifications, and it is essential that he should see how thoughtfully it is left to him, out of genuine sympathy with his feelings—to locate himself according to his own liking under the various categories. But these distinctions serve the purpose of showing him his place in Art and Life. They illustrate his aims, his difficulties, his advantages and disadvantages; they show him where chance and luck support his talents and his aims, and where they fail to do so. And finally they point to the inevitable consequences which his methods of ploughing his solitary way must necessarily have upon himself.

The Modern Business Artist.—That most common type, the modern business artist, must here be submitted to closer analysis. It is obvious that this type has evolved in logical sequence, with the inevitability of tragic drama. Considering the pressure of circumstances to which an artist is subjected in his career, it cannot be surprising, nor treated as a matter of reproach, that he deliberately—though gradually—has to become a business man. Even where his enthusiasm and respect for art is genuine, and represents the predominant note

of his individuality, the persistent claims of existence—necessarily often an expensive existence—not only justify, but compel the cultivation of his commercial instincts. In addition the “will to power,” the innate desire of his artistic nature, to be unhampered by outer circumstances, creates that craving for wealth, the symbol of security in our present civilization.

He is, in his double capacity of artist and business man, worse off than the ordinary man of affairs. The latter can turn his whole attention, his whole individuality, and all his powers to the purpose of making money. The artist, however, has all his life long to endeavour to sit on two stools at a time, one of which is higher than the other. His business entanglements are only too apt to deflect his artistic aim, and the more sensitive the artist, the more odious will business affairs be to him.

Success at all Costs.—It is not the artist's fault that the ways and means of building up his career are not only expensive, but often repulsive; there are also cases where he has no alternative but to ignore his sensitive conscience as an inconvenient obstacle to his advancement. If he elects for success at all costs, the chances are that his art will be seriously impaired, and the greater or less degree of his degradation will depend on whether the artist or the business man in him predominates.

There is no harm in emphasizing the fact

that the presence of such an alternative can only have a pernicious effect on the whole profession of musicians, and there is no sign that the resulting deterioration is abating—on the contrary, it appears to be increasing. It is here that a just reproach may be levelled against those business artists who stoop to enriching themselves at the expense of their colleagues, or make capital out of the helplessness of other musicians. This is one of the inevitable results of the lack of organization on the part of musicians, and the absence of a real authority to express the will of the profession as a whole on the standards which should regulate the business of its members. To plead the excuse of a common practice by the catch phrase, "everybody is doing it," is worse than the open admission of deliberate exploitation; the latter may at least claim the redeeming feature of the instinct of the beast of prey asserting itself in the lawless wilderness of musical life.

Much more could be said with regard to the standards of business that prevail in the musical profession as in other professions, but until they can be raised by collective action, it is needless to comment upon them here.

The Artist type.—Having now made full allowance for his commercial delinquencies and shown them to be the direct result of circumstances, the question may be put, "Is the modern business-artist a high type of man in the sense that true and great art demands a

high type—and is he the highest type which art can develop?

The answer to this must be emphatically in the negative. Perhaps the modern business-artist hardly knows what type he represents. His main ambition is not to be a Priest of Art, is not

zu wandeln auf der Menschheit Höhn.

All he desires is, to make money and to be as original and individual as is compatible with that aim.

To this end he devotes his attention and to attain it he is by no means sensitive as to means. He does not allow himself to suffer from moral scruples.

He is the typical modern artist. He argues quite correctly, that to be original and individual is the quintessence of an artist—a condition *sine qua non* for the development of art, and he maintains judiciously that the type of man which art evolves is exactly the type needed for its progress. Exactly so. But is he, this modern artist, really the type which *Art* has developed? Is he not rather a development of degraded environment? That is the question! Is art nowadays really free to develop its own type or have not enviroing conditions so much altered that the development of the artist type no longer rests with art but with these circumstances and conditions?

Artists and Public Life.—More than any other art, Music being social in its character and having developed more on public than on private lines, is exposed to the danger of deterioration by outside influences. These influences may not be able to spoil music as art, but they can spoil musicians who serve it. The life of a musical performer has two sides. In the solitary studies within his own four walls, where he plumbs the depths of his Art, he may indeed become what art wishes him to become, he may be fashioned wholly to that type which art needs. As soon as he enters public life, however, other influences work upon him. Public life educates, it may also spoil, with influences in power diametrically opposed to the lofty spirit of Art. And the artist compelled to conform to them is bound to suffer—*as* artist. If then, no longer the high-minded artist he formerly was, he changed into what might be termed a musical-art-dealer, and altogether deteriorated, it is not due so much to a possible weakness of his actual artistic faculties or absence of power of resistance, it is essentially due to the circumstances and conditions under which musical activity labours, conditions too powerful to admit of a natural, healthy development of talent. The greatest artists are the first to tell how long it took them and with what heavy expense of time, energy, and money, to surmount these circumstances and conditions—their tale is indeed the most damning evidence

against the influences which rule Musical Life at the present time.

General View of Artists.—Let us now take a general view of the artist and musician. It is not necessary to dwell on his weaknesses apart from his art; his little vanities and conceits, the exaggerated sense of his own importance, his airs, his delightful shades of temperament and disposition—all this is human nature, and here an artist may claim an extra allowance, if there is merit behind it. Sooner or later he will be all that he can be, and the world will like him, or at least put up with him, for the sake of his talent.

If he lacks in broadmindedness, it may be due to a deficiency in his general education apart from music; the narrowing effect of his too specialized training and the isolated life he often leads, hamper that wide outlook on life which comes only from association with his fellows in the common communal life. A lack of interest in the welfare of his class may arise—not from want of sympathy, but from deficient information. The mere struggle for existence is so absorbing, and the opportunities of gaining vital knowledge of the bearing of the general environment upon his own profession so accidental and inadequate, that he may be excused if he often falls back upon his own limited experience and fails to grasp the significance of important factors in the well-being of his profession.

Competition.—His keen sense of competition may be an excellent thing for art; the pity is that his endeavours in this direction are too often confined to the imitative instinct instead of giving free play to his own individual powers. If it is true, that not music is in demand, but personalities, then all the more need has he to compete with his own individual artistic powers—so as to make them stand out as clearly as possible. Any other kind of competition falls flat. The exuberance of youth is an attraction *per se*, but does not guarantee the presence of real personality. It is well to mention this point in these days of spurious genius.

Spirit of Association.—Another characteristic of musicians is their love for little coteries of their own. Is this not plainly a manifestation of the spirit of association with equally-minded colleagues? Would it really be impossible to prove that—apart from the individual struggle for existence—there is in all musicians a sense of comradeship, nursed as it were by the influence of the social spirit of music itself, although at present too narrow in its sympathies? If we probe a little deeper, can we not see and feel their longing for a wider and more harmonious basis upon which they can meet in art and life?

This spirit of association in narrow circles has, however, its dangers if allowed to supplant the sense of the larger community.

Sacrifice.—An important and conspicuous element in the nature of many artists is “sacri-

fi ce." Whatever form sacrifice may take, it is present and present in abundance. Art Life is nurtured as much by sacrifice as by commercialism. We find this sacrifice notably amongst the larger class of good musicians on whom practically the routine-work of musical culture depends.

Exploitation of Sacrifice.—Genuine enthusiasm for art, wholesome ambition to excel, to serve art and cultivate the appreciation of good art amongst the people—these are the motives for sacrifice. The danger again is here that the public Moloch accepts this sacrifice as a matter of course. Although sacrifice may be its own reward, like virtue, it is well to draw the line where it ceases to be appreciated by the public, or where the capacity for sacrifice in artists is deliberately exploited by Society and Commercialism for its own ends. Music is indeed a social affair, but musicians cannot live upon the mere smiles of Society. Artists have certainly the right to do what they please, and play or sing where they like, and nothing can be said if they themselves unite and enjoy making music in a social way. It may also have its advantages in some cases to be "introduced" to Society, it may lead to engagements, but the proportions of such possibilities have declined, for the simple reason, that the number of artists thus introduced is far in excess of the demand on the part of Society. Society is not slow to take advantage of this desire on the

part of artists to secure introductions—and this inevitably leads to an economic under-valuation of individual art, to the financial detriment of all artists.

Self-destruction.—Artists have here a duty towards themselves, and that is, to look ahead where such action leads. Whatever the motives for their sacrifice, whatever policy or diplomacy guides their actions, they should discern the symptoms of self-destruction and suicide along these lines. Art does not ask for suicide, it asks for life, life first and foremost. A thoughtless *laissez-aller* on their part, resulting in the general view that individual art is a pleasure to be bought for nothing at any time, is neither policy nor diplomacy—it is suicide. On the young ambitious artist especially it should be impressed that, whatever his advisers may say, he as an individual is bound to suffer in the end by tactics which are injurious to the interests of the whole class. This principle should be recognized by all artists; it is the key to the solution of the chief problems in musical life.

Artists and Society.—There are other means of introduction, which, taking full advantage of the social help that Society may render, do not lead to the pit of cheapening the artist. Artists should arrange their own "At Homes," preferably on co-operative lines, and introduce there any new talent to an audience present by invitation. This would mean introducing Society to the artist, a more correct, and

from all points of view, a more judicious arrangement than introducing artists into Society.

Individual Policy.—Enough has been said in relation to the modern artist; only the reflex of his characteristics upon Art and their relations to our actual subject remain to be dealt with.

The individual, self-centred policy of artists, natural as it may be under the regime of the maxim, Power is Right, has no claim to the view that it is superior to all other methods of advancing art.

It is not as if other methods had been tried and found wanting, nor can it be asserted that the present regime is an outcome of an evolutionary process in which the fittest survive; until an attempt has been made to create a comprehensive organization, it is futile to maintain that the present regime is the best. With the same measure of right it can be asserted that it is the worst, and no one will be able to disprove either assertion. But it *can* be proved that the present regime *has* its inevitable drawbacks; it may be argued that the Bohemian lines on which Music is supposed to thrive best afford an excellent basis of unfettered development for the few, but never for the whole class of artists as a whole. Musical Art is bound to suffer by the selfish spirit, engendered by the struggle of the majority, a struggle not for Art but for existence, and as such without the redeeming background of a common aim.

Jealousy.—"Musicians are too jealous to unite," is an often heard observation; but the observation is, as indicated before, superficial. There *is* jealousy, a justifiable jealousy in some cases, considering the means by which success is often attained. Human passions cannot be killed—they can only be shown to be futile, useless, and obstructive, as soon as confronted by higher interests, and they are subdued only by the appeal of higher interests. No musician can prove that his jealousy has helped him to get on; on the other hand, it is easy to prove that wherever individual jealousy has been abandoned and common interest taken its place, there accrued a lasting benefit to the individual, as well as to his art.

And if artists are jealous of each other's talent, let them be reminded that the credentials of high art include the exercise of self-criticism. Each artist possesses individual gifts distinguishing him from others; here lies his strength and his self-confidence. But this recognition must inevitably lead to the broader view, so admirably expressed by Goethe, that

Kein Mensch hat je die Kunst allein besessen.

CHAPTER VI

MUSICAL CULTURE

IN the previous chapters musical culture was touched upon only incidentally, whilst discussing other topics. A few further comments on this subject, however, may be permitted, and are even necessary in order to illustrate some other aspects of Music, particularly in Britain, which reflect indirectly on the position of Musicians.

What is Musical Culture?—We cannot argue about Musical Culture with the man in the street. He hardly knows what it is. After all it is a matter of environment and of training, education, and opportunity, as well as of time and leisure, of individual temperament and taste. It is impossible to say where musical culture begins or ends, a definite general standard is out of the question. In so far, however, as musical culture stands on the ground of love for and appreciation of music, recent experience serves to prove that such a ground can be cultivated. It would be wrong, however, to maintain that such cultivation represents anything more than creating a taste for music. It is a means only for the firmer support of Music as an Art.

Perhaps at this point a short definition of Music will enable us to understand better what it can be to the individual and to the community.

What is Music?—We may conceive Music generally as a grand vibration of Life, expressed in the ethereal form of tone and through the medium of our sense of hearing re-acting again on Life. Thus—being itself Life and representing essentially the invisible in life, that dominates and rules in countless ways its visible expression—it should thus reflect Life in its various degrees of intensity, and cause this intensity to be felt by the listener, provided that the latter is trained to be equally sensitive to all such vibrations.

To quote a German scholar on the subject:¹

“Music keeps our emotional life awake, and our emotions are an essential part of our life. Music enriches, intensifies, and purifies the emotions.

“There is no other art which leads so directly to communion, and by communion its power reaches its climax.

“Finally, it is the expression of the last depths of our metaphysical and religious life.”

Music, indeed, may be regarded as the most genuine and most spontaneous expression of the soul of a nation. There is no nation without such expression. It may be primitive and crude, it may be confined, warped, stifled, and

¹ Professor Hermann Nohl, Jena.

its spontaneity systematically suppressed, but it will be there nevertheless. In short, Music is the Barometer of a nation's soul, recording its sunshine, its depression, its storm and stress, as well as all its specific idiosyncrasies.

Although this definition may not, and indeed cannot convey anything new on the subject of Music, it reveals the spirit in which musical culture should be entered upon and dispenses with the need of further explanation.

Forms of Appreciation.—It will now be possible to view musical culture from a definite standpoint. The growing complexity of musical art in the course of its development could not but create a corresponding faculty of appreciation. This is a continuous process. There is the passive as well as the active way of appreciation; a passive and an active consumption of Music; while musical culture seems to thrive on appreciation of any kind, it is nevertheless only the active appreciation and love rather which gives it the breath of life, the actual spirit. Passive appreciation may be called the physical basis of its existence necessary for its material support; it may, to some degree, also be generally influenced by the spirit of musical culture. Real interest in musical culture, however, comes from active interest in Music; rarely only does passive enjoyment drop its passive attitude towards the deeper interests of musical art. This fact explains much in the relations between Musical Culture and the Public.

The English Public.—Many English authors, Artists, and Art-Critics reiterate in the Public Press and Magazines that the average English Public lacks capacity for appreciating real art. It is a hard judgement and it may—with the usual exceptions to the general rule—even be justified. But, whilst it is easy to condemn, it is more difficult to understand.

One has to consider the history of a nation's evolution, consider its chief interests in life; the atmosphere and spirit of general education and its effect on the national psyche, and lastly its innate temperament, essentially a product of climatic and geographical conditions, in order to understand the actual attitude of the general public in matters of art. The charge may be understood to refer to the psychological condition upon which real appreciation of art depends. It is worth while to consider this point more closely. In the matter of mere appreciation—in the case of Music and even of good Music—the English public deserves no reproach—it has proved to be quite capable of appreciating artistic expression in its most refined forms. That appreciation, however, seems to be more the outcome of a natural admiration for such qualities, which are absent or at least undeveloped in the average English nature itself. It is not that kind of appreciation which comes—as a result of knowledge through real sympathetic understanding—from the deeps of human nature.

The English Psyche.—The English psyche is essentially of a reserved, and almost shy nature; it needs a good deal of persuasion before it responds. It does not even believe in its right to assert and unfold itself. It is difficult to get at—so much stands in the way. In short—it is suppressed. On the other hand, and quite as a natural result (or should it be perhaps the cause), the English ideal is essentially of a “practical” kind; their outlook upon Life is trained and based upon objective lines. It is perhaps suited to the tangible aims of life, but inadequate for the wider purpose of life and art.

Music and Religion.—It is also conceivable that the predominance of theological ideals has, in the past, occupied the English mind to the detriment of others, and prevented Art from getting at the soul of the people.

It has been overlooked that Art is but another form of religion, expressing, not by doctrines and rites, but by the beauty of art-forms the same divine spirit; Art, as a sister of Religion, pursues essentially the same aims as the latter and pursues them more effectively by being more “worldly.” Hence its immense value for religious service.

Artistic Atmosphere.—If the English nation is often behind other nations, as some writers assert, in the appreciation of Art, this will find its chief explanation in the neglect of those psychological factors essential to a deeper appreciation of Art. The “artistic spirit,” “art-

istic atmosphere," needs cultivation, but cultivation from outside alone—which is all that at present is done or can be done, is not sufficient and can have no lasting effect or form the basis of a real improvement. That cultivation must come from within, as a need—a conviction. It is not a case for the prescribing and providing of medicine in the shape of Concerts—it is a case of suggesting another mental attitude towards Art, of encouraging and strengthening enthusiasm—of intensifying feeling, of dropping a cool and merely practical outlook upon Art-ideals and allow such ideals to saturate and deepen the whole conception of Life.

The English Temperament.—Thus Art needs to be approached; else there can be no real appreciation and consequently no deeper influence. In this respect the English temperament represents perhaps an additional drawback. It is generally stolid and not easily shaken from its self-sufficiency.

Some capability of rousing oneself—some will of enlarging self-consciousness for its own sake, some desire to approach actively and not merely accept passively the more spiritual influence of Art, is necessary to understand and love Art. Self-sufficiency is equivalent to stagnation; there is no spiritual progress and development in it. The mere desire to enjoy and be pleased is miles away from a real appreciation—miles away from real culture. Art is not understood by glancing at it from outside, its

meaning is not grasped by mere science and technics. It is not understood by merely "practical" application and by cutting it into technical strips to be sold at so much a yard. It can be felt but superficially, if only the surface is touched and the essential left out of account.

Let us blame the heavy, humid atmosphere of this country; it may be partly responsible for the making or unmaking of temperament; it has after all no effect on the vitality of English Artists, proving that training *may* conquer nature. And it is only a matter of training to rouse the stolid temperament from its comfortable complacency into sparkling efficiency. It is only a matter of training to convince the "practical mind" that artistic atmosphere cannot be created except in the ethical and aesthetical realm of the "inner" man—not in the intellect, but in the soul.

Problem of Education.—It is further impossible to expect that music of itself should be able and powerful enough to create this atmosphere. The very versatility of its own nature stands here in its way. All other Arts, notably Literature, Drama, and Poetry, join here on the same ground, and the whole question resolves itself practically into a problem of education, of creating a larger outlook, higher ideals, and abandoning a narrow practical conception of the relations between Art and Life. It will now be readily understood that love for music cannot in itself be considered real culture.

The Deeper Appeal.—It is only a small fraction of the public, professional artists, cultured music lovers, who respond to the deeper appeal of Art—and it cannot be otherwise. The wider public loves music, but it loves it without discrimination, being unable to make the distinction between the mediocre and the great in Art. It is quite satisfied with the mediocre in any art. It must be excused for its indifference towards those aims, which matter so much to the artist because of its inability to judge.

Cult of the Person.—It loves the artist much more than his Art. Its desire is concentrated on admiration of the person—and with a fascinating personality on the platform, it is satisfied. And such fascination has more ways than one of conveying its magnetism through the channels of music produced. The less obvious it is, however, and the deeper it is hidden behind the more refined expressions of art, the longer time it takes to be detected by the public. And if the English Public claims here an extra allowance, the reason may probably be found in the aridity of the psychological ground, in the reserve and bashfulness of a soul life, which, still covered by the dry leaves of the past, does not yet respond openly to the call of a new Spring.

Development of Music in England.—That it is possible to improve and raise the general standard of appreciation of Music—of that England has given striking evidence. The

development of musical activity during the last decades has indeed been remarkable. No effort and expense have been spared to provide musical fare of every description, not only for music lovers of the well-to-do classes, but for the public in general. Musical Festivals and Musical Societies have increased; a number of great Orchestras have been formed; Concerts—both indoor and outdoor—are numbered by thousands, and great Operatic ventures have been made on a scale impossible even on the Continent. The output of creative and recreative talent by the great Musical Institutes has in quantity and quality been by no means behind the output of other nations, and English composers, conductors, instrumentalists, and vocalists find artistic recognition not only at home, but also abroad. For the poor man there are plenty of People's Concerts everywhere; and in public and private schools the cultivation of Music appears to be moving on advancing lines.

Restaurants and Hotels have improved their musical programmes, and, as regards Music Halls, they reflect the improvement of the general standard in the most conspicuous way. Indeed, there is no lack of talent, no lack of instruction, no lack of public and private opportunities for hearing music in all its varieties and shades. A comparison between what there was thirty years ago and what there is now, indeed, seems to justify the view that England

has entered upon an era of musical culture, which, by the quantity and quality of its fertile activity, surpasses anything in the past.

Refinement of Taste.—Considering the bewildering variety of new pleasures, new entertainments, new crazes offered to the public, so apt to divert attention from the more serious side of art, Music has indeed held its own against such competition. It has even considerably increased its attraction as a result of the enormous expansion experienced by new orchestral and operatic undertakings in recent years. In short, musical culture seems to have concentrated upon the greater effects of the larger musical creations, upon orchestral music. Whether the appreciation of such Concerts is indicative of a general refinement of the musical taste, however, is as yet a moot point; the love for music in itself, and the large supply, cannot be taken as the final answer. It does not follow that a man who drinks often and much wine because he likes it is bound to become a judge of good wine. To be able to acquire such judgement he must endeavour to distinguish; he must train his taste to discriminate. And that exertion is too much for the greater part of the public, who often listen to music only for the sake of getting pleasantly intoxicated.

Spiritual Need or Fashion.—Eminent writers have expressed serious doubt as to whether Concerts and all this tremendous public activity is really an unmistakable sign of Musical

Culture. Can Musical Culture be judged by the amount of money brought to those who know how to make money out of it? Is love for music, that passive love which confines its exertion to the task of going to, and listening to concerts, really culture? Hardly. In fact, is it not, taken in this sense alone, just a mere fashion, all the more fashion where the cult of the person predominates?

The history of art shows that all really great movements in art were the outcome of the artistic feeling of the whole nation, the artist being, so to speak, only the instrument through which the soul of a people voiced its expression. In the light of this fact can it be asserted that such an atmosphere exists? Can it be asserted that musical culture as practised to-day represents a true expression of the nation's soul; is it more than a hobby of the few, a mere entertainment of the masses—does it meet a spiritual need—is it indeed a universal culture in the deeper sense?

The enthusiast may rashly answer these questions in the affirmative. The enthusiast, however, is apt to be partial, to judge locally, and to be dazzled and overjoyed by the brilliant illumination all around, and to refuse to see the large shadows thrown by some rather bulky objects.

Effect of Musical Culture.—Although the gospel of Musical Art is being preached by thousands, although a new generation is arising

full of enthusiasm and love for the real thing, and endowed with vigorous talent, musical culture still looks more like a shower from above on a passive body, which, feeling its healthy effect, actually smiles back again. It still looks as if musical culture was drawn like a cap over the ears of the people—an outward adornment—and as such even too warm for many. Or, to change the metaphor, the stream of culture may be rapid, but it does not run deep. It is as yet the mountain stream rushing picturesquely over rocky ground, foaming, boisterous, and noisy in its vigour, but unable to carry stately craft.

There is much love for music, but there is not so much interest in music as a means of self-enjoyment and self-expression, not to mention a deeper feeling indicating the enrichment and purification of emotional life through music. There is still a vast gap between the great Concerts and the ordinary music of the people, and not sufficient mediation as yet between the two. The effect of musical culture on the masses has not been deep. Certainly their standard of appreciation has been raised, and their love for music is amply provided for, and there is plenty of opportunity for enjoyment. But there is too much love for the surface, too much superficial and cheap taste; too much of that modern spirit of enjoying life on the surface, and avoiding the mental exertion of a deeper appreciation.

Music in the Home (Amateurs).—Musical culture cannot be gauged by outward activity only. The roots are hidden in the home, in the family. The absence of real family life among the richer classes is one great obstacle to real musical culture. The family is the heart of the nation, and here musical culture has *not* yet taken deep root. What culture there is has been sown by the great musical Institutes, by the training of amateurs, and that part of musical culture is indeed the most valuable and most essential—it is in fact the only real and lasting foundation. Apart from the professionals who are needed for public musical life, it is the Amateur, the cultured Amateur at his Chamber-Music in the home, or at his Chamber-Music-Club, or Amateur Orchestra, who forms the main channel through which Musical culture is carried to the heart of the people. This has of late been recognized, and the endeavours to support and extend this branch of musical culture—much of it with the valuable help of ladies—deserve more attention and recognition than any of the great musical-commercial public undertakings. Here alone reigns at present that atmosphere necessary in the heart of a nation before music can become a national culture in the deepest and broadest sense. To make good music at home for its own sake, and thus seek refinement of taste and enrichment of pleasure, is the quintessence of musical culture. What the family is to the State, so music at

home is to musical culture. It is more important to increase the number of amateurs than the number of professionals, and musical amateurs require to be told that *because* English life emphasizes outdoor activities and sports—it is *their* specific task to cultivate and safeguard the ground upon which music stands.

Training the Emotions.—That ground—the emotions—has been trained by the English in a very one-sided fashion, the real cause for the average Englishman being considered unmusical and inartistic. A stereotyped education, which, by a well-intentioned but autocratic suppression of natural feeling, culminated in that reserve still an object of admiration and envy of other nations, *that* education has hardly met music on its own ground, instead it stultified that very spontaneousness of feeling upon which genuine musical expression so much relies. The suppression of emotional life does not always lead to refinement even where it improves manners, and polishing the mere shell of life is not the essential part of education. Music has done much, and will do more, to prove that the proper training of the emotions is far better for a man than suppression.

Music as a National Art.—All that has been said with regard to the basis for the real culture of Music gains in significance when Music is considered from the point of view of a *national art*. The desire to protect and extend English Music as a national art is a con-

spicuous current in the whole activity of Musical Culture. It is indeed not so easy for England to hold its own against the influx of all sorts of styles from other nations. Music has become more international than ever—its power to bind together does not stop at nationality. London especially is the Drawing Room for the world's musical genius and talent. The public is fed—over-fed—with a bewildering mixture; no wonder that it often suffers from indigestion, or at least from a jaded sense of taste. That in such a cosmopolitan atmosphere the home-grown article has a difficult stand, cannot surprise. The growth of national art, however, cannot be forced or hastened into artificial development. London will never change its cosmopolitan character, neither will its music do so.

British Music and Composers.—The fact is often commented upon in the daily papers that the public attitude towards home-made music is not encouraging. The champions of the composers blame the public—the champions of the public blame the composers. As regards vocal music, songs and choral works—there can hardly be any complaint on either side; demand and supply seem to be very good friends here. As regards instrumental music, there can be no doubt that the public likes "Music," and will always welcome "Music." Indeed, it may be expected by now to know what "Music" is. If it does not take to new productions, the fault may not be the public's; and because there is

sufficient proof of its appreciation of some works of English composers, it is going too far to say that it is prejudiced.

Whenever music lacks that "convincing" power which attracts the listener—it is due, whether in English or foreign music, whether in executive or creative music—it is due in the last resort, to an absence of ideals as well as of vitality in the creator. Ideal conceptions and visions are essential to creative art, they alone can tell anything worth telling from the depth and fullness of the *inner* life of a composer, the life that seeks expression. Upon vitality, again, depends the *intensity* of musical expression—vitality not in the ordinary physical, but rather in a psychological sense.

Too often, now, mere creative facility coupled with a ready command over the artistic means of expression deceive their possessor as regards the intrinsic value of his creative output. That value depends much more on the combination of the two factors, ideals and vitality, than on mere artistry. The question is, do young composers who are out for great art realize the importance of the cultivation of a rich individual inner life as the determining factor of great art; do they concentrate their whole vitality upon its adequate expression? In any case, they may be quite sure that the neglect of these factors has much to do with any disappointment felt either by themselves or by the public.

The desire to create a "national art" does

not in itself conduce to strengthening and cultivating individual ideals in the inner life of a composer. On the contrary, it may be rather harmful to individual expression, if such a course is ostentatiously advocated. It all depends upon the definitions of national art. Whilst Music is certainly capable of expressing in some mysterious way the character, temperament and psychological status of a whole nation, such expression asserts itself—of course—quite *unconsciously*. To insist practically, by a public crusade, on the conscious creation of a “national school,” which can only mean that composers should *consciously* create music reflecting the characteristics of the nation—is a serious mistake, which must inevitably lead to artificiality. Besides, what national characteristics there are in any music are, without exception, so far as they can be defined, the *least* essential characteristics of *great* art. In fact, where they predominate, they detract from and obstruct the larger, broader issues of Art. What matters alone is the unrestrained expression of the *individuality* of a composer. And such individuality as there is, cannot possibly be strengthened by the permanent advocacy of a course which endeavours to bring all into one line. Fortunately the prominent English composers are quite content to follow in each case their individual course—and, as a well-known art critic recently pointed out, there is no common denominator between any two or

more of them, which could justify the term "British Music."

It is far better for young composers to get away from narrow and artificial ideals, such as the conscious production of national "British Music." The permanent advocacy of a national art only hinders composers in building out their individuality on the broadest lines. On this course alone, on the strength and depth of an individual inner life, on the cultivation and sincere expression of individual, large ideals, depends the creation of "Music"—of great Art. Whether such music does or does not express characteristics which might be called British, has no bearing on its ultimate significance for Musical Art.

The only manner in which a national art can be fostered at all, has reference not to musical expression itself, but to the subject chosen for musical illustration. It rests with the individual capacity of a composer to saturate himself with and completely absorb the spirit of such ideals as may be found in the life and history of the nation, in its literature and poesy. The poetical, spiritual or psychological substance of such ideal subjects—if they indeed reflect typically British characteristics or contain a subtle fragrance peculiar to these isles, will thus, by way of a most natural creative process, be also expressed in music—unconsciously. To encourage such aims, to convince composers that their musical expression will gain in depth, breadth

and significance, the more individually and sincerely they embrace, the more intensely they feel real ideals of old and new times—such a course will be more helpful and fruitful to national art than patriotic demonstrations, which—in any Art—are fatal to the very conditions upon which its creation depends.

In justice to composers, however, it must be said that if the capacity to *feel* music, as a psychological experience, as an utterance of soul-life, is not developed in an audience, composers will not be induced to write music that represents such an utterance. That, as a matter of course, leads to the writing of merely pleasing and effective music. The expression of a handy, every-day emotion, floating on the surface of the musical sea, may be excellent for commercial purposes, but it can never be representative of the progress of a national art. No big fish can be caught in the shallow waters of such musical expression; the effect of brilliance or light-heartedness, or of mere atmospheric studies, does not reveal the treasures lying deeper in soul-life. These are more difficult to get at. The cultivation of the psychological ground is essential for creating music of quality. If a young composer, instead of seeking the seclusion and concentration necessary to the finding of his own soul, fusses about speedy recognition and effective advertisement—he will soon have finished saying what he has to say. That proceeding may well serve his own

ends, but it does not serve art, which is dependent entirely on his inner development, not on his outward success.

Old Folk-Songs.—Specifically, “national” are old Folk-songs, and the endeavour to build up Musical Art on Folk-songs, as other nations have done, deserves respect and sympathy. The question, however, may be raised: are these old Folk-songs really alive in the soul of the people—are they still sung? If so, the course taken is a good course. Still, there remain several points to be considered.

Modern Songs.—The creative instinct of the *people*, as formerly expressed by spontaneous folk-song music (the composer being essentially the instrument to voice the people’s feelings) has nowadays been completely dulled by the importation and consumption of a ready-made style, of music. It is no longer capable of expressing itself in unadulterated musical language of its own. It is corrupted by a more tawdry style and is being kept on a low level of musical taste by commercialism. People want daily food, only variety. Times are different. The old folk-songs no longer suit the present taste; they are ousted by other kinds of songs—notably the Ballad. This over-painted, sentimental old damsel still dresses up like a young girl in the latest frocks and with her hundred-year-old affectation smiles sweetly at the public. And then the more modern importations. Imitation all, and no creation. Must of the grapes of all

countries and as intoxicating as must. The English modern Concert Song—the song having claim to lasting merit because of its individuality—ought to be protected by collected editions against the flood of mere commercial banalities. It is a pity that song writers waste their often remarkable talent on the quantitative output of commercial songs.

A revival of old Folk-songs can hardly be sufficient under the circumstances. The originality of these songs has already to a large extent been absorbed, and become an integral part of English Music. More these folk-songs cannot become. They can only have a passing historic interest, but they cannot dam the stream of modern musical expression. It is quite a different matter to hark back to and express the spirit of folk-songs in order to create a backbone in the mollusca of modern music. That spirit, however, is not expressed by writing intricate modern variations around them. It is much more and primarily a *psychological* problem than a problem of imitation or technique. An additional effort in the direction of producing a *new folk-song* would seem to be necessary to grasp the full meaning of this spirit—an experiment worth trying.

New Folk-Songs.—People want songs—and if composers would really study the soul of the people and set to work to give them *modern* folk-songs—there might result a deeper and more lasting impression on the people and a

broader sympathy with the aims of national Art.

Such songs should have the charm and simplicity of the old, reflect in some popular way modern life with all its humour, but without its vulgarity; treating the everlasting big and little problems of human life in a way that fulfils all the conditions of a popular art without being banal. If poets and composers would combine in such an experiment good might result; but the present commercial song must not in that case be taken as the frame. It must be a different style altogether.

Commercial Art Product.—In this respect it is not wise to follow the advice of publishers. They are no judges of the public, they are only judges of and experimenters on the moods of the public. The only ground for national art is the heart and soul of the people, not their purse, and how to get there is the chief task of the composer, depending on the closest sympathy with the modern soul of the people.

To produce Art for the sake of money is certainly not the right way to advance Art. In this way the cheapest taste only is represented. It is natural that the appreciation of music by the masses emanates more from sentiment than from intellect, from sentimentality more than from cultured sentiment. This holds good for England in a more marked degree than for other countries. How ready the English are to ridicule the German's sentimentality. True,

it is the German temperament. But the Englishman cannot hide his *taste* for sentimentality of even the cheapest kind. He certainly does not hide it in music. In Music the English Public is more sentimental than the German; there must always be an extra dose of sentimentality before an average English audience is really pleased. Indeed the commercial exploitation of cheap sentiment is one of the rocks in the path of national-art-development and to remove it will be impossible unless the *people's* musical taste is here considerably improved.

Music and Dance.—As said before, such improvement is a question of cultivating a *general* artistic sense amongst the people, not only with regard to Music. In this connection another subject may be mentioned—the Dance; not the stage dance, but the dance of the people, of Society. I cannot do better than quote—in very condensed form—the main points of an interesting article from No. 9 of “Die Musik” (Breitkopf and Haertel): “Der Tanz und die Grundlagen einer sozialen Aesthetik,” by Dr. Franz Bachmann of Dresden.

This article deals with the natural alliance of Music and Dance, as representing in every nation the innate striving after a social aesthetic expression; hence their close association with religious services and ceremonies in former times. The Greek considered Music and Dance as indispensable elements of education. With the advent of the Christian Era Music was sepa-

rated from the Dance. Each went its own way. The Dance, however, no longer associated with aesthetic aims, was henceforth exposed to all the influences of a more popular but also more common nature, down to the present day. In former times the *cultured* nations exchanged their dances—in modern times the cultured nations adopt the dances of the *wild* nations. Dancing is no longer cultivated as music of the body; it has, socially, no aesthetic value whatsoever. One dances from motives far apart from aesthetics. Dancing has become senseless, often idiotic, or is openly used as the means of a free indulgence in sensuality. It has ceased to be an innocent pleasure.

Modern dancing expresses the general standard of the aesthetic sense, the poorness of ideas and ideals as regards an education based on "culture," in a drastic way.

A reform is necessary, which starts from the very beginning by planting in the mind of the young an unadulterated aesthetic conception of movements; by combining music and dance in such a way that the movements of the body and limbs learn to express not only the rhythm, but also the character of a musical phrase. On these lines the foundations for a real aesthetic education are laid by means of the most elementary arts—Music and Dance.

Such a reform has been successfully started by M. Jacques Dalcroze.

A further significance of this reform lies in

the necessity for composers of Dances to study the aesthetic character of movements of the body and write music closely expressing their varied character. This opens out a vast and unexplored artistic field for Dance compositions, which could be cultivated with advantage for the purpose of creating a new popular art combination of considerable aesthetical value.

The reform advocated aims at the creation of the "musical dance," or "the dancing musician."

The latter term had better not be taken literally as referring to the Musical Profession, otherwise the desired reform might become too complicated.

Music in Education.—Another aspect of musical culture is offered by the *educational* significance of Music in general. Whatever is written and said about Music as an educational factor, Music is still the Cinderella among the Arts. It is not included in the official curriculum of primary education. Musical Art has not yet been seriously considered as a necessary factor in general education. It almost appears as if musical art were considered a grave danger to the average mental equilibrium. Brains are trained, character is developed, and after all it is the State Machine which cuts out the lines of education as it wants it. Where indeed should Music come in, except as a kind of plaything for the emotions? The business of the world is more important and more urgent than Art. And yet—what service incalculable, im-

mense, have Music and Art rendered and still are rendering unwittingly to the State in the task of guiding Human Society. The education, cultivation, enrichment, and refinement of the emotions—the tenderest and most dangerous part of human nature to handle—by all that is noble and beautiful and healthy in Art—may justify the claim on behalf of artists to the title of statesmen of the invisible world, that world which rules the visible, and for that reason more important than the political statesmen. If other Arts have, the educational power of Music has not yet found due recognition by the State—a power far greater and reaching deeper than that of any other Art. It has been sustained in its chequered career more by patronage and charity than by State recognition. Its position as an Art has been spontaneously made by the People; apart from the official State. The instability of this position of Music—unorganized as it is—has been pointed out elsewhere.

Considering then that Music in an educational sense is just as important as any of the other subjects taught in schools—Literature, Mathematics, Languages, History—considering that it partakes of the nature of all these subjects, being as much science and language as it is an art, and rooting in actual life more deeply than these subjects—is it not a narrow and short-sighted view to treat it merely as a luxury or pleasure? Is it really so unimportant,

not to lead young people to a thorough understanding and appreciation of the monuments of musical culture, because these happen to be on an emotional and spiritual level hitherto neglected in education? Is it really more essential to dabble after a fashion in all other things and leave out the chief purpose of any education worthy of the name, viz., to understand the spiritual ideals and achievements—in short, the culture of one's own time? Real education can have no other object but to open the eyes to Life in its manifold expression. What, however, does the modern young person know about Art at all—what is the place of art-subjects in the School-curriculum? It is almost ridiculous to talk about education and leave Art—particularly Music—the most genuine art-expression of the human soul, out of account.

What Musical Culture needs.—It is indeed very optimistic and sanguine to expect from such a dry atmosphere that inner impulse towards an artistic evolution, upon which the higher issues of creative art depend. The artistic atmosphere has first to be created in education as a condition *sine qua non*; all else is mere surface work, easily eradicated, and leaving no lasting impression.

If Musical England is working towards a Renaissance in Music, of which indeed there are indications, if it expects that the dawn of a new Era of National Musical Culture will in time bring the glorious sun of day—then

Musicians should set to work in a broader spirit. They must go to the root of the trouble in their own home, and should not rest until the ground there has been cleared of the old obstacles and suitably prepared. Individual talent alone, however, cannot achieve this task. A well-planned, powerful organization, combining and including all musicians, all Societies and all the artistic, scientific and educational factors in musical life, will alone be able to raise musical culture to a still higher plane; such an organization would be able to smooth and widen the path of its progress, with a heightened sense of responsibility, perhaps, but with freer hands, no longer tied by considerations based on slavish dependency on outside circumstances. Not only musicians, but also musical culture needs such a Union for its due development.

CHAPTER VII

THE AMATEUR

Amateurs and Professionals.

THE possible inclusion of a non-professional section, amateurs, music-lovers and patrons, in a Union of Musicians—as recommended in Chapter II—renders it necessary to devote some space to the further consideration of this part of the scheme. Otherwise the professional musician might be afraid that his interests would be jeopardized by such inclusion. A short characterization of amateurs, their activities, and their needs—will justify the inclusion not only of the Executant, but also of the non-Executant music-lover, in a scheme comprising Musical Culture *as a whole*. The greatest mistake that can be made by Musicians—a mistake to be avoided at all events in future—is to regard music lovers merely as a financial support to the profession. The aim of musicians to define their interests clearly by a Professional Union cannot be separated from, but is closely bound up with the cognate interests of all music lovers. Our suggestion to include them in a comprehensive Union is merely an acknowledgment of

the essential relations subsisting between the two, and is far from representing a speculation for the benefit of the Union's Finances. That the Union would benefit is true, but this is not the point. Doubtless, professional musicians alone could establish such a Union without the inclusion of the music lover. The point, however, is that the Union would recognize:

General reasons for Inclusion.

1. From the *business* point of view, that a betterment of the conditions existing for musicians is equal to an improvement in the general relation between music and the lovers of music; that by including them in such a comprehensive scheme there will be a better chance of settling many questions in musical life which depend upon the co-operation of the musical public.
2. That from the point of view of *Art*, Music as a national culture, could not exist without the music lover, and by including him, the whole edifice would gain in stability, and possibilities would be opened out for the further expansion of music both as an art and as a means of education.

The services rendered would be mutual. Whilst the amateur would bring fresh interests, fresh life and broad vitality into the Union—keeping it continually in direct contact with the pulsating life of the nation—the professional

side would do for amateurs much that they at present are unable to do for themselves. It cannot be too strongly emphasized, that a closer communion between the two branches—their working together side by side in the fields of art, the proper adjustment of their mutual relations—all this would make for a harmony not yet experienced by musical art.

The Amateur Executant.—Regarding the amateur executant, it is encouragement which he most needs, especially nowadays. We need not argue about the merits of the pianola and gramophone. The value of both for music is well known. Both instruments might, with advantage, be adopted and employed in public schools, in order to cultivate the taste for good music, which school children hardly ever have an opportunity to hear—particularly if in the proper hands, and under the “art” control of a competent teacher. Such mechanical instruments cannot interfere with the pleasure derived from *playing* an instrument. That pleasure lies in the *personal responsibility* for the music produced, in the need for immediate expression of the musical gift. It represents a more exacting, and for that reason a deeper and more beneficial appeal to all the elements necessary to adequate performance. It is, in short, of far greater educational value than the mere consumption of music.

The Musical Gift.—The musical gift is by no means the proud and exclusive possession of the profession, and manifests itself beyond

its bounds. Apart from insufficient training, it is often incomplete in comprehensiveness, it may be even at fault in some of its features, or lack generally in intensity and vitality. This applies not only to amateurs, but also to the profession, which in spite of the selection of the ablest, is by no means independent of the generous variety provided by Nature. Although—with careful training—even a spark of the musical gift may in time kindle into a fire—that fire may only be small. There is no need, however, for the amateur to analyse his actual gift or deprecate shortcomings if only whatever there is, is trained and developed to that point where he feels music to have become a necessary means of self-expression, of enjoyment, of enrichment of his life. That point reached, he may be satisfied that whatever little he can do, has become a living cell in the organism of musical culture. If it entails a little sacrifice, a little exertion, to cultivate by regular practice an effective means of expression, that duty performed will tend ultimately to increase his own pleasure.

Value of good Music.—There are amateurs who fight shy of the term “Musical Culture” as something not in their line. They instinctively feel that music means self enjoyment, and enjoy themselves they will. One thing they forget, however, that anyone out for enjoyment of what he can get out of himself must see that there is also something in himself; that stock is apt to

run short—it needs replenishing like any other stock. A gift needs nourishment in order to be kept alive and bear fruit. If the nourishment is of inferior quality, the fruit will correspond. Herein lies the value of good music and good instruction. It is like the shoot grafted on to a wild fruit tree in order to improve the quality of the fruit. The amateur should remember that his enjoyment can only increase and grow if he takes an active interest in widening the field of his musical taste and does not remain stationary at the point of his present self enjoyment. That is the meaning of musical culture; it has no other object but to enlarge his powers of appreciation and in the degree to which his appreciation of high class music grows, in that degree he will grow himself, and in that measure he will actually serve musical art as effectively as any professional.

Expansion.—His desire for new songs, new pieces, new tunes, is an indication of the process of growing, and the pleasure derived from such fresh music is more than a mere whim of the moment. There is—where the satisfaction is deep—also the perhaps unconscious sense of individual expansion and enrichment at the bottom of it. To prevent the stagnation of his musical gift is a duty which the amateur owes to himself; it means the cultivation of his own personality for the sake of its definite development. Music is a means of regeneration; nothing conduces so much to health and general activity,

to the full play of all physical, mental, and emotional powers, as music, when taken up with love, enthusiasm, and devotion.

Difficulties.—In the matter of training and experience the amateur lacks not so much opportunity as actual time. Regular practice is limited by the call of his ordinary occupation as well as his social and other duties. But there are also cases where mere lack of energy, lack of control over the power of concentration, and a too easy-going, indifferent attitude towards natural gifts, are responsible for neglect of training. In this respect the educational value of music cannot be too strongly emphasized. Apart from the obvious advantage of a well developed musical gift, it is just the process of training which, incidentally, does a world of general good to a lax character.

Educational Gain.—The habit of regular work, the need of concentration, of control over the whole array of mental, temperamental, and physical forces, tend to develop patience, perseverance, and self-control in restless, high-spirited natures, as well as energy, alertness, and activity in heavy, sleepy ones.

These remarks need almost an apology, were it not for the probability that they may rouse the conscience of a few guilty readers and thus achieve their purpose.

The Timid Amateur.—Again, there is the timid amateur—almost ashamed of his talent—and hiding it in the recesses of his too sensitive

nature. He dwells unduly on the slenderness of his abilities and is continually discouraged by the contrast between his ideal and the reality. Refusing to accept himself as he is, he fails to become what he might be. He looks only at the finished result, without reckoning with the slow process of development. Thus, it often happens that an amateur with a restricted talent, free from introspection, and dreams of ideals, but doggedly sticking to the daily routine of practice, achieves a higher degree of efficiency than the too sensitive amateur who may possess greater talent, but will not master the vagueness of his ambition and thus misses the aim altogether.

The Bold Amateur.—How different the bold amateur! He does not bother about the shortcomings at all—he means to enjoy himself. Keen on learning, quick in perception and imitation, he attacks everything that takes his fancy, the possible and the impossible, and though he or the piece may be occasionally badly bruised in the contest, he rises to the elevation of victory at all costs. His boldness carries the citadel. Gradually he learns that it is a good thing to prepare before striking, and to learn how to strike more effectively. If he is a string instrumentalist, he will in time abandon the too free cultivation of the Greek scale of quarter tones, and become efficient in our simpler, though more exacting, western method of fixing tones.

The Trained Amateur.—There are also the well trained amateurs who leaving the training institutes return home. Do all these amateurs keep up their music? Do they always know the best means to further develop their gift? Certainly, it is only in rare cases where the amateur may feel safe, apart from singing, to pursue the line of solo playing. The best he can do is to turn to Chamber music, form his circle for musical evenings, or join a good Amateur Orchestra. In this way his interest as well as his abilities will be kept alive and efficient. Laudable endeavours are being made to organize the activity of amateurs all over the country—but much more can be done by placing such co-operation on more comprehensive lines.

High Culture.—Finally, there is the highly-cultured and well trained amateur of the well-to-do class, whose home life is unthinkable without his musical At Homes, Soirées, or Chamber Music Parties. What Musical Culture owes to him is well known in the History of Music—and history goes on repeating itself. He is so closely linked to all that is best in music that it would be impossible to separate him from the higher aims of musical culture, whenever and wherever these are considered.

Amateur Activity.—A survey over the whole activity of executant amateurs would probably reveal the existence of numerous Musical Clubs, Choral and Orchestral Societies, Chamber Music Unions, etc., all over the

country. In this respect there must also be a considerable increase in comparison with former years. It may also be found that these Societies usually combine the professional and amateur elements and succeed best by such combination—proving thus the desirability of linking the Amateur with the Professional in musical culture.

Need for Support.—Surely it would savour of undue optimism to say that this activity thrives so well that it can safely be left to look after itself or that there is no need for further help and encouragement. On the contrary, there may be times when some such Societies, for lack of support, find it as hard as the purely professional Societies to keep themselves afloat. In this respect, there are still great difficulties in convincing Municipal Corporations of the educational value of Music, when asking for actual facilities and support for musical ventures of value. To combat indifference here and work for a better understanding and wider sympathies is a much needed task. It ought to be a matter of pride with corporations to do something and even contribute materially towards Musical Culture in their centres. The well directed aims of an Organization such as the proposed Union would achieve more satisfactory results by looking after the expansion of Music on the lines of a definite plan. It may even be—at a future date—in a position to materially support and contribute towards the stability of deserving Societies and

help them over financial difficulties. For that reason the inclusion of amateurs in general in the Union may be of far-reaching significance and tend to increase the effectiveness of its administration.

The General Music-lover.—There are further the general non-executant music-lovers to consider. They and the executant Amateur represent the part of the audience in Concerts whose appreciation is based on a more sympathetic understanding of Music as an Art than is found in the mere fashionable Concert-goer. It is often enough this section which cannot afford expensive tickets and where the cheaper seats are restricted, does not receive sufficient facilities for attending Concerts. It would be possible for a Union, aiming at a clearer distinction in Concerts, to include admittance to certain Concerts in the Subscription and thus form the nucleus for an audience, in spite of the elimination of the Free-ticket. Such an arrangement would not curtail, on the contrary, it would enlarge the facilities for music-lovers to attend Concerts, and it must not be lost sight of that the membership of the Union for Non-Professionals may include other advantages in the course of development.

Amateurs and Musical Culture.—Such an understanding between the Professional and the Non-Professional Sections of the Union has also a deeper significance. It will mean that the Music-lover is not considered in that case

as a mere "buyer of music," but as a partner in the administration of Musical Culture. He should be considered as actually participating in the common and necessary task of creating that "artistic atmosphere" on which the further progress of Musical Culture, as well as its deeper influence on the people, depends. The larger the area of this atmosphere, the more sincere and intense the spiritual essence, the greater will be its counter-reflex on the professional artist. It is, in this sense, the amateur who, by his interest, sympathy, and understanding, *makes* the artist, and urges him to express and create from that very atmosphere with which the Amateur has surrounded himself.

Patrons.—Besides these there are many others, not executants, possessing a wide knowledge of musical life and musical art, whose independent outlook on the whole situation would render their opinion of value in general matters of propaganda for Musical Art. It can be stated that many such patrons would not be unwilling to assist musicians in their professional advancement once they see that they are indeed earnestly engaged in putting their own house in order. A Union which does not waste the money intended to benefit Musical Art and Musicians, but uses it in a business-like way for the direct advantage of its members, will not fail to arouse their interest and sympathy.

Significance of Co-operation.—Considering all that has been pointed out in the fore-

going, the significance of the proposal to include non-professional music-lovers in such a Union will be evident. Music is indeed an exception to other arts; its communal spirit cannot be disregarded.

Moreover, it may easily be perceived how its architectonic character is reflected not only in its art-form, but also in its art life, that is, in all the various forms needed for its actual representation. Musical combinations are created by Musical Art-Forms, but their existence is closely bound up with the conditions of common life, which, as often as not, are anything but propitious. How many musical ventures of any importance—endeavouring to represent the forms of Musical Art—have not had to defend and justify their aims *in the face* of adverse circumstances? To maintain that Musical Art is adequately represented is to ignore the wealth of Musical Art-Forms. This wealth depends at present for its dissemination, for its mere appreciation even, on experimental chances.

To leave the expansion of Musical Culture to such ventures indicates that musicians themselves are but poor architects, although disciples of an art of unparalleled architectonic grandeur. Not on these lines, but on those of foresight and design; in short, on those of a well-planned construction on the broadest basis, may an edifice be erected, worthy to represent—as it ought to be represented—Musical Art in a nation's life. To this end the whole Musical

World should combine, and not only the sense of responsibility of the Professional, but in a large measure the co-operation and enthusiasm of the Amateur and Music-lover is needed to attain anything of lasting benefit to the community.

What the Union could do for Amateurs.
—Let us now summarize what the Union could do for its Non-Professional Section.

1. Registering Amateurs (Classification).

- (a) Executants.
- (b) Non-Executants.
- (c) Patrons.

2. Assisting Executants to find partners for Chamber Music, Ensemble playing, Accompanists, etc.

3. Assisting Amateur Orchestras, Choirs, etc., to find new members.

4. Giving information, assistance, and advice with regard to Amateur Concerts, Reunions, and other Musical arrangements.

5. Subscription would include admission under regulation to Test Concerts, and perhaps reduced prices for other Concerts.

CHAPTER VIII

EFFECT AND CONSEQUENCES OF A UNION.

FINANCES

Survey.

THE survey of the whole field of musical life and activity, as presented in the foregoing chapters, may now be concluded. Enough has been said to draw a fairly accurate picture of the position of Music and Musicians. If here and there actual details need correction and supplement, it is almost certain that such correction would not materially alter the general aspect of the picture in any marked degree—indeed, further detail would most likely deepen the shadows, without enhancing or adding to the light of the picture. If the above survey errs at all, it is on the side of understating rather than overstating the case.

The survey, however inadequate it may be, has served to prove that the *need* for a Union of Musicians is not an imaginary matter. It has demonstrated this need from every aspect. It remains now only to show whether the character of a general Union of Musicians, such as sketched in Chapter II, would meet this need, and whether the scheme is practicable.

Character of Union.—As regards the character of the Union, the outlined scheme clearly points to an organization more comprehensive than an ordinary Trade Union—it suggests rather a community organized on the principle of self-government. Whatever its constitution would finally be, it would be created by Musicians for Musicians; whatever its relations to surroundings and outside circumstances, they would be regulated by musicians. The new regime would be a regime of relative independence from outside interference; it would be self-reliant, deliberate in purpose and aim, and comprehensive in the details of its work. The all-embracing nature of the organization would mark the chief contrast between the new regime and the old.

Power of Union.—It cannot be expected, however, that such a Universal Union would change in a moment present circumstances and conditions. The ground upon which musical activity subsists being commercial ground, various and important interests have, in a natural evolutionary manner, established themselves on this ground. But they are established without the voluntary consent of Musicians, who are required to conform to business standards not of their own making. In so far as the aforesaid ground belongs by right to Musicians, the point would naturally arise whether the demand upon musicians to conform to these standards is really justified. So long as the

power remains in the hands of outside interests, it is easy to coerce Musicians into acquiescence. An agreement, a fair agreement, is not thinkable unless Musicians represent collectively a power able to confront the pressure of other interests. The mere fact that a Union of all Musicians would form such a power would in itself be sufficient to enable matters to be arranged by amicable diplomacy. *That power should be created.*

The Union would be able to define the interests of Musicians *vis-à-vis* other interests. The Union would claim the right—the legitimate right—to cultivate its own commercial ground, upon which Music grows, and exploit it thoroughly for the general benefit of its members—the professional musicians. The Union would represent the economic interests of all musicians, whatever their status.

Central Management.—Further, the central management of the business of the Profession would have a stimulating effect upon the whole field of musical activity. The existence of such a management, enabled to obtain a clear survey of the whole musical business, would strengthen on the one hand the confidence and spirit of enterprise of individual musicians, on the other hand form a strong bulwark against all underhand methods of business. It would clear the atmosphere of those fogs and vapours which prevent a clear outlook on the path of musicians. Its moral effect would

be as wholesome as its work would be welcome. And musicians would gain by it in another direction; by decentralization of musical activity. The survey over this activity, the establishment of branches, the collection of useful information, of vacancies for employment—all this part of the Union's work would make for a speedier absorption of talent, it would relieve the unwholesome and unnecessary congestion in overcrowded musical centres. Indeed there can be no doubt that such central management would afford real practical help and assistance to thousands of musicians in every branch of the profession.

Effect of a Union.—With regard to the effect of such a Union on Musical Art itself, nothing but good could result. The Union would not desire to interfere in any way with the work of Music Schools or Musical Societies. On the contrary it would be a valuable aid. The very nature of its organization would tend to engender real enthusiasm for music. Its proposed aims coincide in the best sense with all the aims which Musical Institutes and Societies pursue. It might in time even become the backbone to many a deserving Institute or Society. The Annual Meeting would be the means of a free interchange of opinion. The various problems and interests of each class of musicians would be viewed in their proper relation—hasty, ill-considered steps would be prevented, yet with the actual survey over the whole of musical life

at its disposal, such a Meeting would have the power to introduce reforms and then have them carried into effect. Further, it would form a much needed Supreme Court for reducing friction. By forming a centre for all the best intellectual forces in the World of Musical Art and Culture it need not lose its picturesque aspect, but would win stability, purpose and aim in many ways. Neither could Musical Art lose its dignity by a Union formed for the very purpose of placing it on a more dignified platform in all respects.

The general effect, therefore, of such a Union on its surroundings, could be nothing but salutary.

Interests of Musicians.—Every musician can see for himself that this Union is not proposed out of mere enthusiasm for a new Association. It is proposed because it is needed; its aims are real; it avoids the mistake of putting its own individual interest as a business-concern above the interests of its members. It does not exist for its own sake, merely to collect subscriptions—it can only exist and live by the *actual work* it performs on behalf of Musicians. The interests of the Union exist only where the interests of Musicians exist, and in this sense it represents indeed the embodiment of the combined interests of all Musicians.

Aims of the Union.—The aims of the Union are to work for the needs of Musicians, viz. :

To assist all classes of Musicians in their business relations.

To organize their business on sound commercial lines at lowest possible cost, eliminating all unnecessary middlemen.

To open the path to real talent, irrespective of wealth and influence.

To improve generally the economic conditions in the Profession.

To place musical art and culture on a broader base than the present one.

Individual Independence. — Otherwise, there is no restriction in regard to the individual independence and freedom of members. There is no room for monopoly, for coercion, for tyranny. Everybody may pursue his own individual line, he may seek work wherever he likes. But the Union will be able to help him, advise him, negotiate for him and find work for him, without the compulsory waste of money at present in vogue.

Room for All.—The Union puts forward no claim to be a Paradise for Musicians, and certainly it would not be an institution for the promotion of incapacity. But there is room enough in the world for different degrees of talent, and talented musicians who form the majority are as much entitled to help and assistance as the minority of exceptional artists, who, although less in need of the services of the Union, cannot withhold their sympathy with its large aims. Once the Union is properly

organized, the established artist need have no fear of the competition of the younger aspirants, as the Union will be able to so extend the field of musical activity as to absorb all available talent. The Union would succeed in time in reducing the jostling and friction now caused by the inevitable struggle of making a living; it would be able to bring more order and confidence into the professional world, and in time also it would be possible to deal with problems which now seem impossible of solution.

Control of the Union.—The general control of the Organization would be in the hands of members themselves who would elect the members of the Managing Committee.

FINANCES

Finances.—By far the most important question is, of course, the financial question.

Revenues.—As regards the revenue of the Union derived from subscriptions, an estimate is impossible without getting an approximate idea first how many musicians would join. It should not be impossible to find some ways and means of ascertaining this, perhaps by the circulation of question-papers. [*See perforated sheet at the end.*]

Further revenues for the Union will be derived from the commissions charged for the services of the various Departments, notably

the Concert-Agency, and Engagement, and Employment Bureau. There is no reason why further means of income to the Union should not be added.

What the development of all these departments will be cannot be gauged at this stage. If only a part, even, of the vast sums spent by musicians could be directed into the channels of the Union, that part might be found sufficient to run the whole concern. Let us take the commissions on Concerts. If the number of Concerts is estimated to be five hundred annually in London alone, the commission at present ranging between £3 and £5 for each Concert represents a sum of from £1,500 to £2,500. An instance such as this demonstrates that the revenues of the Union would be assured, when it is remembered that, apart from the commission, services would be rendered at cost price, and the commissions charged would go to the funds of the Union.

Expenses.—The Installation Expenses would entirely depend on the number of Departments to be installed at once. The scheme here proposed is large, but the start of course need be made only with the more urgent departments. At the same time the inauguration should be as comprehensive as possible, thus laying the foundation of the future lines of the Union.

It would also be necessary to allow expenses for attendance of delegates at the annual confer-

ence, and fees for the members of the Executive Committee, thus enabling Musicians to serve on the Committee or as Delegates without financial loss.

It is quite clear, however, that a start cannot be made without a certain amount of initial capital. Such capital, to work the scheme, should not be so impossible to find, but it should be large enough to place the whole scheme at once on a sound basis, and even guarantee an undisturbed development free from financial anxiety for a period of three years.

Funds.—Would it be impossible to find £50,000? What is £50,000, having regard to the services and savings of such a Union! It is the sum spent without return in *one* season on Concerts by Concert-givers in six large towns alone! Surely this sum could be collected by subscriptions, donations, and Concerts.

Provided that a majority of musicians will join such a Union, there is no doubt that the money can be found.

A Sketch Balance-Sheet is appended taken on a membership of 5,000, showing roughly what receipts might be expected and how allocated. The figures of course are quite provisional, but may serve to give an idea as to the mode of financing the Union, at least in its initial stage.

How to Proceed.—Now that the scheme is known, the proper method of procedure is:

1. To call a meeting of musicians interested.
2. To form a provisional Committee charged with the duty of interesting the general body of musicians in the scheme, and of raising sufficient funds to meet the preliminary expenditure.

PROPOSED MUSICAL UNION—PROFESSIONAL SECTION

Estimate of Income and Expenditure for the First Year after promotion has been completed, on an assumed Membership of 5,000

RECEIPTS

Entrance Fees	£	5,250
Annual Subscriptions	£	5,250
<i>Concert Agency Commission</i>		
Test, and other Concerts	£	500
<i>Engagement Bureau</i>		
Commissions	£	500

EXPENDITURE

Transferred to Capital Account	£	5,250
Rent, rates and taxes	£	250
Management staff	£	1000
Organisers	£	300
Travelling expenses	£	250
Office expenses (general)	£	250
Executive Committee	£	450
Congress	£	500
<i>Departmental</i>		
Engagement	£	100
Employment	£	100
Information and enquiry	£	100
Printing	£	300
Publishing	£	250
Subsidies to sections	£	850
Grant for Library	£	1500
Grant for Test Concerts	£	250
Balance	£	500
	£	150
	£	3,000
	£	6,250

CHAPTER IX

CONCLUSION

BEFORE closing this exposition of a new scheme it is necessary to deal with a few points which may have occurred to the reader as requiring further explanation.

Publication of Scheme.—The publication of such a Scheme in considerable detail was, in the author's opinion, absolutely essential, in order that all musicians should have time and leisure to consider and discuss it amongst themselves. It would have been easy to call a meeting of Musicians, form a Committee, and proceed in the usual way by means of a Prospectus. Such a proceeding, however, would have proved unsatisfactory; as it is too large a scheme to be thoroughly dealt with in an off-hand manner; too far-reaching to be duly considered in one meeting, and too comprehensive to be handled by a small body of musicians who would not and could not have been representative of the profession as a whole. The scheme concerns *all* Musicians, and the best method of drawing attention to its detailed proposals is publication in book form—so that it may

receive the dispassionate and mature judgement of those professionally interested.

A Warning.—It is possible, however, that the scheme thus published may also attract the attention of speculative geniuses, and the author feels it his duty to warn Musicians against any attempt at exploitation by persons not authorized by musicians themselves. As pointed out before, no such scheme can be realized with any chance of success, but by the *common consent of a large number of musicians*, representative of all sections of the profession. It need not in the first instance be a majority. In fact it would be difficult to ascertain what constitutes a majority at all without taking a detailed census of professional musicians first. The scheme, however, is clearly a matter for consideration by *all* musicians, and—in the author's judgement—should be launched, if started at all, in a way clearly indicative of a *general* movement on the part of musicians, and not as a small concern exposed to the usual powerlessness, limitations, and dangers of restricted combinations. Whatever Societies and Associations exist, this scheme desires to include them all in some way, and for this reason requires for its initiation the solid backing of a widely representative body of Musicians. There is no lack of isolated attempts at forming new Societies, but whatever good they may achieve beyond demonstrating the need of combination, they leave the general situation untouched. This proposal is to *com-*

bine the scattered and ineffective efforts of the few into one movement, thus securing permanent betterment to the whole profession rather than add one more to the undertakings only affecting groups of musicians. The existence of a number of different Societies with similar aims does not and cannot create that unity so necessary to represent effectively the interests of musicians and Musical Art. Not the representation of partial interests, but the combination of all into one great body, is *the* pressing need of the Musical World. Only such a body may hope to achieve something of lasting value, and only such a body will be able to reduce every existing friction to a minimum.

Inclusion of Societies.—The welding together of existing Associations and Societies into one great Union may not appear to be in the interests of such Societies *per se*, but it would be in the interests of the Musicians concerned. The lack of effectiveness in carrying out measures adopted by such Societies in the interests of their members is proof of the fact that mere appeals to the *esprit de corps* of different sections and classes of the profession are useless, so long as such sections are not comprehensive—which they are not. There are already too many Societies, some even fighting each other, and it is the individual musician himself who, in the long run, has to suffer by the conflicting aims. Unless there is absolute unity, unless all party interests are buried, there

will never be real peace, nor any real improvement and order. And such unity can be created only by a comprehensive Union.

Objections.—It is not at all unlikely that various objections may be raised and an endeavour to anticipate and answer such objections will not be out of place here.

Scheme too large?—First, that the scheme is too large. A mountain always looks threatening from below, and there is that unpleasant sensation of having to climb to reach the summit. True, the scheme is somewhat startling by reason of its comprehensiveness; but only to a profession which has lagged behind in the march of events and remained unconscious of the spirit of organization fermenting all around. We are not here referring mainly to the growth of the ordinary Trade Union movement—but more particularly to the efficient organizations characteristic of such professions as the Law, Medicine, and others. Is it possible for Musicians to create such a Union, to establish it firmly on its feet, to find the required capital amongst themselves; will it pay its way, and will it be a good thing for all Musicians concerned? If these points can be answered in the affirmative the aim is well worth the effort involved. It is better that such a Scheme be too large than too small—in fact, its success largely depends, as we have continually pointed out, on its breadth and comprehensiveness. It is intended to appeal to and benefit all sections

of musicians. While comprehensive in its scope, the details here given should be regarded only as a sketch—an outline, a provisional outlook on possibilities to be moulded, modified, altered, and arranged by musicians themselves, to suit the needs of each section. That these details need to be discussed, corrected, and completed stands to reason; they are published for that purpose. Here indeed lies a task calling for the co-operation of Musicians, having at heart the dignity of their calling, and disinterested enough to take a wide view of the needs of the profession.

Artistic Objection.—Second, that the career of an artist depends so much on his personality that to him a Union would be of little service. This refers more particularly to the Concert Artist. That an individual artist must go his individual way is perfectly true; stars and geniuses will finally go their own way altogether. Individuality can only refer to art itself, however, it has nothing to do with business methods which are notoriously the same all over the world. A Union proposing to arrange the business for artists on less expensive though equally effective lines would be a better help to many a rising star than the methods to which his predecessors perforce had recourse. It is the facilities for making a start which make a world of difference to the budding celebrity, and that the “facilities” now offered are rather costly cannot be denied. They are costly, not because individuality does not find recognition,

but because its recognition requires to be more or less artificially forced. These are the present business methods. A Union would be able to discover a more natural way to recognition; it would be able to dispense with the present costly machinery for launching talent; it would bring a healthier atmosphere into the competition of art with art, and future stars would no doubt be the first to avail themselves of "real" facilities if offered by a Union.

Individuality.—This whole point of individuality cannot be raised as an objection to a Union of Musicians. The fact is that there are at any given time very few "personalities" actually standing out above the great number of artists who give the class its representative character. Personalities are born, not made, not even by money—and personality is rare. Talent, however, abounds, and although each talent has its individual trait, it can nevertheless be included in a class. The definition of a class includes variety and grades. Organized or not organized, that class exists, and every artist belongs to it. If there be any who have a subtle dislike, and even horror of being regarded as belonging to a class, *because* that class happens to be organized, they would be hard put to it to offer any reasonable argument in support of their prejudice. The idea that a Union might reduce their income is contrary to all experience, and it is difficult to appreciate the objection that the membership of a Union could impair

their artistic spirit. It is sheer nonsense and delusion. The Union would deal in the first place with the *business* interests of the whole profession. Its object is rather to liberate the individual artistic spirit from slavish commercial bonds and to give room for natural development. And were the whole business relations of artists placed on a securer basis, even the most incarnate business artist would find—instead of obstruction—a speedier avenue to success. For a time at least it may be that many musicians will not believe that any good can come from such a Union. The strong and able artist has been accustomed to look to his individual powers alone for success. This is all very well, but it is also true that no artist, however great, can get on without the help of money or influence—at least at the commencement of his career. For those who have found such help it may be easy to deceive others as well as themselves by the brilliance of their personal success, and to ignore the adventitious aids to their advancement.

But there are many capable and able artists who do not get the help they need at the start, who do not get that lift, and struggle often in vain to keep their footing on the slippery road to success.

What a Union can do.—A Union may not be able to guarantee success. But what it *can* do is to make the opening stage of the career of the young artists less expensive, less

precarious and less difficult; extend real assistance to them, and provide the knowledge necessary to strike out their own course according to their own liking—with a clear survey over the whole field of possibilities. In other words, the Union would certainly reduce the number of unhappy experiments and disastrous experiences due to lack of knowledge and information.

Music no "Necessity."—A very common argument maintains the futility of an organization for artists, because Art is not a necessity. It points out that the lot of artists was the same a thousand years ago, and will be the same a thousand years hence. It considers Art as a "gift" to Society, acknowledged by the patronage of the well-to-do classes, and for this reason it would be impossible for artists to alter the existing relations. It pleads that the artist lives to create, but he does not create in order to live; his sole concern should be, to give his best.

The answer to this argument is:

(1) Artists can only regret that even education and culture have not yet taught Human Society the real value of Art, if this value is measured by that of the common necessities of life.

(2) The view that because the economic value of Art is not admitted by Society, there should be no such value for those who produce Art, places artists in the category of beggars receiving alms. Such a view needs correction, all the more because it is a thousand years old.

(3) Art—if it is a gift—is a gift of Nature to the artist. It does not follow that it should therefore be, on the part of the artist, a free gift to Society.

(4) Musical Culture does not solely depend on those artists who are—quite deservedly—petted by Society; history shows that it depends more often on those whom Society has treated with neglect.

(5) “The artist lives in order to create” should be—“the artist must live *first*, in order to be able to create.”

Seriously, it would be unfair to belittle the genuine sympathy, goodwill and voluntary assistance accorded by Society as a whole, to artists, but it must be understood—that to whatever plane the value of Art is shifted—there is the *economic* position of *Artists* to consider. It is idle to deny this, and all the goodwill in the world cannot be regarded as a foundation for this position, on which a whole Profession can build a future; it is only exercising common sense to endeavour to find a better foundation, one that combines the more general factors common to the interests of all artists. A small section of artists may be content to bear the hall-mark of beggar-martyrdom—the majority, however, cannot be blamed if they refuse to recognize such martyrdom as a life-standard.

Musicians have no Time!—Another objection to this scheme may be that Musicians have no time to manage the affairs of such a Union.

True, not many musicians have time to attend meetings or go in for lengthy discussions. But it is not necessary for every busy musician to attend personally all the detailed discussions. All that is required of him is to think over the proposed scheme and give his considered opinion pro or contra. For the actual discussion, arrangements and further steps, there could certainly be found a body of musicians with time to thrash out the scheme in all its preliminary stages at all events. As regards the proposed annual meeting of representatives, one week out of fifty-two surely could be put aside for the consideration of matters of vital interest to all musicians! Indeed such work is sufficiently important to justify the setting aside of professional work or even pleasure. Art would not lose if composers, executants and teachers stopped their feverish activity for a week, and met to discuss matters essential to their professional interests. Besides, this would not occupy the whole class, but only those serving on the Committee and as Delegates, and they would have the consolation of receiving expenses.

Difficulty to Unite.—It is generally supposed that there *is* a difficulty in getting Musicians to unite. If we inquire into the real causes of this difficulty, it may be found to be due to a failure to realize what a Union means. We shall find that their distrust of Societies and Unions originates in the experience that,

so far, the formation of Sections of Musicians has not succeeded in attaining the power to deal with *general situations*, though here and there it may have aided in redressing *individual* grievances.

To get Musicians to understand the great advantage of a comprehensive Union is the object of this book, with its appeal to all Musical Societies, to have the subject discussed by their members.

Contempt for Business.—Some Musicians there are who only think of art as art. They desire to be musicians only, and express contempt for all practical interests in relation to their art. This attitude is easily explained by their independence of art as a means of livelihood. If they were dependent, they could not help feeling the inevitable necessity of taking the "business" side into account as well. In any case, the somewhat stand-offish, lukewarm and superior attitude toward the material side of music is a grave mistake. Let us be quite clear that it is due to this very indifference—that the material interests of Music have suffered, and are in the state of chaos apparent to-day.

Autocracy or Democracy.—It is obvious that the proposal for the creation of a Union is a proposal for self-government on democratic lines, instead of autocratic government. There are signs to-day of a decided feeling on the part of the majority of musicians that autocracy

is open to criticism when over-asserting itself in the field of the economic interests of Musicians. Too often the line of justice and fairness to art and artists is overstepped, and where autocracy indulges in abuse of power, instead of considering Art first, degenerates into commercialism on purely personal lines, the rank and file of good artists suffering through such commercialism may be excused for seeking ways and means to counteract such dominance in its own field, and for taking steps towards releasing itself from such tyranny.

Indifference.—It might be thought that those who are no longer fighting their way up might be only too apt to look down complacently on the struggles of those entering the profession. It is much easier to surround oneself with one's own work, hobbies, and pleasures, and nurse one's own individuality, than to look round beyond the immediate interests of self. There are signs, however, that this indifference, notorious in Musicians, is dying out, and it is time that it should disappear. Even musicians should remember that, at whatever point of development they stand, there is always something to wish for, something to live and work for beyond one's own immediate aims. To identify oneself with a larger whole is indeed the only salvation from the daily routine, the only means of avoiding stagnation, not to mention the satisfaction derived from serving the Profession as a whole. Why should Musical

Art lose by the spirit of organization? Does it gain by disorganization, leaving all doors open to the exploitation of those whose only interests are commercial? To the initiated the spectacle is hardly so edifying, as to make any wish for improvement appear a sin. Every musician, every artist, may have a different outlook upon musical life, according to his aims, his sphere, and his particular interests, and he is entitled to his individual point of view. But the truth about musical life will only be fully ascertained when there is an opportunity to compare views—a place where conditions can be discussed. That musicians are incapable of taking a wider view is untrue. The fact is, they have no regular opportunity for really discussing their own affairs. What opportunity there at present is only serves to show that the mere ventilation of views, the mere talking and writing around problems, is of no avail, if there is no *instrument* to give effect to their collective opinion. The rocky path of reform in the land of Music cannot be climbed by looking too closely at one's own feet; it may only too readily be passed unnoticed with that indifference born of the—*a priori*—settled conviction: "nothing can be done."

Justification of the Proposal.—Whilst every objection is entitled to be weighed and duly considered, the fact remains that the proposition for a Universal Union of Musicians can be substantially supported from every point of

view—art and culture, educational and social influence, and economical and business interests. On the other hand, it would be unreasonable to condemn such a Union, because it is a new departure. It is only prejudice to say that a Union could do nothing and would be a failure. There are no facts to support such a view. But there are ample facts to justify the desire to give organization a fair trial and a chance to prove its efficiency! No progress is possible without experiment. A new idea may be inconvenient, and even painful, because it means giving up petrified custom and habit, but the law of change rules all conditions in Life as well as in Art.

The Union (a Climax).—The objection that such a change would be too new, too sudden and unprepared, is an entirely wrong conclusion.

History certainly does not show sudden new departures from the old ways without preparation, but it has often been proved by experience that a slow, almost imperceptible but steadily progressive movement, culminated finally in a climax, as a preparation for further conquest.

The idea here proposed is such a climax. There is nothing particularly new in it, except perhaps its comprehensiveness. It has been in the air for years, it has even been embodied in smaller compromises, without, however, altering much. The possible realization of this idea has been in the mind of many musicians, and it is

not too much to say that many are actually looking forward to see it realized.

The Future.—If the impression is correct that musical activity will increase and not abate, if the ranks of the Musical Army are being recruited in the same proportion as of recent years, then musicians have all cause to review and consider their position and prospects in life. For the question of How to Live is after all the primary one. A numerous, ever-increasing class has to face this question, and common sense demands that the prospects and means of living should be properly viewed and weighed by the whole profession. It is well to look to the future, and endeavour to hand down to future generations something better than the present chaos. Art will take care of itself, but it is, still, more like an uncut diamond that needs cutting and polishing before it can display its full lustre. That task can only be performed thoroughly and well by musicians for themselves.

Self-Government.—In conclusion, the recent words of a Minister of State may be quoted:

“The principle of self-government is a sound principle, and the right of a well defined community to govern itself in matters which concern itself and it alone according to its own wishes and desires cannot be disputed.”

REQUEST FOR FURTHER INFORMATION

To EMIL KRALL, Esq.

THE MUSIC STUDIO,
186 WARDOUR STREET,
LONDON, W.

Having read your book on "The Future of Musicians," dealing with a sketch-scheme for a comprehensive

UNION OF MUSICIANS,

I am favourably disposed towards the idea and shall be glad to have notice of any steps taken to carry the same into effect.

Signed.....

Address.....

For Professionals

State branch of Musical Profession

For Amateurs

State whether Executant (what instrument)

or Interested in Music

[*Additional signatures may be placed overleaf.*

To THE SECRETARIAT,

26 HART STREET,

HOLBORN,

LONDON, W.C.

DEAR SIRS,

Please supply $\frac{\text{copy}}{\text{copies}}$ of "THE
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which I enclose $\frac{\text{P. O.}}{\text{cheque}}$ for, being cost
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