

**MUSIC AND CULTURE:
COMPRISING
A NUMBER OF
LECTURES AND ESSAYS**

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Music and Culture: Comprising a Number of Lectures and Essays by Karl Merz

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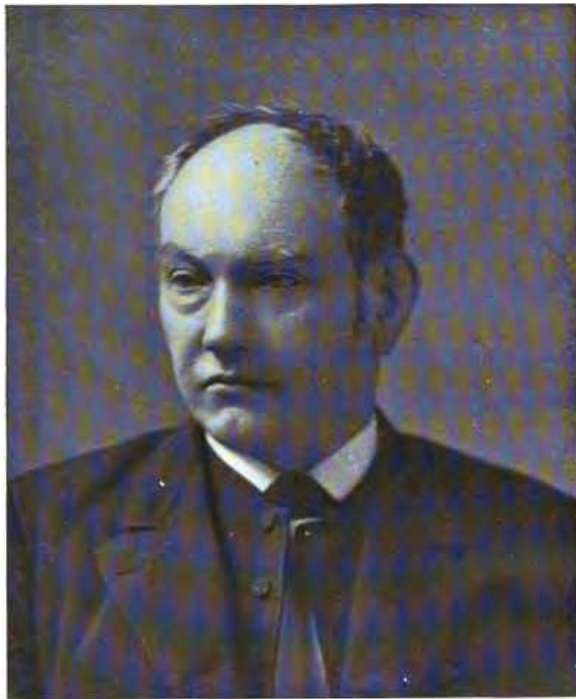
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KARL MERZ

**MUSIC AND CULTURE:
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Karl Marx

MUSIC AND CULTURE.

COMPRISING A

NUMBER OF LECTURES AND ESSAYS.

BY

KARL MERZ, MUS. D.
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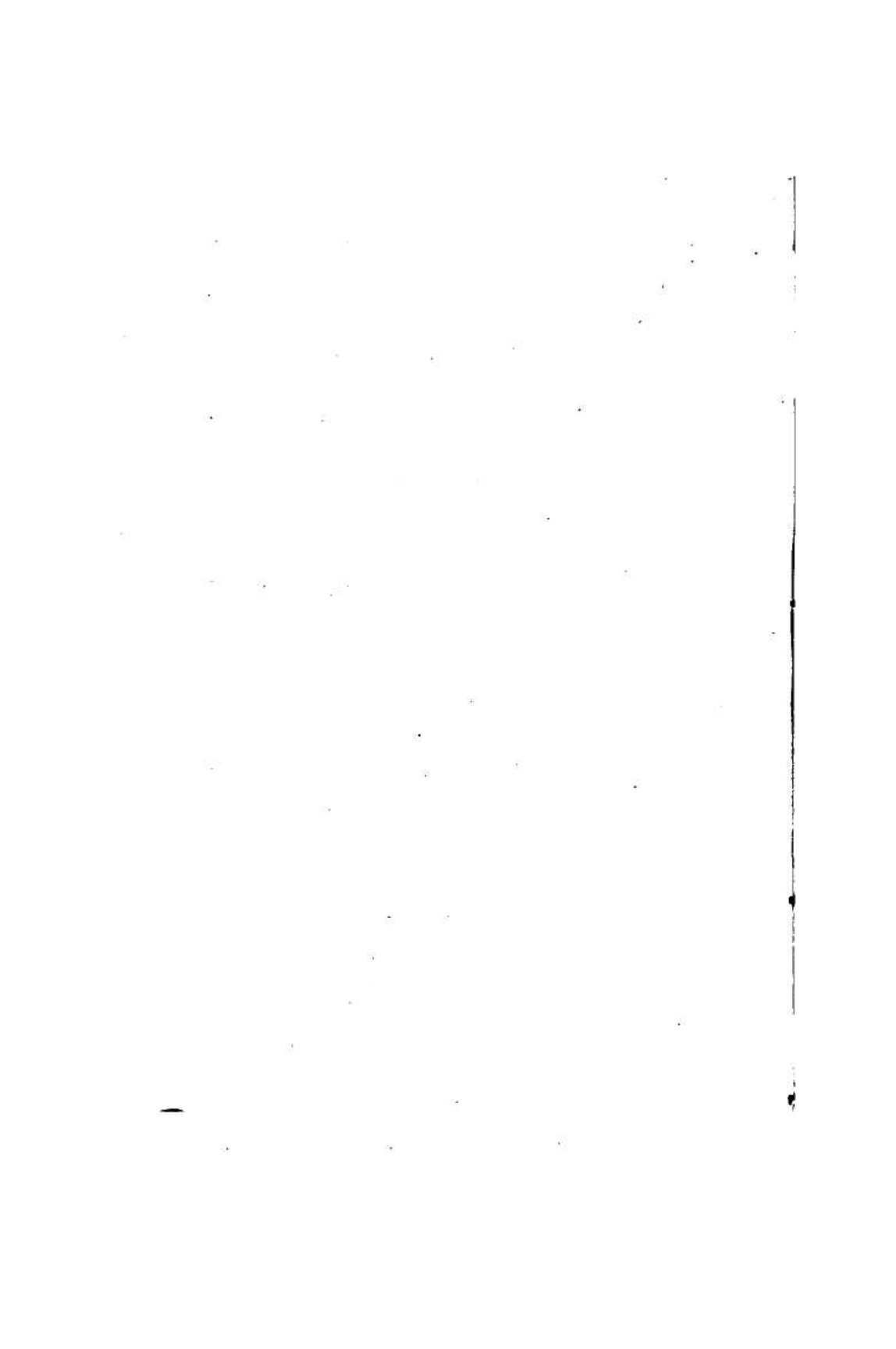
PREFACE.

The history of this volume is told in the Introduction. It was the privilege of the editor on many occasions to participate in the labors of the author, and it has been his aim to follow out his ideas as closely as possible. He has closely followed the manuscript, and has spared no pains to render the work worthy of its author and its subject.

It is hoped, therefore, that this book, which possesses a filial as well as an individual interest for him, may prove an acceptable memento of its loved author.

Sandusky, O.

CHARLES H. MERZ, M. D.



INTRODUCTION.

In handing to the reading world the heirloom left by a departed friend, the editor will surely be pardoned for endeavoring to inspire the reader with a little of the love and deference which the departed one received at all hands while he lived.

Not as an opinion, but as a fact, which many of the best musicians of this country will cheerfully corroborate, it may be said that—

Karl Merz was one of the most learned, scholarly musicians of this country ;

Karl Merz was as a teacher almost unparalleled in inspiring his pupils with the beauty and *dignity* of his art ;

Karl Merz was one of the most lovable of men, idolized by his pupils and friends, uncommonly well respected as a citizen, and highly esteemed for his multiform and profound knowledge.

The essays collected here were written at different times, originally for the purpose of being read to the students of Wooster University, where he occupied the chair of the music department. A few of them appeared in some of our few serious music papers and attracted such general attention, that their author was frequently urged to publish them in book form ; but his retiring, modest disposition shrank from publicity, and so he always refused the publication, adding : " My wife and children may publish them when I am dead ! " Alas ! that now, all too soon, the time for publication had to come ; that the feeling of gratification at the sight of the book has to mingle with the tears of sorrow and regret for the lost friend !

And yet—in the face of the irrevocable, unfathomable decree of Providence, it is a consolation to the author's friends to read his papers again, to spread their contents of truth and beauty and to thus widen the public appreciation of a truly noble, capable and good man.

But aside from all which personal relations may prompt the editor to say in regard to these essays, the fact will be readily admitted by the reader, that they form a *most valuable* and *eminently useful* contribution to musico-æsthetic literature. Especially the student of music will find in them a source of correct and necessary information, as well as a gentle guide towards an earnest and ideal conception of music, of its ethics, nature and mission on earth. But also the unmusical reader will not put the book out of his hands without confessing to himself to have profited by it.

Dr. Merz was, as mentioned before, a man of multiform knowledge, but besides, he was also an earnest and profound thinker—far too profound not to have fully outgrown such mental perversions as religious skepticism, and it is on this point that the essays will prove most beneficial ; a sound religious sentiment, free

from denominational barriers, prevails in his essays, which at the same time reveal the author's wonderful gift of making his abstract knowledge practically useful and applicable for the student.

It can really not be praised too much that Dr. Merz, for one, escaped the disastrous tendency of modern science (or rather, of the erroneous and frivolous interpretation of its wonderful disclosures); that Dr. Merz, for one, avoided the widespread mistake of allowing his scientific researches and their results to destroy his idealism. With keen, unerring judgment, he kept the founts and elements of art and science separate, assigning spheres of equal proportions to both healthy emotion and cold reasoning. How forcibly he impressed his powerful convictions on these subjects upon his hearers, the reader will now witness; certain it is, that every particle of truth in the following pages was earnestly sought for and arrived at by a path of love, of true love to God and to his fellow beings; and love—though said to be blind—errs seldom in matters relative to sentiment, the guiding principle in art.

CONSTANTIN STERNBERG.
JOHANNES WOLFRAM.

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