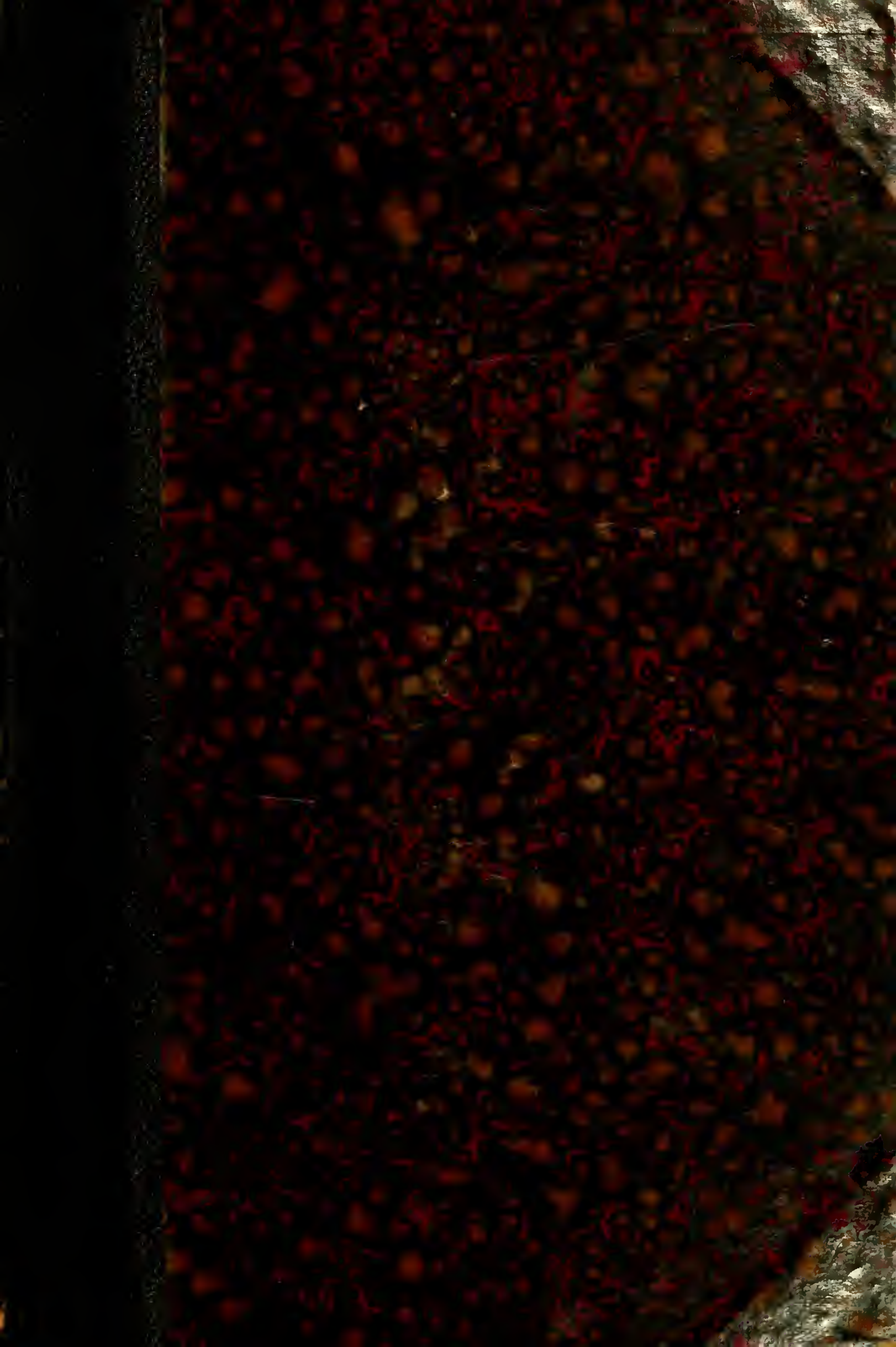

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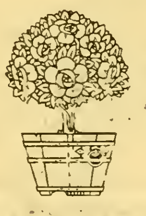
THIRTY-THIRD SEASON, 1913 AND 1914

Boston Symphony Orchestra

Dr. KARL MUCK, Conductor

Programme of the First Rehearsal and Concert

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



FRIDAY AFTERNOON, OCTOBER 10
AT 2.30 O'CLOCK

SATURDAY EVENING, OCTOBER 11
AT 8.00 O'CLOCK

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Thirty-third Season, 1913–1914

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Rissland, K.	Ribarsch, A.	Baraniecki, A.	Sülzen, H.
Habenicht, W.	Fiedler, B.	Berger, H.	Tischer-Zeitz, H.
Fiumara, P.	Spoor, S.	Hayne, E.	Goldstein, S.
Grünberg, M.	Kurth, R.	Gerardi, A.	
Ringwall	Pinfield, C. E.	Gewirtz	

Violas.

Ferir, E.	Werner, H.	Wittmann, F.	Pauer, O. H.	Van Wynbergen, C.
Gietzen, A.	Schwerley, P.	Berliner, W.	Forster, E.	Blumenau, W.

Violoncellos.

Warnke, H.	Keller, J.	Barth, C.	Belinski, M.	Warnke, J.
Urack, O.	Nagel, R.	Nast, L.	Folgmann, E.	Steinke, B.

Basses.

K[illegible]e, M.	Agnesy, K.	Seydel, T.	Ludwig, O.
[illegible]rdt, G.	Jaeger, A.	Huber, E.	Schurig, R.

Flutes.	Oboes.	Clarinets.	Bassoons.
Maquarre, A.	Longy, G.	Grisez, G.	Sadony, P.
Brooke, A.	Lenom, C.	Mimart, P.	Mueller, E.
Battles, A.	Fossé, P.	Vannini, A.	Fuhrmann, M.
Chevrot, A.			

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Lorbeer, H.	Hess, M.	Mann, J.	Alloo, M.	
Hain, F.		Heim, G.	Mäusebach, A.	
Hübner, E.		Merrill, C.	Kenfield, L.	

Harp.	Tympani.	Percussion.	
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Programme

Beethoven . . . . Symphony in A major, No. 7, Op. 92

I. Poco Sostenuto; Vivace.
II. Allegretto.
III. Presto: Presto meno assai.
IV. Allegro con brio.

Brahms . . . . "Tragic" Overture, Op. 81

Liszt . Symphonic Poem, No. 3, "The Preludes" (after Lamartine)

Wagner . . . . . Overture to "The Flying Dutchman"

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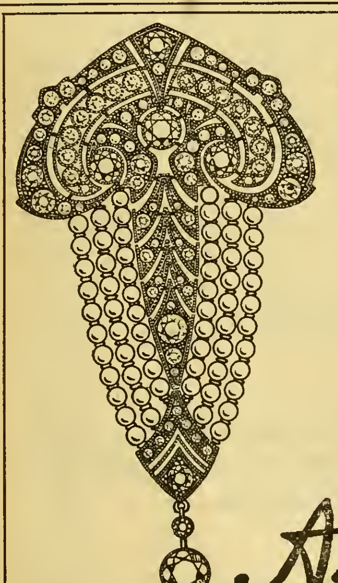

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The first sketches of this symphony were made by Beethoven probably before 1811 or even 1810. Several of them in the sketch-book that belonged to Petter of Vienna, and was analyzed by Nottebohm, were for the first movement. Two sketches for the famous allegretto are mingled with phrases of the Quartet in C major, Op. 59, No. 3, dedicated in 1818 to Count Rasoumoffsky. One of the two bears the title: "Anfang Variations." There is a sketch for the Scherzo, first in F major, then in C major, with the indication: "Second part." Another sketch for the Scherzo bears a general resemblance to the beginning of the "Dance of Peasants" in the Pastoral Symphony, for which reason it was rejected. In one of the sketches for the Finale Beethoven wrote: "Goes at first in F-sharp minor, then in C-sharp minor." He preserved this modulation, but he did not use the theme to which the indication was attached. Another motive in the Finale as sketched was the Irish air, "Nora Creina," for which he wrote an accompaniment at the request of George Thomson, the collector of Scottish, Welsh, and Irish melodies.

Thayer states that Beethoven began the composition of the Seventh Symphony in the spring of 1812. Prod'homme believes that the work was begun in the winter of 1811–12. The autograph manuscript that

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belongs to the Mendelssohn family of Berlin bears the inscription: "Sinfonie. L. v. Bthvn 1812 13ten M." A clumsy binder cut the paper so that only the first line of the *M* is to be seen. There was therefore a dispute as to whether the month were May, June, or July. Beethoven wrote to Varena on May 8, 1812: "I promise you immediately a wholly new symphony for the next Academy, and, as I now have opportunity, the copying will not cost you a heller." He wrote on July 19: "A new symphony is now ready. As the Archduke Rudolph will have it copied, you will be at no expense in the matter." It is generally believed that the symphony was completed May 13, in the hope that it would be performed at a concert of Whitsuntide.

Other works composed in 1812 were the Eighth Symphony, a pianoforte trio in one movement (B-flat major), three equale for four trombones, the sonata in G major for pianoforte and violin, Op. 96, some of the Irish and Welsh melodies for Thomson.

The score of the symphony was dedicated to the Count Moritz von Fries and published in 1816. The edition for the pianoforte was dedicated to the Tsarina Elizabeth Alexiewna of All the Russias.

The first performance of the symphony was at Vienna, in the large hall of the university, on December 8, 1813.

Mälzel, the famous maker of automata, exhibited in Vienna during the winter of 1812–13 his automatic trumpeter and panharmonicon. The former played a French cavalry march with calls and tunes; the latter was composed of the instruments used in the ordinary military band of the period,—trumpets, drums, flutes, clarinets, oboes, cymbals triangle, etc. The keys were moved by a cylinder, and overtures by Handel and Cherubini and Haydn's Military Symphony were played with ease and precision. Beethoven planned his "Wellington's Sieg," or "Battle of Vittoria," for this machine. Mälzel made arrangements for a concert,—a concert "for the benefit of Austrian and Bavarian soldiers disabled at the battle of Hanau."

This Johann Nepomuk Mälzel (Mälzl) was born at Regensburg, August 15, 1772. He was the son of an organ-builder. In 1792 he settled at Vienna as a music teacher, but he soon made a name for himself by inventing mechanical music works. In 1808 he was appointed court mechanician, and in 1816 he constructed a metronome, though Winkel, of Amsterdam, claimed the idea as his. Mälzel also made ear-trumpets and Beethoven tried them, as he did others. His life was a singular one, and the accounts of it are contradictory. Two leading French biographical dictionaries insist that Mälzel's "brother Leonhard" invented the mechanical toys attributed to Johann, but they are wholly wrong. Fétis and one or two others state that he took the panharmonicon with him to the United States in 1826, and sold it at Boston to a society for four hundred thousand dollars,—an incredible

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statement. No wonder that the Count de Pontécoulant, in his "Organographie," repeating the statement, adds, "I think there is an extra cipher." But Mälzel did visit America, and he spent several years here. He landed at New York, February 3, 1826, and the *Ship News* announced the arrival of "Mr. Maelzel, Professor of Music and Mechanics, inventor of the panharmonicon and the Musical Time Keeper." He brought with him the famous automata,—the Chess Player, the Austrian Trumpeter, and the Rope Dancers,—and he opened an exhibition of them at the National Hotel, 112 Broadway, April 13, 1826. The Chess Player was invented by Wolfgang von Kempelen. Mälzel bought it at the sale of von Kempelen's effects after the death of the latter, at Vienna, and made unimportant improvements. The Chess Player had strange adventures. It was owned for a time by Eugène Beauharnais, when he was viceroy of the kingdom of Italy, and Mälzel had much trouble in getting it away from him. Mälzel gave an exhibition in Boston at Julien Hall, on a corner of Milk and Congress Streets. The exhibition opened September 13, 1826, and closed October 28 of that year. He visited Boston again in 1828 and 1833. On his second visit he added "The Conflagration of Moscow," * panorama, which he sold to three Bostonians for six thousand dollars. Hence, probably, the origin of the panharmonicon legend. He also exhibited an automatic violoncellist. Mälzel died on the brig "Otis" on his way from Havana to Philadelphia on July 21, 1838, and he was buried at sea, off Charleston. The *United States Gazette* published his eulogy, and said, with due caution: "He has gone, we hope, where the music of his Harmonicons will be exceeded." The Chess Player was destroyed by fire in the burning of the Chinese Museum at Philadelphia,

* See in "The Life and Writings of Major Jack Downing" by Seba Smith (Boston, 2d ed., 1834) Letter LXIX. (page 231), dated Portland, October 22, 1833, "in which Cousin Nabby describes her visit to Mr. Maelzel's Congregation of Moscow."

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July 5, 1854. A most interesting and minute account of Mälzel's life in America, written by George Allen, is published in the "Book of the First American Chess Congress," pp. 420–484 (New York, 1859). See also "Métronome de Maelzel" (Paris, 1833); the "History of the Automatic Chess Player," published by George S. Hilliard, Boston, 1826; Mendel's "Musikalisches Conversations-Lexicon." In Poe's fantastical "Von Kempelen and his Discovery" the description of his Kempelen, of tica, N.Y., is said by some to fit Mälzel, but Poe's story was probably not written before 1848. His article, "Maelzel's Chess Player," a remarkable analysis, was first published in the *Southern Literary Messenger* of April, 1836. Portions of this article other than those pertaining to the analysis were taken by Poe from Sir David Brewster's "Lectures on Natural Magic."

The arrangements for this charity concert were made in haste, for several musicians of reputation were then, as birds of passage, in Vienna, and they wished to take parts. Among the distinguished executants were Salieri and Hummel, two of the first chapel-masters of Vienna, who looked after the cannon in "Wellington's Sieg"; the young Meyerbeer, who beat the bass drum and of whom Beethoven said to Tomaschek: "Ha! ha! ha! I was not at all satisfied with him; he never struck on the beat; he was always too late, and I was obliged to speak to him rudely. Ha! ha! ha! I could do nothing with him; he

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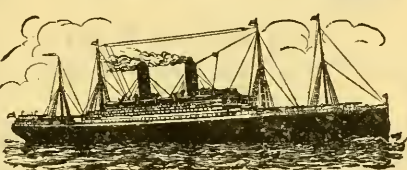

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did not have the courage to strike on the beat!" Spohr and Mayseder were seated at the second and third violin desks, and Schuppanzigh was the concert-master; the celebrated Dragonetti was among the double-basses. Beethoven conducted.

The programme was as follows: "A brand-new symphony," the Seventh, in A major, by Beethoven; two marches, one by Dussek, the other by Pleyel, played by Mälzel's automatic trumpeter with full orchestral accompaniment; "Wellington's Sieg, oder die Schlacht bei Vittoria." "Wellington's Sieg" was completed in October of 1813 to celebrate the victory of Wellington over the French troops in Spain on June 21 of that year. Mälzel had persuaded Beethoven to compose the piece for his panharmonicon, and furnished material for it, and had even given him the idea of using "God save the King" as the subject of a lively fugue. Mälzel's idea was to produce the work at concerts, so as to raise money enough for him and Beethoven to go to London. He was a shrewd fellow, and saw that, if the "Battle Symphony" were scored for orchestra and played in Vienna with success, an arrangement for his panharmonicon would then be of more value. Beethoven dedicated the work to the Prince Regent, afterward George IV., and forwarded a copy to him, but the "First Gentleman in Europe" never acknowledged the compliment. "Wellington's Sieg" was not per-

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formed in London until February 10, 1815, when it had a great run. The news of this success pleased Beethoven very much. He made a memorandum of it in the note-book which he carried with him to taverns.

This benefit concert was brilliantly successful, and there was a repetition of it December 12 with the same prices of admission, ten and five florins. The net profit of the two performances was four thousand six gulden. Spohr tells us that the new pieces gave "extraordinary pleasure, especially the symphony; the wondrous second movement was repeated at each concert; it made a deep, enduring impression on me. The performance was a masterly one, in spite of the uncertain and often ridiculous conducting by Beethoven." Glöggl was present at a rehearsal when the violinists refused to play a passage in the symphony, and declared that it could not be played. "Beethoven told them to take their parts home and practise them; then the passage would surely go." It was at these rehearsals that Spohr saw the deaf composer crouch lower and lower to indicate a long diminuendo, and rise again and spring into the air when he demanded a climax. And he tells of a pathetic yet ludicrous blunder of Beethoven, who could not hear his own soft passages.

The Chevalier Ignaz von Seyfried told his pupil Krenn that at a rehearsal of the symphony, hearing discordant kettledrums in a passage of the Finale and thinking that the copyist had made a blunder, he said

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circumspectly to the composer: "My dear friend, it seems to me there is a mistake: the drums are not in tune." Beethoven answered: "I did not intend them to be." But the truth of this tale has been disputed.

Beethoven was delighted with his success, so much so that he wrote a public letter of thanks to all that took part in the two performances. "It is Mälzel especially who merits all our thanks. He was the first to conceive the idea of the concert, and it was he that busied himself actively with the organization and the ensemble in all the details. I owe him special thanks for having given me the opportunity of offering my compositions to the public use and thus fulfilling the ardent vow made by me long ago of putting the fruits of my labor on the altar of the country."

The symphony was repeated in Vienna on February 27, 1814. On November 29 of that year it was performed with a new cantata, "Der glorreiche Augenblick," composed in honor of the Congress at Vienna and "Wellington's Sieg." The Empress of Austria, the Tsarina of Russia, the Queen of Prussia, were in the great audience. The concert was repeated for Beethoven's benefit on December 2, but the hall was half empty.

***

The first performance in Boston was at a concert of the Boston Academy, November 25, 1843.

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The first performance in New York was at a concert of the Philharmonic Society, November 18, 1843, when Mr. U. C. Hill conducted.

The first performance in Leipsic was on December 12, 1816. The symphony was repeated "by general request" on April 23, 1817, and a third soon followed. Yet Friedrich Wieck, the father of Clara Schumann, could find nothing in the music, and he declared that musicians, critics, amateurs, and frankly unmusical persons were unanimous in the opinion that this symphony, especially the first movement and the finale, had been composed in a lamentable state of drunkenness (*trunkenen Zustand*); it lacked melody, etc.

Other first performances: London, June 9, 1817 (Philharmonic Society). Only the allegretto found favor with the critics. Paris,—the allegretto was performed at the Concerts Spirituels of the Opéra in 1821, and it was substituted for the larghetto of the Second Symphony, in D major. In 1828 the Seventh Symphony, as a whole, was played in a transcription for the pianoforte, eight hands, April 20, by Bertini (the transcriber), Liszt, Sowinski, and Schunke. The first orchestral performance of the whole was by the Société des Concerts, March 1, 1829, under the direction of Habeneck. St. Petersburg, March 6, 1840. Moscow, December 28, 1860. In Italy the Società orchestrale romana performed the symphony seven times during the years 1874–98.

The symphony was played at Colonne concerts in Paris twenty times from February 8, 1874, to December, 1905. It was played thirty-five times at Lamoureux concerts in Paris from October 23, 1881, to March 17, 1906. The symphony was "danced" by Miss Isadora Duncan at the Trocadéro, Paris, in 1904, when Mr. Laporte conducted Colonne's orchestra.

***

Beethoven gave a name, "Pastoral," to his Sixth Symphony. He went so far as to sketch a simple programme, but he added this caution for the benefit of those who are eager to find in music anything or everything except the music itself: "Rather the expression of the received impression than painting." Now the Seventh Symphony is a return to absolute music, the most elevated, the most abstract.

Yet see what commentators have found in this Seventh Symphony.

One finds a new pastoral symphony; another, a new "Eroica." Alberti is sure that it is a description of the joy of Germany delivered from the French yoke. Nohl shakes his head and swears it is a knightly festival. Marx is inclined to think that the music describes a Southern race, brave and warlike, such as the ancient Moors of Spain. An old edition of the symphony gave this programme: "Arrival of the Villagers; Nuptial Benediction; The Bride's Procession; The Wedding Feast." Did not Schumann discover in the second movement the marriage ceremony of a village couple? D'Ortigue found that the andante pictured a procession in an old cathedral or in the catacombs; while Dürenberg, a more cheerful person, prefers to call it the love-dream of a sumptuons odalisque. The Finale has many meanings: a battle of giants or warriors of the North returning to their country after the fight; a feast of Bacchus or an orgy of villagers after a wedding. Oulibicheff goes so

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far as to say that Beethoven portrayed in this Finale a drunken revel to express the disgust excited in him by such popular creations. Even Wagner writes hysterically about this symphony as "the apotheosis of the dance," and he reminds a friend of the "Strömkarl" of Sweden, who knows eleven variations, and mortals should dance to only ten of them: the eleventh belongs to the Night spirit and his crew, and, if any one plays it, tables and benches, cans and cups, the grandmother, the blind and lame, yea, the children in the cradle, fall to dancing. "The last movement of the Seventh Symphony," says Wagner, "is this eleventh variation."

In these days the first question asked about absolute music is, "What does it mean?" The symphonic poem is free and unbridled in choice of subject and purpose. The composer may attempt to reproduce in tones the impression made on him by scenery, picture, book, man, statue. He is "playing the plate," like the æsthete-pianist in *Punch*.

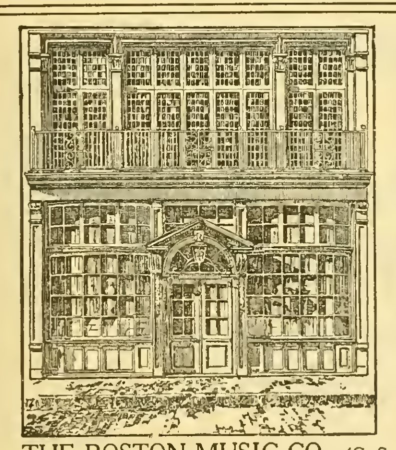
But why should anything be read into the music of this Seventh Symphony? It may be that the Abbé Stadler was right in saying that the theme of the trio in the third movement is an old pilgrim hymn of Lower Austria, but the statement is of only antiquarian interest.

To them that wish to read the noblest and most poetic appreciation of the symphony, the essay of Berlioz will bring unfailing delight. The Seventh Symphony needs no analysis; it escapes the commentator. As the landscape is in the eye of the beholder, so the symphony is in the ear of the hearer.

* * *

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

I. The first movement opens with an Introduction, poco sostenuto, A major, 4-4. A melodic phrase is given to the oboe, then clarinets,



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horns, bassoons, against crashing chords of the full orchestra. This figure is worked contrapuntally against alternate ascending scale passages in violins and in basses. There is a modulation to C major. A more melodious motive, a slow and delicate dance theme, is given out by wood-wind instruments, then repeated by the strings, while double-basses, alternating with oboe and bassoon, maintain a rhythmic accompaniment. (A theme of the first movement is developed out of this rhythmic figure, and some go so far as to say that all the movements of this symphony are in the closest relationship with this same figure.) The initial motive is developed by the whole orchestra fortissimo, A major; there is a repetition of the second theme, F major; and a short coda leads to the main portion of the movement.

This main body, Vivace, A major, 6-8, is distinguished by the persistency of the rhythm of the "dotted triplet." The tripping first theme is announced, piano, by wood-wind instruments and horns, accompanied by the strings. It is repeated by the full orchestra fortissimo. The second theme, of like rhythm and hardly distinguishable from the first, enters piano in the strings, C-sharp minor, goes through E-flat major in the wood-wind to E major in the full orchestra, and ends quietly in C major. The conclusion theme is made up of figures taken from the first. The first part of the movement is repeated. The free fantasia is long and elaborate. The third section is in orthodox relationship with the first, although the first theme is developed at greater length. The coda is rather long.

II. Allegretto, A minor, 2-4. The movement begins with a solemn first theme played in harmony by violas, violoncellos, and double-

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basses. The strongly marked rhythm goes almost throughout the whole movement. The second violins take up the theme, and violas and violoncellos sing a counter-theme. The first violins now have the chief theme, while the second violins play the counter-theme. At last wood-wind instruments and horns sound the solemn, march-like motive, and the counter-theme is given to the first violins. The rhythm of the accompaniment grows more and more animated with the entrance in turn of each voice. A tuneful second theme, A major, is given to wood-wind instruments against arpeggios for the first violins, while the persistent rhythm is kept up by the basses. There is a modulation to C major, and a short transition passage leads to the second part. This is a repetition of the counter-theme in wood-wind instruments against the first theme in the basses and figuration for the other strings. There is a short fugato on the same theme, and the second theme enters as before. There is a short coda.

III. The third movement, Presto, F major ,3-4,* is a brilliant scherzo. The theme of the trio, assai meno presto, D major, 3-4, is said to be that of an old pilgrim hymn in Lower Austria. "This scherzo in F major is noteworthy for the tendency the harmony has to fall back into the principal key of the symphony, A major." A high-sustained A runs through the trio.

IV. The Finale, Allegro con brio, A major, 2-4, is a wild rondo on two themes. Here, according to Mr. Prod'homme and others, as Beethoven achieved in the Scherzo the highest and fullest expression of exuberant joy,—"unbuttoned joy," as the composer himself would have said,—so in the Finale the joy becomes orgiastic. The furious, bacchantic first theme is repeated after the exposition, and there is a sort of coda to it, "as a chorus might follow upon the stanzas of a song." There is imitative contrapuntal development of a figure taken from the bacchantic theme. A second theme of a more delicate nature is announced by the strings and then given to wind instruments. There are strong accents in this theme, accents emphasized by full orchestra, on the second beat of the measure. Brilliant passage-work of the orchestra,

* Mr. Alexander Siloti, the Russian pianist and conductor, contributed an article to the *Signale* of September 17, 1913, in which he argued that this whole Scherzo should be considered as being in 6-4 instead of 3-4.

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constantly increasing in strength, includes a figure from the first theme. There is a repeat. The first theme is then developed in an elaborate manner, but the theme itself returns, so that the rondo character is preserved. There is a return to the first theme in A major. The third part of the movement is practically a repetition of the first, but the second theme is now in A minor. There is a long coda with a development of the figure from the first theme over a bass which changes from E to D-sharp and back again. The concluding passage of the theme is used fortissimo, and the movement ends with a return of the conspicuous figure from the main theme.

Richard Wagner, in "The Art Work of the Future": "To give his tone-shapes that same compactness, that directly cognisable and physically sure stability, which he had witnessed with such blessed solace in Nature's own phenomena—this was the soul of the joyous impulse which created for us that glorious work, the Symphony in A major. All tumult, all yearning and storming of the heart, become here the blissful insolence of joy, which snatches us away with bacchanalian might and bears us through the roomy space of Nature, through all the streams and seas of Life, shouting in glad self-consciousness as we tread throughout the Universe the daring measures of this human sphere-dance. This symphony is the *Apotheosis of Dance* herself: it is Dance in her highest aspect, as it were the loftiest Deed of bodily motion incorporated in an ideal mould of tone. Melody and Harmony unite around the sturdy bones of Rhythm to firm and fleshy human shapes, which now with giant limbs' agility, and now with soft, elastic pliance, *almost before our very eyes*, close up the supple, teeming ranks; the while now gently, now with daring, now serious,* now wanton, now pensive, and again exulting, the deathless strain

* Amid the solemn-striding rhythm of the second section, a secondary theme uplifts its wailing, yearning song; to that rhythm, which shows its firm-set tread throughout the entire piece, without a pause, this longing melody clings like the ivy to the oak, which without its clasping of the mighty bole would trail its crumpled, straggling wreaths upon the soil, in forlorn rankness; but now, while weaving a rich trapping for the rough oak-rind, it gains for itself a sure and undishevelled outline from the stalwart figure of the tree. How brainlessly has this deeply significant device of Beethoven been exploited by our modern instrumental-composers with their eternal "subsidiary themes"!—R. Wagner.

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sounds forth and forth; until, in the last whirl of delight, a kiss of triumph seals the last embrace"!—*Englished by William S. Ellis.*

***

Miss Isadora Duncan, assisted by the Symphony Orchestra of New York, Mr. Walter Damrosch conductor, danced the Seventh Symphony in the Metropolitan Opera House, New York, November 6, 1908.* While Mr. H. E. Krehbiel in the *Tribune* of November 7 deplored the fact that this music was chosen to display Miss Duncan's art, he declared that her exhibition was "dignified, beautiful, moving," and he made these remarks, which are now pertinent:—

"The suggestion to use Beethoven's A major symphony as an accompaniment to a pantomimic dance evidently came from Wagner, who once, descanting on its superbly rhythmical character, spoke of it as the 'apotheosis of the dance, the ideal embodiment in tones of bodily movements.' It is not the first time that it has occurred to some one to associate a plastically delineative art with Beethoven's symphonic music; but heretofore the purpose has been to help to an appreciation of the beauty and significance of the music, not to make the music a help to an appreciation of the art arbitrarily consorted with it. Years ago in Germany the experiment was tried of accompanying the 'Pastoral' symphony with a series of panoramic paintings. The 'Pastoral' symphony is programmatic music of a pretty obvious sort, with its imitations of nature's voices; but the experiment was a failure because the listeners who loved the music did not want to have imagination and emotion fettered by the pictures presented to another sense. The same objection militates against Miss Duncan's pantomimic interpretation of the seventh symphony, though in a less degree, perhaps, because that interpretation is sufficiently vague to leave the imagination free; but it does disturb perfect appreciation of the music which is here sufficient unto itself.

"It is a pleasure to recognize great beauty, exquisite grace and eloquent expressiveness in Miss Duncan's art. It is easy to ridicule her claim that she is reviving an art which was cultivated by the Greeks

* She danced and interpreted the second, third, and fourth movements of the Seventh Symphony in Symphony Hall, Boston, December 14, 1908, with an orchestra of sixty-five players from the Boston Symphony Orchestra, led by Mr. Strube. She danced these movements again in the same hall, November 17, 1909.

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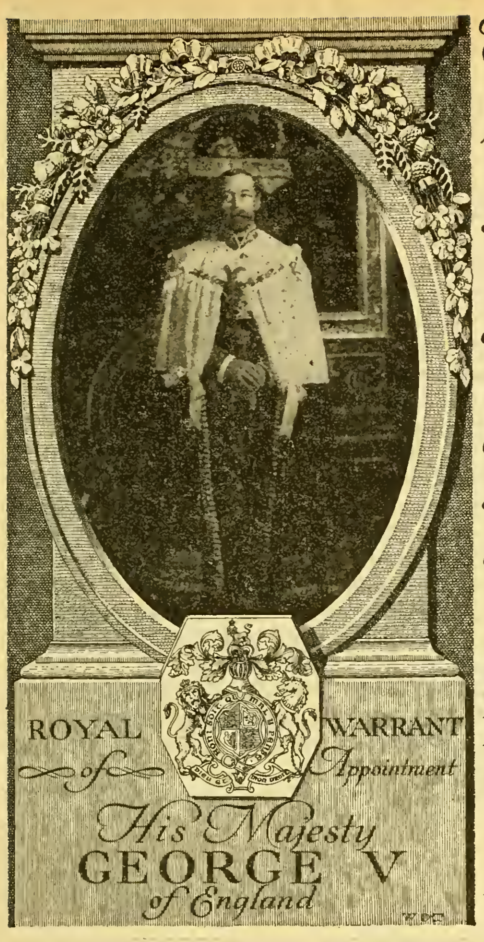

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two millenniums ago, but one possessed of artistic sensibilities cannot see her without feeling some of the enthusiasm which fired the mind of Charles Kingsley at the mere imagining of what the ancient dance was —'in which every motion was a word, and rest as eloquent as motion; in which every attitude was a fresh motion for a sculptor of the purest school, and the highest physical activity was manifested, not, as in coarse pantomime, in fantastic bounds and unnatural distortions, but in perpetual, delicate modulations of a stately and self-sustained grace.' We can scarcely think of a happier description than this of Miss Duncan's art. When applied to so extended a work as a symphony, however, it necessarily loses consistency, becomes diffuse. Her notion of Beethoven's instrumental poem seems to be something like that of Professor Ludwig Bischoff, one of the early antagonists of Wagner, and the one to whom we owe the phrase 'music of the future.' In a programme written more than a generation ago he treated the work very happily as a sequel to the 'Pastoral' symphony, conjuring up pictures of the autumnal merrymakings of the gleaners and vine-dressers, the tender melancholy of a lovelorn youth (here, in the allegretto, is where Miss Duncan entered the wordless play yesterday), the pious canticle of joy and gratitude for Nature's loveliness and Nature's gifts, and the final outburst when 'Joy beckons again and the dance melodies float out upon the air and none stands idle; the ground trembles, joyous shouts sound through the merry din and old and young are borne off in the mazes.' All this is fanciful, of course, but Miss Duncan made it seem very real and natural. Her finale was a classic bacchanale in which there floated past the vision scores of the pictures with which ancient art has made us familiar, their beauty enhanced by the exquisitely rhythmic movements of the dancer's body. No doubt there were many who went to yesterday's exhibition filled merely with curiosity: if so, they surely remained to wonder and admire."

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"TRAGIC" OVERTURE, OP. 81 . . . . JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Although the "Tragic" Overture is Op. 81, and the "Academic" Op. 80, the "Tragic" was composed and performed before the "Academic"; it was performed for the first time at the fourth Philharmonic concert at Vienna in 1880; * it was published in 1881. The first performance in Boston was by the Symphony Orchestra, October 29, 1881.

The overture has been characterized as "a tragedy not of actual happenings, but of soul life." No hero, no event, suggested programme music or any specific musical portrayal, although Hanslick, sworn partisan of Brahms, says that, if it be necessary to associate the overture with any particular tragedy, that tragedy is "Hamlet." The secondary theme in F is associated by some with Ophelia, and the episode in B-flat major with Fortinbras. Others remember that Dingelstedt in 1876 wished to organize a "Faust" Festival, and Brahms, asked whether he would write the music, expressed his willingness. To them this overture is a "Faust" overture.†

* Yet some German commentators give January 4, 1881, and Breslau, as the date and the place of the first performance of both the "Tragic" and the "Academic."

† See Kalbeck's "Johannes Brahms," vol. iii., Part I., pp. 257-259 (Berlin, 1910).

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The "Tragic" Overture may be said to be a musical characterization of the principles of tragedy as laid down by Aristotle or Lessing; it mirrors, as Reimann puts it, the grandeur, the loftiness, the deep earnestness, of tragic character; "calamities which an inexorable fate has imposed on him leave the hero guilty; the tragic downfall atones for the guilt; this downfall, which by purifying the passions and awakening fear and pity works on the race at large, brings expiation and redemption to the hero himself." Or as Dr. Deiters puts it: "In this work we see a strong hero battling with an iron and relentless fate; passing hopes of victory cannot alter an impending destiny. We do not care to inquire whether the composer had a special tragedy in his mind, or if so, which one; those who remain musically unconvinced by the unsurpassably powerful theme, would not be assisted by a particular suggestion."

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, strings.

The work begins Allegro ma non troppo, D minor, 2-2. After two introductory fortissimo chords the first theme is announced against a drum-roll by strings. The first portion of the theme is repeated by wood-wind, violas, 'cellos, double-basses, supported at times by brass. A subsidiary theme appears in violins and violas. Wind instruments sing an expressive syncopated passage; the first section of the chief theme is intoned by wood-wind and strings in unison; second trombone and bass tuba have a descending and pianissimo motive. The second theme, a song in F major, is given to violins, accompanied by strings, clarinets, bassoons. Two episodes with fresh material follow. In the development the first theme and the trombone tuba

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theme are especially used. The second and song theme is soon crowded out by the chief theme, which is augmented and still more passionate. The first section of the overture is so much developed that it often seems the true free fantasia; but the fantasia is comparatively short,—comparatively, for the working-out is elaborate, but the enormous length of the first section makes the fantasia seem short. The third section contains the conclusion-period of the first, with some deviations from the original plan; it leads to a short coda.

SYMPHONIC POEM NO. 3, "THE PRELUDES" (AFTER LAMARTINE).

FRANZ LISZT

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

According to statements of Richard Pohl, this symphonic poem was begun at Marseilles in 1834, and completed at Weimar in 1850. According to L. Ramann's chronological catalogue of Liszt's works, "The Preludes" was composed in 1854 and published in 1856.

Theodor Müller-Reuter says that the poem was composed at Weimar in 1849–50 from sketches made in earlier years, and this statement seems to be the correct one.

Ramann tells the following story about the origin of "The Preludes." Liszt, it seems, began to compose at Paris, about 1844, choral music for a poem by Aubray, and the work was entitled "Les 4 Éléments (la Terre, les Aquilons, les Flots, les Astres)." * The cold stupidity of the poem discouraged him, and he did not complete the cantata. He

* "Les 4 Éléments" were designed for a male chorus. "La Terre" was composed at Lisbon and Malaga, April, 1845; "Les Flots," at Valence, Easter Sunday, 1845; "Les Astres," on April 14, 1848. The manuscript of "Les Aquilons" in the Liszt Museum at Weimar is not dated. Raff wrote to Mme. Heinrich in January, 1850, of his share in the instrumentation and making a clean score of an overture "Die 4 Elemente" for Liszt. Liszt in June, 1851, wrote to Raff over the question whether this work should be entitled "Meditation" Symphony, and this title stands on a hand-written score.

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told his troubles to Victor Hugo, in the hope that the poet would take the hint and write for him; but Hugo did not or would not understand his meaning, so Liszt put the music aside. Early in 1854 he thought of using the abandoned work for a Pension Fund concert of the Court Orchestra at Weimar, and it then occurred to him to make the music, changed and enlarged, illustrative of a passage in Lamartine's "Nouvelles Méditations poétiques," XVme Méditation: "Les Préludes," dedicated to Victor Hugo.

The symphonic poem "Les Préludes" was performed for the first time in the Grand Ducal Court Theatre, Weimar, at a concert for the Pension Fund of the widows and orphans of deceased members of the Court Orchestra on February 23, 1854. Liszt conducted from manuscript. At this concert Liszt introduced for the first time "Gesang an die Künstler" in its revised edition and also led Schumann's Symphony No. 4 and the concerto for four horns.

Liszt made his first appearance as a composer in the Gewandhaus, Leipsic, with "Les Préludes," the symphonic poem "Mazeppa," the pianoforte concerto in E-flat major (Hans von Bülow, pianist), and his romance "Englein hold im Lockengold" at a concert given for the "Orchester-Pensions-Institut," February 26, 1857. "Mazeppa" shocked the conservatives and provoked polemical articles, also a poem "Franz Liszt in Leipzig" by Peter Cornelius.

Liszt revised "Les Préludes" in 1853 or 1854. The score was published in May, 1856; the orchestral parts, in January, 1865.

The first performance of "Les Préludes" in Boston was at a Philharmonic concert, December 3, 1859, when Arthur Napoleon,* pianist,

* Arthur Napoleao (Napoleone) was born at Oporto, March 6, 1843. He made a sensation as a boy pianist at Lisbon, London (1852), Berlin (1854), studied with Charles Hallé at Manchester, made tours throughout Europe and North and South America, and about 1868 settled in Rio de Janeiro as a dealer in music and musical instruments. After his retirement from the concert stage he composed pieces for pianoforte and orchestra, pianoforte pieces, and he served as a conductor.

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made his first appearance in the city. "Les Préludes" was performed by the Philharmonic Society of New York, April 30th of the same year.

The alleged passage from Lamartine that serves as a motto has thus been Englished:—

"What is our life but a series of preludes to that unknown song, the first solemn note of which is sounded by death? Love forms the enchanted daybreak of every life; but what is the destiny where the first delights of happiness are not interrupted by some storm, whose fatal breath dissipates its fair illusions, whose fell lightning consumes its altar? and what wounded spirit, when one of its tempest is over, does not seek to rest its memories in the sweet calm of country life? Yet man does not resign himself long to enjoy the beneficent tepidity which first charmed him on Nature's bosom; and when 'the trumpet's loud clangor has called him to arms,' he rushes to the post of danger, whatever may be the war that calls him to the ranks to find in battle the full consciousness of himself and the complete possession of his strength." There is little in Lamartine's poem that suggests this preface. The quoted passage beginning "The trumpet's loud clangor" is Lamartine's "La trompette a jeté le signal des alarmes."

"The Préludes" is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, snare-drum, bass-drum, cymbals, harp, and strings.

The symphonic poem begins Andante, C major, 4-4, with a solemn motive, the kernel of the chief theme. This motive is played softly by all the strings, answered by the wood-wind in harmony, and developed in a gradual crescendo until it leads to an Andante maestoso, C major, 12-8, when a new phase of the theme is given out fortissimo by 'cellos, double-basses, bassoons, trombones, and tuba, against sus-

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tained harmonies in other wind instruments and arpeggios in violins and violas. The development of this phase leads by a short decrescendo to a third phase, a gentle phrase (9-8) sung by second violins and 'cellos against an accompaniment in the first violins. The basses and bassoons enter after every phrase with the first figure of the original solemn phase

The development of this third phase of the chief theme leads to the entrance of the second theme, E major, 12-8, given out by horn quartet and a quartet of muted violas (divided) against arpeggios in the violins and harp. (This phrase bears a striking resemblance to the phrase, "Idole si douce et si pure," sung by Fernando in the duet with Balthasar (act i., No. 2) in Donizetti's "La Favorite."*) The theme is played afterward by oboes, clarinets, and bassoons, against a more elaborate accompaniment, while violins and flutes introduce flowing passages between the phrases. The horn brings back the third phase of the chief theme, pianissimo, while the violins are loath to leave the initial figures of the second theme. The third phase of the theme dies away in flutes and clarinets

Allegro ma non troppo, 2-2. The working-out section is occupied chiefly with the development of the first theme, and the treatment is free. The initial figure of this theme is the basis of a stormy passage, and during the development a warlike theme is proclaimed by the brass over an arpeggio string accompaniment. There is a lull in the storm; the third phase of the chief theme is given to oboes, then to strings. There is a sudden change to A major, Allegretto pastorale, 6-8. A pastoral melody, the third theme, is given in fragments alternately to horn, oboe, and clarinet, and then developed by wood-wind and strings. It leads to a return of the second theme in the violins, and there is development at length and in a crescendo until it is sounded in C major by horns and violas, and then by wood-wind and horns.

Allegro marziale, animato, in C major, 2-2. The third phase of the

* "La Favorite," opera in four acts, text by A. Royer and Gustav Waëz, music by Donizetti, was produced at the Opéra, Paris, December 2, 1840. It was written originally in three acts for the Renaissance Theatre, Paris, and entitled "L'Ange de Nisida." Scribe collaborated in writing the text of the fourth act. The subject was taken from Baculard-Darnaud's tragedy, "Le Comte de Comminges." The part of Fernando was created by Gilbert Duprez (1806-96); the parts of Léonor, Alphonse, and Balthasar were created, respectively, by Rosine Stoltz, Barroilhet, and Levasseur.

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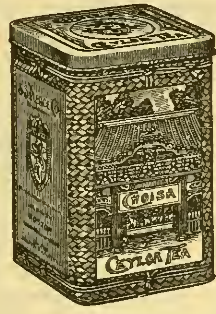

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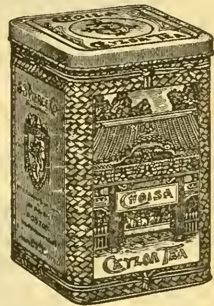

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chief theme is in horns and trumpets against ascending and descending scales in the violins. It is now a march, and trombones, violas and basses sound fragments of the original phase between the phrases. There is a brilliant development until the full orchestra has a march movement in which the second theme and the third phase of the chief theme are united. There are sudden changes of tonality,—C major, E-flat major, F-sharp major. The second phase of the chief theme returns fortissimo in basses bassoons, trombones, tuba, C major, 12-8, against the harmonies in other wind instruments and arpeggios in violins and violas that are found near the beginning of the work.

* * *

Mr. C. A. Barry thus answers the question, "Why was Liszt obliged to invent a new term of designation for works of a symphonic character?'"

"It may be explained that finding the symphonic form, as by rule established, inadequate for the purposes of *poetic* music, which has for its aim the reproduction and re-enforcement of the emotional essence of dramatic scenes, as they are embodied in poems or pictures, he felt himself constrained to adopt certain divergencies from the prescribed symphonic form, and, for the new art-form thus created, was consequently obliged to invent a more appropriate title than that of 'symphony,' the formal conditions of which this would not fulfil. The inadequateness of the old symphonic form for translating into music imaginative conceptions arising from poems or pictures, and which necessarily must be presented in a fixed order, lies in its 'recapitulation' section. This Liszt has dropped; and the necessity of so doing is apparent. Hence he has been charged with formlessness. In justification, therefore, of his mode of procedure, it may be pointed out to those of his critics who regard every divergence from established form as tending to formlessness, that the form which he has devised for his Symphonic Poems in the main differs less from the established form than at first sight appears. A comparison of the established form of the so-called classical period with that devised by Liszt will make this apparent.

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"The former may be described as consisting of (1) the exposition of the principal subjects; (2) their development; and (3) their recapitulation. For this Liszt has substituted (1) exposition; (2) development; and (3) further development; or, as Wagner has tersely expressed it, 'nothing else but that which is demanded by the subject and its expressible development.' Thus, though from sheer necessity rigid formality has been sacrificed to truthfulness, unity and consistency are as fully maintained as upon the old system, but by a different method, the reasonableness of which cannot be disputed.

"In listening to Liszt's Symphonic Poems it should be borne in mind that it is essentially 'poetic' or 'programme' music that we have to deal with, and, at the same time, that this class of music, as represented by different composers, exists in very varied degrees. Art has been thus tersely categorised by Mr. Theodore Watts. 'All art,' he says, 'is divisible into two kinds: (1) that which is primarily symbolical, and is defined by the Eastern mind, through Zoroaster, as "apparent pictures of unapparent realities"; (2) that which is dramatic or imitative of nature, and defined by the Western mind, through Goethe, as "Simple Representation."' Such a definition seems as applicable to musical as to plastic art. In the first class may be placed all 'absolute' or 'abstract' instrumental music, for which every listener may devise a 'programme' for himself, though none be avowedly provided by the composer. In the second class we would place such music as comes directly under the denomination of 'descriptive.'

"Following the predecent of Bach in his capriccio, 'Sopra la Lontananza del Frata (*sic*) dilettissimo,' which has often been quoted as an early instance of 'programme' music and of Beethoven in his 'Pastoral' Symphony (to mention but two salient examples of a happy combination of the symbolical with the descriptive), it may be said of Liszt that he has chosen a middle course. At the same time, while laying a far greater stress upon the necessity of an avowed poetic basis than did either of these masters, he has kept the 'imaginative' and the 'symbolical' far more closely in view than the 'imitative' and the realistically 'descriptive.'"

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The overture is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, four horns, two bassoons, two trumpets, three trombones, one bass tuba, kettledrums, harp, strings.

It was sketched at Meudon near Paris in September, 1841, and completed and scored at Paris in November of that year. In 1852 Wagner changed the ending. In 1860 he wrote another ending for the Paris concerts.

It opens Allegro con brio in D minor, 6-4, with an empty fifth, against which horns and bassoons give out the Flying Dutchman motive. There is a stormy development, through which this motive is kept sounding in the brass. There is a hint at the first theme of the main body of the overture, an arpeggio figure in the strings, taken from the accompaniment of one of the movements in the Dutchman's first air in act i. This storm section over, there is an episodic Andante in F major in which wind instruments give out phrases from Senta's ballad of the Flying Dutchman (act ii.). The episode leads directly to the main body of the overture, Allegro con brio in D minor, 6-4, which begins with the first theme. This theme is developed at great length with chromatic passages taken from Senta's ballad. The Flying Dutchman theme comes in episodically in the brass from time to time. The subsidiary theme in F major is taken from the sailors' chorus, "Steuermann, lass' die Wacht!" (act iii.). The second theme, the phrase from Senta's ballad already heard in the Andante episode, enters *ff* in the full orchestra, F major, and is worked up brilliantly with fragments of the first theme. The Flying Dutchman motive reappears *ff* in the trombones. The coda begins in D major, 2-2. A few rising arpeggio

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measures in the violins lead to the second theme, proclaimed with the full force of the orchestra. The theme is now in the shape found in the Allegro peroration of Senta's ballad, and it is worked up with great energy.

***

Wagner wrote in "A Communication to my Friends" that before he began to work on the whole opera "The Flying Dutchman" he drafted the words and the music of Senta's ballad. Mr. Ellis says that he wrote this ballad while he was in the thick of the composition of "Rienzi." The ballad is the thematic germ of the whole opera, and it should be remembered that Wagner felt inclined to call the opera itself a dramatic ballad.

"Der fliegende Holländer," opera in three acts, was performed for the first time at the Court Opera House, Dresden, January 2, 1843. The cast was as follows: Senta, Mme. Schroeder-Devrient; the Dutchman, Michael Wächter; Daland, Karl Risse; Erik, Reinhold; Mary, Mrs. Wächter; the steersman, Bielezizky. Wagner conducted.

The first performance in America was in Italian, "Il Vascello Fantasma," at Philadelphia, November 8, 1876, by Mme. Pappenheim's Company.

The first performance in Boston was in English at the Globe Theatre, March 14, 1877: Senta, Clara Louise Kellogg; Eric, Joseph Maas; Daland, George A. Conly; the steersman, C. H. Turner; Mary, Marie Lancaster; Vanderdecken, the Dutchman, William Carleton.

***

It was undoubtedly due to the dramatic genius of Mme. Wilhelmine Schröder-Devrient (1804–60) that a poor performance was turned the first night into an apparent triumph. It is said that in the part

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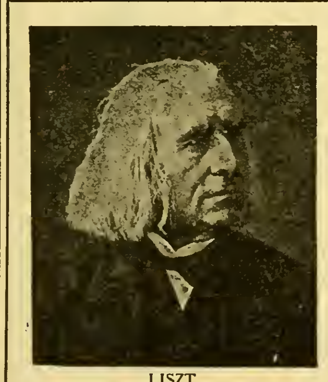
of Senta she surpassed herself in originality; but Wagner wrote to Fischer in 1852 that this performance was a bad one. "When I recall what an extremely clumsy and wooden setting of 'The Flying Dutchman' the imaginative Dresden machinist Hänel gave on his magnificent stage, I am seized even now with an after-attack of rage. Messrs. Wächter's and Risse's genial and energetic efforts are also faithfully stored up in my memory."

Wagner wished Senta to be portrayed as "an altogether robust Northern maid, thoroughly naïve in her apparent sentimentality."

He wrote: "Only in the heart of an entirely naïve girl surrounded by the idiosyncrasies of Northern nature could impressions such as those of the ballad of the 'Flying Dutchman' and the picture of the pallid seaman call forth so wondrous strong a bent as the impulse to redeem the doomed: with her this takes the outward form of an active monomania such, indeed, as can only be found in quite naïve natures. We have been told of Norwegian maids of such a force of feeling that death has come upon them through a sudden *rigor* of the heart. Much in this wise may it go, with the seeming 'morbidness' of pallid Senta."

Wagner revised the score in 1852. "Only where it was purely superfluous have I struck out some of the brass, here and there given a somewhat more human tone, and only thoroughly overhauled the coda of the overture. I remember that it was just this coda which always annoyed me at the performances; now I think it will answer to my original intention." In another letter he says that he "*considerably* remodelled the overture (especially the concluding section)."

Wagner's contract with Holtei, the manager of the Riga Theatre, expired in the spring of 1839. He was without employment; he was in debt. He determined to go to Paris, but on account of his debts he could not get a passport. His wife went across the border disguised as a lumberman's wife. Wagner himself was hid in an empty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sentry-box till he could sneak through the pickets on the frontier line. Composer, wife, and dog met at Pillau, where they embarked on a sailing-vessel bound for London. The voyage was violently stormy, and it lasted three and a half weeks. Once the captain was compelled to put into a Norwegian haven. At Riga Wagner had become acquainted with Heine's version of the Flying Dutchman legend. The voyage, the wild Norwegian scenery, and the tale, as he heard it from the sailors, exerted a still greater influence.

In Paris Wagner became acquainted with Heine, and they talked together concerning an opera founded on the legend. The opera was written at Meudon in the spring of 1841. All of it except the overture was completed in seven months. Präger says that the work was composed at the piano. "This incident is of importance, since for several months he had not written a note, and knew not whether he still possessed the power of composing."

How a French libretto was made for the production of the work at the Paris Opéra, how Wagner suspected treachery and sold the scenario for 500 francs, how "Le Vaisseau Fantôme, paroles de Paul Foucher, musique de Diestch," was produced at the Opéra, November 9, 1842, and failed,—there were eleven performances,—all this has been told in programme-books of these concerts. Music was set by Ernst Lebrecht Tschirch (1819–52) to Wagner's libretto about 1852. Clément and Larousse say that this work was performed at Stettin in 1852; Riemann says it was not performed.

* * *

Heine's "Aus den Memoiren des Herrn von Schnabelewopski" was published in 1833. The story of the play seen by Schnabelewopski is in chapter vii. I here use the translation by Mr. Charles Godfrey Leland:—

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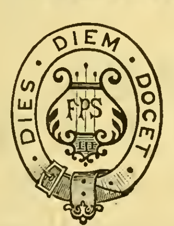
"You certainly know the fable of the Flying Dutchman. It is the story of an enchanted ship which can never arrive in port, and which since time immemorial, has been sailing about the sea. When it meets a vessel, some of the unearthly sailors come in a boat and beg the others to take a packet of letters home for them. These letters must be nailed to the mast, else some misfortune will happen to the ship, above all if no Bible be on board, and no horse-shoe nailed to the foremast. The letters are always addressed to people whom no one knows, and who have long been dead, so that some late descendant gets a letter addressed to a far-away great-great-grandmother, who has slept for centuries in her grave. That timber spectre, that grim gray ship, is so called from the captain, a Hollander, who once swore by all the devils that he would get round a certain mountain, whose name has escaped me, in spite of a fearful storm, though he should sail till the Day of Judgment. The devil took him at his word; therefore he must sail forever, until set free by a woman's truth.* The devil, in his stupidity, has no faith in female truth, and allowed the enchanted captain to

*In the legend as originally told there was no salvation for Vanderdecken, who had tried to make the Cape of Good Hope in a storm, and had sworn with horrid oaths that he would weather Table Bay though he should beat about till the Day of Judgment.—P. H.



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land once in seven years and get married, and so find opportunities to save his soul. Poor Dutchman! He is often only too glad to be saved from his marriage and his wife-saviour, and get again on board.

"The play which I saw in Amsterdam was based on this legend. Another seven years have passed; the poor Hollander is more weary than ever of his endless wandering; he lands, becomes intimate with a Scottish nobleman, to whom he sells diamonds for a mere song, and, when he hears that his customer has a beautiful daughter, he asks that he may wed her. This bargain also is agreed to. Next we see the Scottish home; the maiden with anxious heart awaits the bridegroom. She often looks with strange sorrow at a great, time-worn picture which hangs in the hall, and represents a handsome man in the Netherlandish Spanish garb. It is an old heirloom, and according to a legend of her grandmother is a true portrait of the Flying Dutchman as he was seen in Scotland a hundred years before, in the time of William of Orange. And with this has come down a warning that the women of the family must beware of the original. This has naturally enough had the result of deeply impressing the features of the picture on the heart of the romantic girl. Therefore when the man himself makes his appearance, she is startled, but not with fear. He too is moved at beholding the portrait. But when he is informed whose likeness it is, he with tact and easy conversation turns aside all suspicion, jests at the legend, laughs at the Flying Dutchman, the Wandering Jew of the Ocean, and yet, as if moved by the thought, passes into a pathetic mood, depicting how terrible the life must be of one condemned to endure unheard-of tortures on a wild waste of waters,—how his body itself is his living coffin, wherein his soul is terribly imprisoned—how life and death alike reject him, like an empty cask scornfully thrown by the sea on the shore, and as contemptuously repulsed again into the sea—how his agony is as deep as the sea on which he sails—his ship without anchor, and his heart without hope.

"I believe that these were nearly the words with which the bridegroom ends. The bride regards him with deep earnestness, casting glances meanwhile at his portrait. It seems as if she had penetrated his secret; and when he afterwards asks: 'Katherine, wilt thou be true to me?' she answers: 'True to death.'"

And then the attention of Herr von Schnabelewopski was diverted by an extraordinary amatory adventure.

"When I re-entered the theatre, I came in time to see the last scenes of the play, where the wife of the Flying Dutchman on a high cliff

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wrings her hands in despair, while her unhappy husband is seen on the deck of his unearthly ship, tossing on the waves. He loves her, and will leave her lest she be lost with him, and he tells her all his dreadful destiny, and the cruel curse which hangs above his head. But she cries aloud, 'I was ever true to thee, and I know how to be ever true unto death!'

"Saying this, she throws herself into the waves, and then the enchantment is ended. The Flying Dutchman is saved, and we see the ghostly ship slowly sinking into the abyss of the sea.

"The moral of the play is that women should never marry a Flying Dutchman, while we men may learn from it that one can through women go down and perish—under favorable circumstances!"

Was Heine moved to write his fantastic story by Fitzball's foolish play?

***

The writer of an article published in *Ausland* (1841, No. 237) claims that the legend of the Flying Dutchman rests on an historical foundation; that the hero was Bernard Fokke, who lived early in the seventeenth century, kept full sail, no matter what the weather was, and made the journey from Batavia to Holland in ninety days and the round trip in eight months. Inasmuch as the winds and currents were not then well known, and it was then the habit to lower the sails at the slightest threat of storm, the sailors claimed that he was a sorcerer, a man in league with the devil. Furthermore, Fokke was a man of extraordinary size and strength, of repulsive appearance and manners, whose common speech was blasphemy. At last he sailed and never

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returned; and the rumor was current that Satan had claimed him, that Fokke was condemned to run forever between the Cape of Good Hope and Cape Horn. And then sailors began to see the Phantom Ship, captain, steersman, and a few hands, all very old and with long beards. A bronze statue of Fokke stood on the island of Kuiper, where all ships sailing from Batavia could see it, until in 1811 it was taken away by Englishmen. (See "Mythologie der Folkssagen," by F. Nork, Stuttgart, 1848, pp. 939-944.)

***

It is not easy to say when the legend told by sailors first attracted the attention of poets and dramatists.

Sir Walter Scott introduced it in "Rokeby," written in 1812.

> Bertram had listed many a tale
> Of wonder in his native dale.
> . . . . . .
> Or of that Phantom Ship, whose form
> Shoots like a meteor through the storm;
> When the dark scud comes driving hard,
> And lower'd is every top-sail yard,
> And canvas, wove in earthly looms,
> No more to brave the storm presumes!
> Then, mid the war of sea and sky,
> Top and top-gallant hoisted high,
> Full spread and crowded every sail,
> The Demon Frigate braves the gale;
> And well the doom'd spectators know
> The harbinger of wreck and woe.

In a foot-note Scott says: "The cause of her wandering is not altogether certain," but he gives as "the general account" the story that she was originally a richly laden vessel on board of which a dreadful act of murder and piracy had been committed; that the plague broke out among the crew; that they went from port to port in search of shelter, but were excluded from fear of the pest; that at last, "as a punishment of their crimes, the apparition of the ship still continues to haunt those seas in which the catastrophe took place." The events in "Rokeby" were supposed to take place "immediately subsequent to the great battle of Marston Moor, 3d July, 1644."

In 1803 Dr. John Leyden introduced the Flying Dutchman into his

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"Scenes of Infancy," and imputed the punishment to the fact that the vessel was a slaver.

In *Blackwood's Magazine* of May, 1821, appeared a story entitled "Vanderdecken's Message Home; or, The Tenacity of Natural Affection." The story is about a ship that was hailed by the Flying Dutchman, commanded by one Vanderdecken, whose sailors begged the privilege of sending letters home to Amsterdam. These letters were addressed to dead men and women. As no one dared to touch these letters, they were left on the deck by the unearthly visitors. The frightened sailors of flesh and blood were relieved when their vessel heaved and threw the letters overboard. The Flying Dutchman disappeared, and the weather, which had been foul, immediately cleared. The writer says that the phantom crew saw Amsterdam for the last time seventy years before the story was told.

Edward Fitzball's play, "The Flying Dutchman," was produced at the Adelphi Theatre, London, December 6, 1826. Fitzball in his smug memoirs says that the subject was "a very fresh one. . . . The 'Flying Dutchman' was not by any means behind 'Frankenstein' or 'Der Freischütz' itself in horrors and blue fire. T. P. Cooke was the Dutchman, which I don't believe he ever greatly fancied; however, he played it, as he looked it, to perfection. The drama caused a great sensation. During the rehearsals Cooke walked through his part like a person who submits with noble resolution to a martyrdom. On the first night's representation the tremendous applause he met with, being in that part a great actor in spite of himself, convinced him thoroughly that he had made a slight mistake." The piece is, indeed, a silly one. Vanderdecken is in league with a female devil, and wishes a wife only to swell the number of his victims. He comes in blue flames out of the sea, and waves a black flag, decorated with a skull and cross-bones. There is little of the old legend or of Heine's version in this piece for which George Herbert Bonaparte Rodwell (1800–52) wrote "an original overture" and other music. It has been supposed that Heine saw this play at the Adelphi in 1827; but Mr. Ellis, the translator of Wagner's prose works, after a most minute

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examination of the facts, regards this as extremely improbable (see "The Meister," London, vol. v., 1892).

The story of the Phantom Ship, however, was popular in the London of 1827. There was a Flying Dutchman at Astley's, there was a Flying Dutchman at Islington, and bill-boards showed the Dutchman on a cliff.

Captain Marryat's well-known novel, "The Phantom Ship," was published in 1839. His attempt to release the wretched hero from his fate was not fortunate.

"Vanderdecken," a play by Percy Fitzgerald and W. G. Wills, was produced at the Lyceum, London, June 8, 1878, with Irving as Vanderdecken. A. W. Pinero, the dramatist, then played the small part of Jorgen. The music was by Robert Stoepel. Irving's Vanderdecken was highly praised. Indeed, Mr. George Bernard Shaw, as late as 1897, puts these words into Irving's mouth: "I can create weird, supernatural figures like Vanderdecken (Vanderdecken, now forgotten, was a masterpiece), and all sorts of grotesques." The piece itself was considered weak, and, to use a phrase of Dr. Johnson, "inspissated gloom." "A fatal blemish was the unveiling of the picture, on the due impressiveness of which much depended, and which proved to be a sort of grotesque daub, greeted with much tittering,—a fatal piece of economy on the part of the worthy manager."

***

Wagner himself took the legend seriously. He spoke of it at length in his "Communication to my Friends" (1851). The Dutchman symbolizes "the longing after rest from amid the storms of life." The Devil is the element of flood and storm. Wagner saw in Ulysses and the Wandering Jew earlier versions of the myth. And then, of course, Wagner talked much about the eternal and saving woman. Ulysses, it is true, had his Penelope; but what woman saved the Wandering Jew?

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Glazounoff . . . . Symphony in B-flat major, No. 5, Op. 55

Grieg . . . . Overture, "Im Herbst"

Franck . . . . . . Symphonic Poem, "Les Éolides"

Dvorák . . . . . Dramatic Overture, "Husitská," Op. 67

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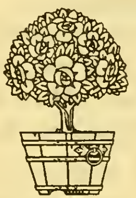

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SATURDAY EVENING, OCTOBER 18, at 8.00 o'clock

Programme

Glazounoff . . . . Symphony in B-flat major, No. 5, Op. 55

I. Moderato maestoso; Allegro.
II. Scherzo: Moderato; Pochissimo meno mosso.
III. Andante.
IV. Allegro maestoso.

Grieg . . . Overture "Im Herbst" ("In Autumn"), Op. 11

Franck . . . Symphonic Poem, "Les Éolides" ("The Aeolidae")

Dvorák . . . . . Dramatic Overture, "Husitská," Op. 67

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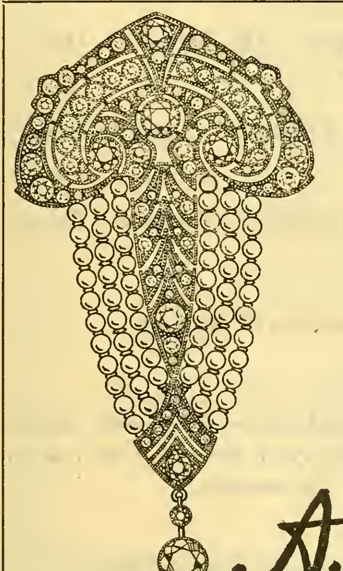

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SYMPHONY IN B-FLAT MAJOR, NO. 5, OP. 55. ALEXANDER GLAZOUNOFF

(Born at St. Petersburg, August 10, 1865; now living there.)

Glazounoff's fifth symphony was composed at St. Petersburg in 1895. It was published in 1896. It was performed for the first time in March, 1896, at one of the concerts of the New Russian School, organized by the publisher Belaïeff in St. Petersburg. The scherzo was then repeated in response to compelling applause. The first performance of the symphony in the United States was at a concert of the Philharmonic Society of New York, Anton Seidl conductor, March 5, 1898. The first performance in Boston was at a concert of the Boston Symphony Orchestra, November 24, 1906, Dr. Muck conductor.

The symphony, dedicated to Serge Tanéïeff,* is scored for three

* Sergè Tanéïeff was born in the government Vladimir, Russia, November 25, 1856. He is now living at Moscow. He studied the pianoforte with Nicholas Rubinstein and composition with Tschaikowsky at the Moscow Conservatory, of which he was afterward for some time (1885-89) the director, and was also teacher of theory in the school, a position that he still holds, or, at least, did hold a short time ago. (The Russian music schools have seen troublous times during the last year and a half, and resignations and dismissals have been frequent.) Tanéïeff made his first appearance as a pianist at Moscow in January, 1875, when he played Brahms's Concerto in D minor, and was loudly praised by critics and the general public, although the concerto was dismissed as an "unthankful" work. Tschaikowsky, as critic, wrote a glowing eulogy of the performance. It had been said, and without contradiction until the appearance of Modest Tschaikowsky's Life of his brother, that Tanéïeff was the first to play Peter's Concerto in B-flat minor in Russia. But the first performance in Russia was at St. Petersburg, November 1, 1875, when Kross was the pianist. Tanéïeff was the first to play the concerto at Moscow, November 12 of the same year, and he was the first to play Tschaikowsky's Concerto in C minor, Pianoforte Fantasia, Trio in A minor, and the posthumous Concerto in E-flat major. Tanéïeff spent some months at Paris, 1876-77. On his return he joined the faculty of the Moscow Conservatory. That Tschaikowsky admired Tanéïeff's talent, and was fond of him as a man, is shown by the correspondence published in Modest Tschaikowsky's Life. Tanéïeff has composed a symphony (played here at a Symphony concert, November 23, 1902); an opera, "The Oresteia" (1895); a concert overture "The Oresteia" (played here at a Symphony concert, February 14, 1903); a cantata, "Johannes Damascenus"; a half-dozen quartets (the one in B-flat minor, Op. 4, was performed here at a Symphony Quartet concert, November 27, 1905), choruses. One of his part songs, "Sunrise, has been sung here two or three times.

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flutes (one interchangeable with piccolo), two oboes, three clarinets, one bass clarinet, two bassoons, four horns, three trumpets, three trombones, one bass tuba, kettledrums, bass drum, triangle, cymbals, little bells, harp, and strings.

I. Moderato maestoso, B-flat, 4-4. In this introductory section the sturdy chief theme of the allegro which follows is hinted at forcibly, and it is given to clarinets, bassoons, horns, tuba, and lower strings. There is preluding. The Allegro is in 2-2 and then 3-4. The first theme, which has been likened to the Sword motive in the "Ring," is announced by bassoon and violoncellos, while clarinets sustain. It is then given to oboe and first violins, and at last is sounded by the whole orchestra. The second and suave theme is sung by flute and clarinet against wood-wind chords, with harp arpeggios and strings *pizz.* This theme is developed to a mighty fortissimo. The use of these themes is easily discernible. There is a stirring coda.

II. Scherzo, moderato, G minor, 2-4. After a few measures of sportive preluding the first theme is given to flutes, oboe, clarinet. The second theme, of a little more decided character, is announced by flutes, clarinets, and violins. Pochissimo meno mosso. The flutes have a fresh theme, which, undergoing changes and appearing in various tonalities, is expressed finally by the full orchestra.

III. Andante, E-flat, 6-8. The movement is in the nature of a Romance. The chief and expressive theme has been likened to the opening measures of Radamès' famous air, "Celeste Aïda." Heavy chords for the brass change the mood. There is a cantilena for violins and violoncellos. After preluding on the dominant there is a return of the leading motive.

IV. Allegro maestoso, B-flat, 2-2. The movement begins at once, forte, with a martial theme (full orchestra). The other important themes used in this turbulent movement are a heavy motive, announced by bassoons, tuba, and lower strings, and, *animato*, one announced by clarinets, bassoons, violas, violoncellos, while double-classes and kettledrums maintain a pedal-point.

***

Alexander Constantinovitch Glazounoff is the son of a rich publisher and bookseller of St. Petersburg, whose grandfather established the firm in 1782. Alexander was in the "Real" school until his eighteenth year, and he then attended lectures at the University of St. Petersburg as a "voluntary," or non-attached, student. He has devoted himself wholly to music. When he was nine years old, he began to take pianoforte lessons with Elenovsky, a pupil of Felix Dreyschock and a pianist of talent, and it is to him that Glazounoff owed a certain swiftness in performance, the habit of reading at sight, and the rudimentary ideas of harmony. Encouraged by his

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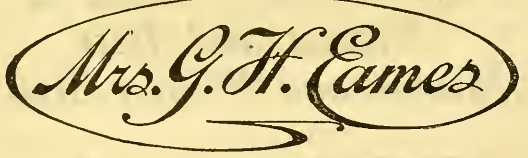
teacher, Glazounoff ventured to compose, and in 1879 Balakireff advised him to continue his general studies and at the same time ground himself in classical music. A year later Balakireff recommended him to study privately with Rimsky-Korsakoff. Glazounoff studied composition and theory with Rimsky-Korsakoff for nearly two years. He himself has said: "We had a great deal of music at home, and everything we played remained fixed in my memory, so that, if I waked in the night, I could reconstruct even in the slightest details all I had heard earlier in the evening."

Following the advice of his teacher, he decided to write a symphony. It was finished in 1881, and performed for the first time with great success, at St. Petersburg, March 29, 1882, at one of the concerts conducted by Balakireff. Later this symphony (in E major) was reorchestrated by the composer four times, and it finally appeared as Op. 5. To the same epoch belong his first string quartet (Op. 1); the suite for piano (Op. 2); two overtures on Greek themes (Op. 3,* 6); his first serenade (Op. 7); and several compositions which were planned then, but elaborated later. In 1884 Glazounoff journeyed in foreign lands. He took part at Weimar in the festival of the Allgemeiner Deutscher Musik-Verein, when his first symphony was performed under the direction of Müller-Hartung. There he met Franz Liszt, who received him most cordially. In 1889 Glazounoff conducted (June 22) at Paris in the concerts of the Trocadéro, which were organized by the music publisher, Belaïeff, his second symphony and the symphonic poem, "Stenka Razine," written in memory of Borodin.

In 1891 the following cablegram, dated St. Petersburg, October 8, was published in the newspapers of Boston:—

* This overture was performed at a concert of the Russian Musical Society, led by Anton Rubinstein, the leader of the faction opposed to Balakireff and the other members of the "Cabinet."



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Glazounoff suffered only temporary inconvenience. He was not imprisoned in the fortress of Saint Peter and Saint Paul, nor was he sent to Siberia; and later he wrote a cantata for the coronation of the present Tsar.

In 1897 Glazounoff visited London, and conducted his fourth symphony at a concert of the Philharmonic Society on July 1. (His fifth symphony had been produced in London at a Queen's Hall symphony concert led by Mr. H. J. Wood, January 30* of the same year, and it was performed again at a concert of the Royal College of Music, July 23 of that year, to the disgust of certain hide-bound conservatives. Thus a writer for the *Musical Times* said: "We have now heard M.

* Mrs. Newmarch, in her article "Glazounoff," in Grove's Dictionary (revised version), gives January 28 as the date; but see "The Year's Music," by A. C. R. Carter (London, 1898), and the *Musical Times* (London) of August, 1897.

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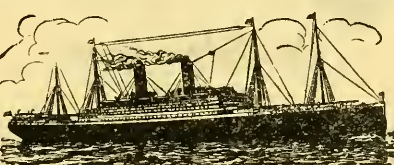

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In 1899 Glazounoff was appointed professor of orchestration at the St. Petersburg Conservatory. In March, 1905, he, Liadoff, and other leading teachers at this institution espoused the cause of Rimsky-Korsakoff, who was ejected from the Conservatory for his sympathy with the students in political troubles, and they resigned their positions. Some months later he resigned his directorship of the Russian Musical

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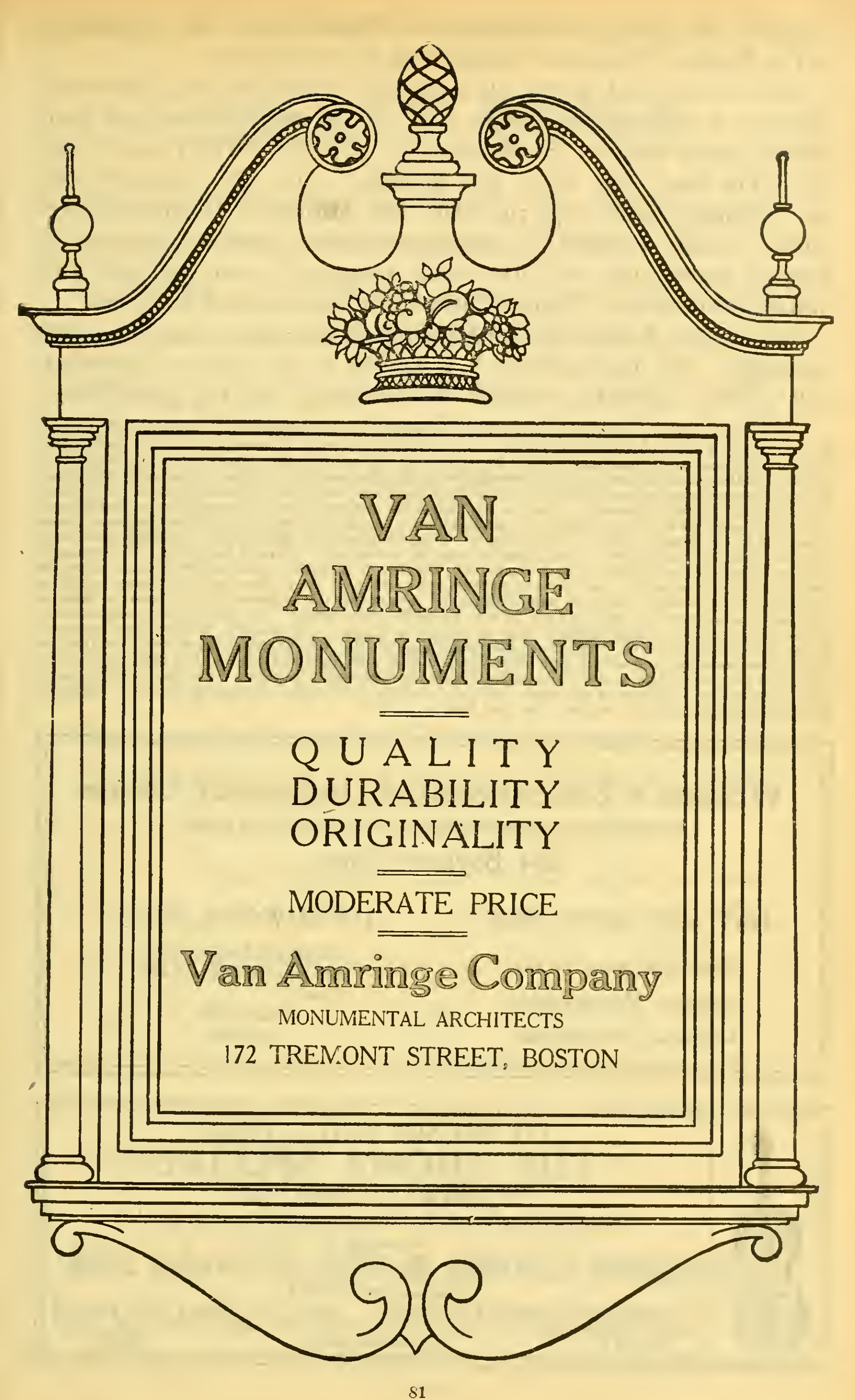
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Society. He, Rimsky-Korsakoff, and Liadoff were the conductors of the Russian Symphony Concerts* at St. Petersburg.

Glazounoff's chief works, all published by Belaïeff, are eight symphonies; a Suite caractéristique (Op. 9); several fantasias and symphonic poems, such as "Stenka Razine" (Op. 13), "The Forest" (Op. 19), "The Sea" (Op. 28), "The Kremlin" (Op. 30), "Spring" (Op. 34); orchestral suite, Op. 79, "Aus dem Mittelalter"; concert overtures; "A Slav Festival" (a symphonic sketch based on the finale of a string quartet, Op. 26); five string quartets, a string quintet; two waltzes for orchestra; cantatas, pianoforte pieces, and a few songs.

He is said to find in the ballet the fullest and freest form of musical expression,—not the ballet as it is known in this country, awkward, dull, or the "labored intrepidity of indecorum," but the grand ballet;

* For about a dozen years the concerts were given with pomp and ceremony in a brilliant hall and with the assistance of the Court Opera Orchestra; but the audiences were extremely small. An enthusiastic band of two hundred or more was faithful in attendance and subscription. Many important works were produced at these concerts, and various answers given to the stranger that wondered at the small attendance. The programmes were confined chiefly to orchestral compositions, and, when—I quote from "A. G.'s" letter to the *Signale* (Leipsic), January 2, 1901—a new pianoforte concerto or vocal composition was introduced, "the pianist or singer is not a celebrity, but a plain, ordinary mortal." This practice of selection was of course repugnant to the general public. "A. G." adds: "The conductors are distinguished musicians, celebrated theorists, delightful gentlemen,—everything but capable conductors; Rimsky-Korsakoff and Glazounoff, who are acknowledged masters of instrumentation, kill their own brilliant works when they put down the pen and take up the stick. Probably the partisan spirit shown in the programmes contributes largely to the failure of the concerts, which are named 'Russian,' but are only the amusement of a fraction of Russian composers, members of the 'Musical Left,' or the 'Young Russian School.' Rubinstein's name never appears on these programmes, Tschaikowsky's name is seldom seen, and many modern Russians are neglected. Pieces by Rimsky-Korsakoff, Glazounoff, Liapunoff, Liadoff, Cui, and others are performed for the first time at these concerts, and awaken general interest; but the public at large does not like politics or musical factions in the concert-hall, and it waits until the works are performed elsewhere. Yet the sincerity, enthusiasm, devotion, of this band of composers and their admirers, are admired throughout Russia." (Rimsky-Korsakoff died after this was written. He died June 21, 1908.)

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and he has written pieces of this kind for the St. Petersburg stage: "Raymonda," Op. 57; "Ruses d'Amour," Op. 61; "The Seasons," Op. 67; "The Temptation of Damis" (1900). The latest publications of his works as advertised are: Sonata in B-flat minor, for the pianoforte, Op. 74 (1901); Sonata in E, Op. 75; Variations for pianoforte, Op. 72; Sonata in E minor, for pianoforte, Op. 75 (1902); March on a Russian Theme, for orchestra, Op. 76; Symphony No. 7, in F, Op. 77 (1903); Ballade for orchestra; Op. 78 (1903); "Moyen Âge," suite for orchestra, Op. 79 (1903); "Scène dansante," for orchestra, Op. 81; Violin Concerto, Op. 82 (1905); Symphony No. 8, E-flat, Op. 83; "Chant du Destin," dramatic overture for orchestra, Op. 84; two preludes for orchestra: No. 1 in memory of Wladimir Stassoff; No. 2 in memory of Rimsky-Korsakoff, Op. 85; Fantaisie finnoise for orchestra, Op. 88; Introduction et la Danse de Salomée d'après le drame "Salomée de Oscar Wilde," for orchestra, Op. 90; Cortège Solennel performed at the twenty-fifth anniversary of the Russian Symphony Concerts, November 23, 1909, Op. 91; Concerto for Pianoforte with orchestra, Op. 92. He has completed works left behind by Borodin—the opera, "Prince Igor," and the Third Symphony—and others; he has orchestrated works by colleagues; and with Rimsky-Korsakoff he edited a new edition of Glinka's compositions.

At first Glazounoff was given to fantastic and imaginative music.

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His suites and tone-poems told of carnivals, funerals, the voluptuous East, the forest with wood sprites, water nymphs, and will-of-the-wisps, the ocean, the Kremlin of Moscow with all its holy and dramatic associations. "Stenka Razine" is built on three themes: the first is the melancholy song of the barge-men of the Volga; the second theme, short, savage, bizarre, typifies the hero who gives his name to the piece; and the third, a seductive melody, pictures in tones the captive Persian princess. The chant of the barge-men is that which vitalizes the orchestral piece. It is forever appearing, transformed in a thousand ways. The river is personified. It is alive, enormous. One is reminded of Gogol's description of another Russian stream: "Marvellous is this river in peaceful weather, when it rolls at ease through forests and between mountains. You look at it, and you do not know whether it moves or not, such is its majesty. You would say that it were a road of blue ice, immeasurable, endless, sinuously making its way through verdure. What a delight for the broiling sun to cool his rays in the freshness of clear water, and for the trees on the bank to admire themselves in that looking-glass, the giant that he is! There is not a river like unto this one in the world."

* * *

Tschaikowsky corresponded with Glazounoff, and was fond of him. He saw him in St. Petersburg the night (November, 1893) before he

was attacked with cholera. Tschaikowsky had been to the play, and had talked with the actor Varlamoff in his dressing-room. The actor described his loathing for "all those abominations" which remind one of death. Peter laughed, and said: "There is plenty of time before we need reckon with this snub-nosed horror; it will not come to snatch us off just yet! I feel I shall live a long time." He then went to a restaurant with two of his nephews, and later his brother Modest, entering, found one or two other visitors with Peter, among them Glazounoff. "They had already had their supper, and I was afterwards told my brother had eaten macaroni and drunk, as usual, white wine and soda-water. We went home about two A.M. Peter was perfectly well and serene."

Peter wrote * to his brother Modest, September 24, 1883: "I bought Glazounoff's quartet in Kieff, and was pleasantly surprised. In spite of the imitations of Korsakoff, in spite of the tiresome way he has of contenting himself with the endless repetition of an idea instead of its development, in spite of the neglect of melody and the pursuit of all kinds of harmonic eccentricities, the composer has undeniable talent. The form is so perfect it astonishes me, and I suppose his teacher helped him in this. I recommend you to buy the quartet and play it for four hands." This work must have been the String Quartet in D, Op. 1, composed some time between Glazounoff's fifteenth and seventeenth birthdays.

Tschaikowsky wrote to Glazounoff from Berlin (February 27, 1889): "If my whole tour consisted only of concerts and rehearsals, it would be very pleasant. Unhappily, however, I am overwhelmed with invitations to dinners and suppers. . . . I much regret that the Russian papers have said nothing as to my victorious campaign. What can I

* The translations into English of these excerpts from Tschaikowsky's correspondence are by Mrs. Rosa Newmarch.

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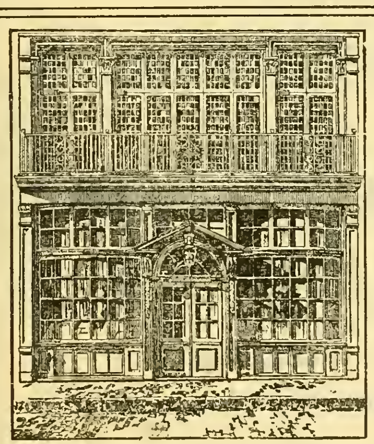
do? I have no friends on the Russian press. Even if I had, I should never manage to advertise myself. My press notices abroad are curious: some find fault, others flatter; but all testify to the fact that Germans know very little about Russian music. There are exceptions, of course. In Cologne and in other towns I came across people who took great interest in Russian music, and were well acquainted with it. In most instances Borodin's E-flat Symphony is well known. Borodin seems to be a special favorite in Germany (although they only care for this symphony). Many people ask for information about you. They know you are still very young, but are amazed when I tell them you were only fifteen when you wrote your Symphony in E-flat, which has become very well known since its performance at the Festival. Klindworth intends to produce a Russian wor at his concert in Berlin. I recommended him Rimsky-Korsakoff's 'Capriccio Espagnol' and your 'Stenka Razine.'" But this first symphony was in E major, not in E-flat major. The latter, No. 4, was not composed until 1893. Is the mistake Modest's or the translator's?

Early in 1890 Tschaikowsky was sojourning in Florence. He wrote this extremely interesting letter to Glazounoff: "Your kind letter touched me very much. Just now I am sadly in need of friendly sympathy and intercourse with people who are intimate and dear. I am passing through a very enigmatical stage on my road to the grave. Something strange, which I cannot understand, is going on within me. A kind of life-weariness has come over me. Sometimes I feel an insane anguish, but not that kind of anguish which is the herald of a new tide of love for life, rather something hopeless, final, and—like every finale—a little commonplace. Simultaneously a passionate desire to create. The devil knows what it is! In fact, sometimes I feel my song is sung, and then, again, an unconquerable impulse, either to give it fresh life or to start a new song. . . . As I have said, I do not know what has come to me. For instance, there was a time when I loved Italy and Florence. Now I have to make a great effort to emerge from my shell. When I do go out, I feel no pleasure whatever, either in the blue sky of Italy, in the sun that shines from it, in the archi-



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tectural beauties I see around me, or in the teeming life of the streets. Formerly all this enchanted me, and quickened my imagination. Perhaps my trouble actually lies in those fifty years to which I shall attain two months hence, and my imagination will no longer take color from its surroundings?

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kind of one-sidedness. Yet how to tell you this I do not quite know. In many respects you are a riddle to me. You have genius, but something prevents you from broadening out and penetrating the depths. . . . In short, during the winter you may expect a letter from me, in which I will talk to you after due reflection. If I fail to say anything apposite, it will be a proof of my incapacity, not the result of any lack of affection and sympathy for you."

Alfred Bruneau wrote in his "Musiques de Russie et Musiciens de France" (Paris, 1903), after a short study of the "Cabinet," or "Big Five,"—Balakireff, Borodin, Moussorgsky, Cui, and Rimsky-Korsakoff, who could not endure the name of Anton Rubinstein as a composer and looked skew-eyed at Tschaikowsky as a "cosmopolite,"—these words concerning Glazounoff, their pupil and disciple: "His instrumentation has marvellous clearness, logic, and strength, and a brilliance that sometimes dazzles. His sureness of hand is incomparable. But, to say everything,—and I have the habit of saying everything,—I wish that his truly extraordinary activity might slacken a little to the advantage of a high originality which I believe is in him, but to which he does not give the opportunity for a complete manifestation. He should fulfil the promise of his beginning; he should be the creator on whom we reckon,—in a word, the man of his generation, a generation younger than that of the composers who were at first his counsellors. The new years, continuing the eternal evolution of ideas, necessitate new attempts."

* * *

Mrs. Newmarch, in her article to which reference has already been made, has this to say about Glazounoff:—

"Glazounoff's activity has been chiefly exercised in the sphere of instrumental music. Unlike so many of his compatriots, he has never been attracted to opera, nor is he a prolific composer of songs. Although partly a disciple to the New Russian School, he is separated from Balakireff, Rimsky-Korsakoff, and Moussorgsky by his preference for classical forms in music. From the outset of his career he shows a mastery of technical means such as we are accustomed to associate only with full maturity. Perhaps on account of this facility some of

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his earlier works suffer from over-elaboration and a redundancy of accessory ideas. But the tendency of his later compositions is almost always toward greater simplicity and clearness of expression. Glazounoff's music is melodious, although his melody is not remarkable for richness or variety. It is usually most characteristic in moods of restrained melancholy. His harmony is far more distinctive and original and frequently full of picturesque suggestion. As a master of orchestration, he stands with Rimsky-Korsakoff, at the head of a school pre-eminently distinguished in this respect. Although Glazounoff has made some essays in the sphere of programme music in the symphonic poems, 'Stenka Razine,' 'The Forest,' and 'The Kremlin,'—and more recently in the suite, 'Aus dem Mittelalter,'—yet his tendency is mainly toward classical forms. At the same time, even when bearing no programme, much of his music is remarkable for a certain descriptive quality. The last to join the circle of Balakireff, he came at a time when solidarity of opinion was no longer essential to the very existence of the New Russian School. It was natural that, more than its earlier members, he should pass under other and cosmopolitan influences. The various phases of his enthusiasm for Western composers are clearly traceable in his works. In one respect Glazounoff is unique, since he is the only Russian composer of note who has been seriously dominated by Brahms. But, although he has ranged himself with the German master on the side of pure musical form, a very cursory examination of their respective works suffices to show how much less 'abstract' is the music of the Russian composer than that of Brahms. Even while moving within the limits of conventional form, Glazounoff's music is constantly suggesting to the imagination some echo from the world of actuality. It is in this delicate and veiled realism—which in theory he seems to repudiate—that he shows himself linked with the spirit of his age and his country. The strongest manifestation of his modern and national feeling is displayed in the energetic and highly-colored music of the ballet 'Raymonda.' Comparing this work with Tschaikowsky's ballet, 'The Sleeping Beauty,' it has been said that while in the latter each dance resembles an elegant statuette, 'bizarre, graceful, and delicate,' the former shows us 'colossal

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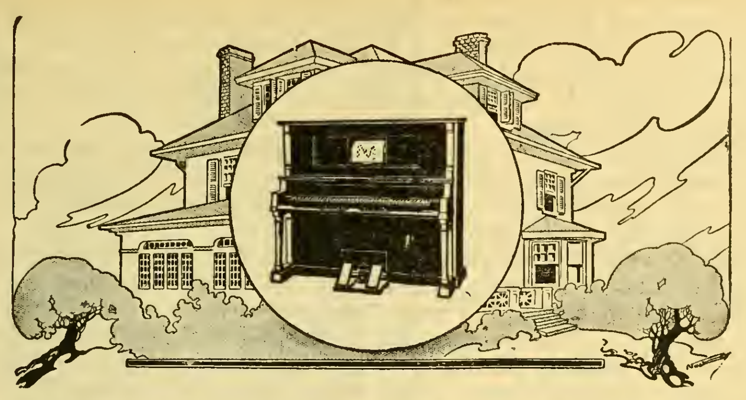

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groups cast in bronze,'—life viewed at moments of supreme tension and violent movement, caught and fixed irrevocably in gleaming metal. It proves that this Russian idealist has moods of affinity with the realism and oriental splendor of Rimsky-Korsakoff and Borodin. The ballet 'Raymonda' and its musical antithesis, the Sixth Symphony, with its wonderful contrapuntal finale, are probably the most popular of Glazounoff's works.

"Apart from his art, Glazounoff's life has been uneventful. Few composers have made their début under more favorable auspices, or have won appreciation so rapidly. Nor has he ever experienced the sting of neglect or the inconvenience of poverty."

Mrs. Newmarch also tells us that Glazounoff is endowed with a phenomenal musical memory. He himself has said: "At home we had a great deal of music, and everything we played remained firmly in my memory, so that, awakening in the night, I could reconstruct, even to the smallest details, all I had heard earlier in the evening." "His most remarkable feat in this way," adds Mrs. Newmarch, "was the complete reconstruction of the overture to Borodin's opera, 'Prince Igor.'"

* * *

The name of Belaïeff, the publisher, must necessarily be associated with that of Glazounoff. Balaïeff, who had gained a great fortune as a merchant in grain, offered to publish at his own cost the compositions of Glazounoff, his intimate friend. The young musician accepted the proposition, but he insisted on introducing the Mæcenas to his colleagues. Thus the hypo-modern Russians found a publisher, and one that delights in handsome editions. Furthermore, Belaïeff gave at his own expense, in St. Petersburg, concerts devoted exclusively to the works of the younger school, and it was he that in 1889 organized and paid all the cost of the concerts of Russian music at the Trocadéro, Paris. As Bruneau said: "Nothing can discourage him, neither the indifference of the crowd, nor the hate of rivals, nor the enmity of fools, nor the inability to understand, the inability on which one stumbles and is hurt every time one tries to go out of beaten paths. I am happy to salute here this brave man, who is probably without an imitator." Mitrofan Petrowitsch Belaïeff, born at St. Petersburg, February 22, 1836, died there January 10, 1904. He founded his publishing-house in 1885; in the same year the Russian Symphony

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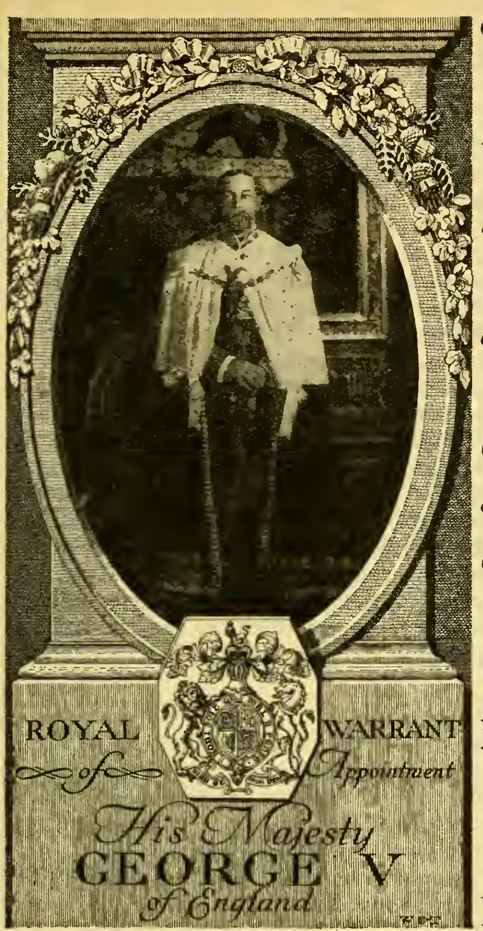

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Concerts; and in 1891 the Russian Chamber Music Evenings. His firm was changed by his will into a fund directed by Glazounoff, Liadoff, and Rimsky-Korsakoff.

***

On March 19, 1905, Rimsky-Korsakoff was dismissed from the Conservatory of the Imperial Society of Russian Music. He had written an open letter to the Director of the Conservatory, protesting against the intrusion of an armed force, against the reopening of the classes contrary to the advice of the "Artistic Council," and against the dilettantism which rules absolutely the affairs of the Conservatory.

The only member of the Directorial Committee who had by nature and training a right to his office, Mr. Jean Persiany, immediately resigned after Rimsky-Korsakoff was ejected. The teachers Glazounoff, Liadoff, Blumenfeld, Verjbiélovitch, and others, severed their connection with the Conservatory. Letters of protestation against the treatment of Rimsky-Korsakoff were sent from the chief European cities. The Russian journals attacked savagely the Directorship. When a new opera by Rimsky-Korsakoff, "Kachtchei," was produced in St. Petersburg at the théâtre-du-Passage, March 27, with an orchestra made up of students who had struck for some weeks and with Glazounoff as leader, the tribute paid Rimsky-Korsakoff by musicians, journalists, writers, artists, was memorable, nor were the police able to put an end to the congratulatory exercises which followed the performance.

For a full account of all these strange proceedings see the article written by R. Aloys Mooser and published in *Courrier Musical* (Paris), November 1, 1905.

***

These works of Glazounoff have been performed in Boston: Boston Symphony Orchestra: "Poème Lyrique," October 16, 1897; Symphony No. 6, October 21, 1899, January 5, 1901; Suite from the ballet "Raymonda," January 25, 1902; Ouverture Solennelle, Op. 73, February 15, 1902, November 16, 1912; Symphony No. 4, October 24, 1903, January 2, 1904 (by request); Carnival Overture, April 9, 1904; "The Kremlin," January 27, 1906; Symphony No. 5, November 24, 1906;

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"Spring," April 10, 1909; Violin Concerto, Op. 82 (Efrem Zimbalist, violinist), October 28, 1911.

The symphonic poem, "Stenka Razine," was performed at a Chickering Production Concert, B. J. Lang conductor, March 23, 1904.

"Scène dansante" was performed at a Jordan Hall Orchestral Concert, Wallace Goodrich conductor, February 28, 1907.

The Nocturne from the suite "Chopiniana" was played at a "Pop" Concert, Max Zach conductor, May 19, 1897. The Polonaise from this suite was played at a "Pop" Concert under Mr. Zach's direction, May 28, 1897.

String Quintet in A major, Op. 39 (Boston Symphony Quartet), January 2, 1905.

Five novelettes for string quartet, Op. 15 (Adamowski Quartet), November 23, 1898 (Nos. 3 and 2, December 22, 1903); Boston Symphony Quartet (October 30, 1905).

Mr. Siloti played the pianoforte étude, "The Night," Op. 31, No. 3, February 12 and March 12, 1898, and the Prelude, Op. 25, No. 1, February 14, 1898. Mr. Gabrilowitsch played the first pianoforte sonata, Op. 74, November 17, 1906. Mr. Félix Fox played the first movement of the second pianoforte sonata, Op. 75, November 20, 1906. Mr. Charles Anthony played the Prelude and Fugue, Op. 61, for pianoforte, November 25, 1907. Miss Edith Wells Bly played Theme and Variations, April 27, 1909.

This list is probably incomplete.

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BOSTON NEW YORK

Concert Overture, "In Autumn," for Full Orchestra, Op. 11.
Edvard Grieg *

(Born at Bergen, Norway, June 15, 1843; died there September 4, 1907).

A note on the title-page of the score of the concert overture, "Im Herbst," states that the first performance was at the Birmingham (England) Musical Festival on August 29, 1888. Grieg conducted, and, according to the reporter of the *Musical Times*, "with marked success as well as to the unconcealed amusement of an audience accustomed to Dr. Richter's undemonstrative style."

The first performance of the overture in America was at a Brooklyn (N.Y.) Philharmonic concert, November 24, 1888, led by Theodore Thomas. The first performance in Boston was at a concert of the Boston Symphony Orchestra, April 20, 1907, Dr. Muck conductor.

The overture was composed in the winter of 1865 at Rome, when Grieg was visiting that city for the first time. The Rev. W. A. Gray published a story told him by Grieg about the overture, and this story is quoted by Mr. Finck in his interesting Life of Grieg: "Gade wasn't always so good-humored. When, for example, I brought him some time afterwards the score of my overture, 'In Autumn,' he shook his head: 'No, Grieg, that won't do. You must go home and write something better.' I was quite disheartened by this verdict. Soon after, however, I obtained an unexpected revenge. I arranged the

* Mr. Finck says: "In cylopædias we generally find his name given as Edvard Hagerup Grieg, but he does not sanction the middle name, and never uses it in his correspondence. 'It is true,' he writes to me, 'that my baptismal name includes the Hagerup. My artist name, however, is simply E. G. The Hagerup which is to be found in most of the encyclopædias is derived in all probability from the archives of the Leipsic Conservatory'" (Finck's "Grieg," p. 2).

After the battle of Culloden (1745) a merchant, Alexander Greig of Aberdeen, emigrated to Norway, made Bergen his dwelling-place, and changed his name to Grieg, that it might be pronounced correctly in Norwegian. He made every year a trip to Scotland to partake of the communion of the Scotch Reformed Church. He married Margretha Elisabeth Heitman. Their son John Grieg, a merchant, served as British Consul at Bergen, and married Maren Regine Haslund. Alexander Grieg was born to them. He also served as British Consul at Bergen, and wedded Gesine Judith Hagerup, and from her Edvard inherited "not only his Norwegianism, but his artistic taste and his musical gifts."

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overture as a duet for the pianoforte and sent it to Stockholm, where, just then, the Academy of Music had announced a prize for the best overture. I was awarded the prize by the judges, of whom Gade was one. He must either have forgotten the piece in the intervening time, or have been in a very bad temper on the day when I showed it him."

The overture was the first of Grieg's work for orchestra alone. The statement that it was rewritten twenty years afterward has been denied by the composer. Only the orchestration was changed.

The overture is based on Grieg's song, "Autumn Storm" ("Efterärsstormon," in Op. 18), which was composed earlier in 1865 in Denmark, and on a Norwegian harvest song. C. Richard's poem, to which Grieg set music, is as follows:*—

In summer the woods are so green!
With twitter of singing birds between.
Then sings the storm king his mighty song
Till leaflets and birds are a trembling throng.
Again, in fury he sounds a blast,
And fading and pale they drop at last!
Another blast and now they fly
Afar in rain and sleet to die!

All are plundered by autumn gale;
Winter will now the earth assail.
All is so cold, so waste, so bare,
Dying and death are ev'rywhere.
Where art thou now, thou sun of gold?
Ah! thou art taken by storm king bold!
Pallor the cheeks of the roses cover,
Summer is over, summer is over.

The poor folk love the autumn gale,
They gather the faggots from hill and vale,
Which winter, who seems so hard and cruel,
Scatters abroad for winter's fuel.

* The translation into English is the one used in G. Schirmer's edition of the song.

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His mantle then, white and soft, is laid
Over the wounds the storm has made.
And, howe'er so strong the wind may blow,
The summer is coming again, we know.

From each little seed, oh, hear the cry:
"Who cares to live, to live must die!"
From each little plant, oh, hear the shout:
"The sunshine is coming, spring out, spring out!"
For, howe'er so strongly the wind may blow,
The summer is coming again, we know!
Oh, joy to see the first flower blow,
The first spring flower in latest snow!

It should be remembered, however, that there is no motto on the title-page of the overture, nor does here Grieg allude to the fact that the overture is based on the song.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, triangle, and strings.

There is an introduction, Andante, D major, 3-4. A little figure introduced by wood-wind instruments after vigorous chords of strings and wind instruments becomes of much importance.

The main body of the overture begins Allegro agitato, D minor, 6-8. After four measures of preluding the pianissimo introduction of the song appears fortissimo (wind instruments). The opening phrase of the song is played by the first violins. The section beginning, "Then sings the storm king," is given to wood-wind instruments, to which horns and trumpets are added. Some transitional measures with short solo for oboe bring the second chief theme of the overture, a motive derived from the music in the song to "The poor folk love the autumn gale!" (F major, horns, wood-wind instruments, then violins). This thematic material is developed at length and treated

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in overture form. The concluding section, Allegro marcato e maestoso, D major, 3-4, is based on a Norwegian harvest song. This statement is made in the score. The song enters over a drone-bass.

***

Mr. Finck in his Life of Grieg, after speaking of the Norwegian fele, or fiddle, which could be tuned in three different ways and had four sympathetic strings, says: "A drone-bass of one or two tones usually accompanies the fele player's melody. It is the earliest form of the organ-point, or pedal-point, with which the great masters, from Bach to Wagner, have produced some of their grandest effects. Grieg uses it as quaintly and as artistically as Schubert did. (The drone-bass is a characteristic of Northern instruments in general. Possibly Grieg's love of it was stimulated also by atavistic reminiscences of his Scotch antecedents. The Scotch bagpipe, with its superbly monotonous drone, has a much greater artistic value than our supercilious professional musicians fancy. See the poetic article on 'The Music of the Gael,' by Vernon Blackburn in the London *Musical Times* of September, 1903. I wish I had room to quote what he says, both as to 'the cry of the pipes and the immeasurable sadness of the Scottish tunes,' and as to the spirit of awful jollity which at other times is upon the bagpipes,—a jollity which 'grows ten times more awful by reason of the sustained pedal-note, a closely paid attention to which possesses within it some of the stray seeds that grow up into the fine flowers of delirious obsession.')

"He [Grieg] also uses occasionally still another element of the primitive Norse music which shows how extremes meet. In mediæval times, before harmony was invented, melodies were written in several modes (known as the ecclesiastical modes) differing as widely from each other as our modern major and minor modes differ from one

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another. Three of these church modes—formerly part of the real world-language of music—are to be found in many of the Northern melodies,—the hypodorian, the hypolydian, and the Phrygian. Liszt, Franz, Tschaikowsky, and other ultra-modern masters owe some of the most striking effects to the revival of the old modes, which are certainly destined to play a great rôle in the music of the future. As regards Grieg's occasional use of them, he informs me that they came under his pen almost unconsciously. Some of these strange harmonies seem to exaggerate the lugubriousness of our minor mode.

"The general spirit of Norwegian music has been well summed up by Carl Engel in his 'Study of National Music.' He thinks 'it is a curious fact that those nations which possess the most lugubrious music possess also the most hilarious tunes. The songs of the Norwegians are generally very plaintive, though at the same time very beautiful; and some of the Norwegian dances have perhaps more resemblance to dirges than to the dances of some other nations; but in single instances the Norwegian tunes exhibit an unbounded joy and cheerfulness, such as we rarely meet with in the music of other people. Indeed, the Norwegians, so far as their music is concerned, might be compared to the hypochondriac, who occasionally, though but seldom, gives himself up to an almost excessive merriment.'

"Grieg is often spoken of as an embodiment of Scandinavian music. But, as he himself once pointed out in a letter to the *New York Times:* 'I am not an exponent of "Scandinavian" music, but only of Norwegian. The national characteristics of the three peoples—the Norwegians, the Swedes, and the Danes—are wholly different, and their music differs just as much.' It differs very much as the scenery does; the Norwegian is bolder, rougher, wilder, grander, yet with a green fertile vale here and there in which strawberries and cherries reach a fragrance or flavor hardly attained anywhere else in the world.

"Grieg's relation to the popular art of his country is admirably indicated in his preface to his last published* opus (72), entitled 'Slätter,' and containing seventeen peasant dances written down by John Halversen as played on the Hardanger fiddle by an old

* Mr. Finck's Life of Grieg was published in 1906.

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musician in Telemarken: 'Those who can appreciate this kind of music will be delighted at the extraordinary originality of these tunes, their blending of delicacy and grace with rough power and untamed wildness as regards the melody and more particularly the rhythm. These traditional tunes, handed down from an age when the Norwegian peasantry was isolated from the world in its solitary mountain valleys, all bear the stamp of an imagination equally daring and bizarre. My object in arranging this music for the pianoforte was to attempt to raise these folk-tunes to an artistic level by harmonizing them in a style suitable to their nature. It is obvious that many of the little embellishments characteristic of the peasant's fiddle and his peculiar manner of bowing cannot be reproduced on the pianoforte, and had therefore to be left out. By way of compensation the piano has the advantage of enabling us to avoid excessive monotony by virtue of its dynamic and rhythmic capacities and by varying the harmony in case of repetitions. I have endeavored to trace the melodic lines clearly, and to make the outlines of forms definite and coherent.'

"While noting these interesting facts, it is of the utmost importance, if we would be just to Grieg, to guard against the egregious and all too prevalent error of supposing that the essence and substance of his art are borrowed from the Norse folk-music."

"Les Éolides" ("The Aeolidae"), Symphonic Poem. César Franck

(Born at Liège, December 10, 1822; died at Paris, November 8, 1890.)

This symphonic poem, composed in 1876, was performed for the first time at a concert of the Société Nationale, Paris, May 13, 1877. Lamoureux brought it out at one of his concerts, February 26, 1882, but it was not favorably received; some in the audience hissed. This

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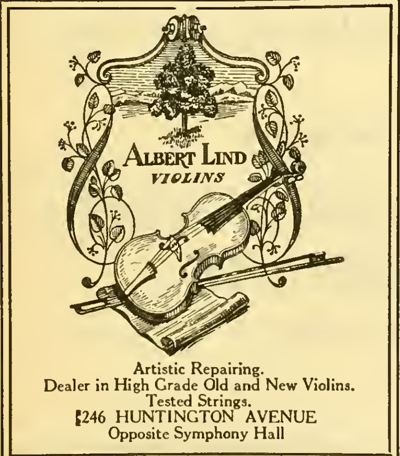
embittered Lamoureux against "Père Franck," as he was nicknamed affectionately by his pupils, and he neglected the composer until Franck was dead and his worth recognized. "Les Éolides" was again played at a Lamoureux concert, February 18, 1894. The first performance in the United States was at Chicago at a concert of the Chicago Orchestra, Theodore Thomas conductor, in 1895. The first performance in Boston was by the Boston Symphony Orchestra, February 17, 1900, Mr. Gericke conductor. There was a second performance here by the same orchestra, December 20, 1902, and Mr. Gericke again conducted.

"Les Éolides" is in one movement, Allegretto vivo, A major, 3-8. The pace slackens for a while toward the end. The piece is free in form. The chief theme is a short chromatic phrase, from which other melodic phrases of a similar character are derived. The development suggests the constant variation of the chief thought, which is itself as a mere breath; and this development is rich in harmonic nuances. The piece is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettle-drums, one cymbal (struck with a kettle-drum stick), harp, and strings.

Georges Servières says in his sketch of César Franck: "Desirous of trying himself in all kinds of music, the artist, who up to that time had not written orchestral compositions, allowed himself to be tempted by the seductive but dangerous form of the symphonic poem. He therefore wrote a descriptive piece entitled 'Les Éolides,' to which he gave as a programme the exquisite lines of Leconte de Lisle." There is no allusion in Franck's score to this inspiration.

LES ÉOLIDES.

O brises flottantes des cieux,
Du beau printemps douces haleines,
Qui de baisers capricieux
Caresses les monts et les plaines:



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La nature éternelle à vos chansons s'éveille;
Et la Dryade assise aux feuillages épais
Verse aux mousses les pleurs de l'aurore vermeille.

Effleurant le cristal des eaux
Comme un vif essaim d'hirondelles,
De l'Eurotas aux verts roseaux
Revenez-vous, Vierges fidèles?

Quand les cygnes sacrés y nageaient beaux et blancs,
Et qu'un Dieu palpitait sur les fleurs de la rive,
Vous gonfliez d'amour la neige de ses flancs,
Sous le regard charmé de l'Épouse pensive.

L'air où murmure votre essor
S'emplit d'arome et d'harmonie:
Revenez-vous de l'Ionie,
Où du vert Hymette au miel d'or?

Éolides, salut! O fraîches messagères,
C'est bien vous qui chantiez sur le berceau des Dieux;
Et le clair Ilyssos, d'un flot mélodieux,
A baigné le duvet de vos ailes légères.

Quand Theugénis au col de lait
Dansait le soir auprès de l'onde,
Vous avez sur sa tête blonde
Semé les roses de Milet.

Nymphes aux pieds ailés, loin du fleuve d'Homère,
Plus tard, prenant la route où l'Alphée aux flots bleus
Suit Aréthuse au sein de l'étendue amère,
Dans l'Île nourricière aux épis onduleux;

Sous le platane où l'on s'abrite
Des flèches vermeilles du jour,
Vous avez soupiré l'amour
Sur les lèvres de Théocrite.

Zephyros, Iapyx, Euros au vol si frais,
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Au temps où l'abeille murmure
Et vole à la coupe des lys,
Le Mantouan, sous la ramure,
Vous a parlé d'Amaryllis.

Vous avez écouté, dans les feuilles blotties,
Les beaux adolescents de myrtes couronnés,
Enchaînant avec art les molles reparties,
Ouvrir en rougissant les combats alternés;

Tandis que drapé dans la toge,
Debout à l'ombre du hallier,
Les vieillards, décernaient l'éloge,
La coupe ornée où le bélier.

Vous agitiez le saule où sourit Galatée;
Et des Nymphes baisant les yeux chargés de pleurs,
Vous berçâtes Daphnis, en leur grotte écartée,
Sur le linceul agreste, étincelant de fleurs.

Quand les vierges au corps d'albâtre
Qu'aimaient les Dieux et les humains,
Portaient des colombes aux mains,
Et d'amour sentaient leurs cœurs battre;

Vous leur chantiez tout bas en un songe charmant
Les hymnes de Vénus, la volupté divine,
Et tendiez leur oreille aux plaintes de l'amant
Qui pleure au seuil nocturne et que le cœur devine.

Oh! combien vous avez baisé
De bras, d'épaules adorées,
Au bord des fontaines sacrées,
Sur la colline au flanc boisé!

Dans les vallons d'Hellas, dans les champs Italiques,
Dans les Îles d'azur que baigne un flot vermeil,
Ouvrez-vous toujours l'aile, Éolides antiques?
Souriez-vous toujours au pays du Soleil?

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O vous que le thym et l'égile
Ont parfumés, secrets liens,
Des douces flûtes de Virgile
Et des roseaux Siciliens;

Vous qui flottiez jadis aux lèvres du génie,
Brises des mois divins, visitez-nous encor;
Versez-nous en passant, avec vos urnes d'or,
Le repos et l'amour, la grâce et l'harmonie!

THE ÆOLIDÆ.

(TRANSLATION BY W. F. APTHORP.)

O floating breezes of the skies, sweet breaths of the fair spring, that caress the hills and plains with freakish kisses;

Virgins, daughters of Æolus, lovers of peace, eternal nature awakens to your songs; and the Dryad seated amid the thick foliage sheds the tears of the scarlet dawn upon the mosses.

Skimming over the crystal of the waters like a quick flock of swallows, do ye return from the green-reeded Eurotas, ye faithful Virgins?

When the sacred swans swam white and beauteous therein, and a God throbbed on the flowers of the bank, ye swelled with love the snow of his sides beneath the enchanted gaze of the pensive Spouse.

The air where your flight murmurs is filled with perfume and with harmony; do ye return from Ionia, or from green, golden-honeyed Hymettus?

Æolidæ, hail! O cool messengers, 'tis truly ye who sang o'er the cradle of the Gods; and the clear Ilyssos bathed the down of your light wings in a melodious wave.

When milky-necked Theugenis danced in the evening by the wave, ye strewed the roses of Miletus upon her fairy head.

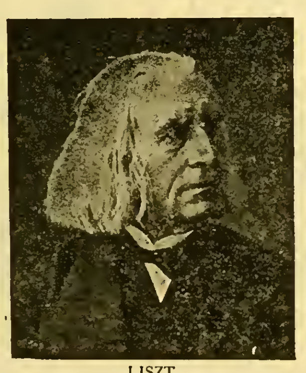
Nymphs of the winged feet, far from Homer's river, later, taking the path where blue-waved Alpheus follows Arethusa through the bosom of the bitter plain to the nursing Isle of waving ears of corn;

Under the plane-tree where there is shelter from the scarlet darts of day, ye sighed of love upon the lips of Theocritus.

Zephryos, Iapyx, cool-flighted Euros, smiles of the Immortals with which the earth beautifies herself, 'tis ye who bestowed the gifts of craved leisure in the shade of forests upon the lonely shepherd.

At the time when the bee murmurs and flies to the lilies' cup, the Mantuan, beneath the branches, spoke to you of Amaryllis.

Ye listened, hidden amid the leaves, to the fair youths crowned with myrtle, linking together with art the soft rejoinders, entering blushing into the alternate combats;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While, draped in the toga, standing erect in the shade of the thicket, the old men awarded their praise, the adorned cup or the ram.

Ye shook the willow where Galatea smiles; and, kissing the tear-laden eyes of the Nymphs, ye rocked Daphnis's cradle in their sequestered grotto, on the rustic threshold, sparkling with flowers.

When the virgins of the alabaster body, beloved by Gods and mortals, brought doves in their hands, and felt their hearts beat with love;

Ye sang in an undertone in an enchanting dream the hymns of Venus, divine joy of the senses, and lent your ear to the plaint of the lover who weeps on the threshold of night, and is divined by the heart.

Oh! how many arms and beloved shoulders ye have kissed, by the sacred springs on the hill with wooded sides!

In the vales of Hellas, in the Italic fields, in the Isles of azure bathed by a scarlet wave, do ye still spread your wing, antique Æolidæ? Do ye still smile in the land of the Sun?

O ye who have been perfumed with thyme and goat's-eye,* sacred bonds of Virgil's sweet flutes and the Sicilian reeds;

Ye who once floated to the lips of genius, breezes of the divine months, come, visit us again; from your golden urns pour out to us, as ye pass by, repose and love, grace and harmony!

* * *

"Aeólos" primarily means easily turning, quickly moving, hence (metaphorically) changeful, shifting, varied; and the Greek adjective might with peculiar propriety be applied to Franck's chief theme. But

* I make a desperate guess at this translation. I can find the word *égile* in no French dictionary; neither can I find any Greek or Latin word from which it could be derived. I conclude from the context that it may be a poetic form coined by Leconte de Lisle for *aegilops*. The *aegilops*, or goat's-eye, is a large grass which grows in Sicily, the grain of which is edible. The peasants burn the sheaves, after the harvest, so as partially to roast the grain. The smoke from this burning may well perfume the breeze.—W. F. A.

But the word *aigilos* is in the Greek dictionary of Liddell and Scott, as Mr. Nathan Haskell Dole pointed out to Mr. Apthorp at the time his translation was first published in a programme-book. *Aigilos* is defined as "an herb of which goats are fond." The word occurs in the fifth Idyll of Theocritus, line 128. The goatherd Comatas, singing in alternate strains with Lacon, the shepherd, says: "My goats indeed eat hadder and aegilus, and tread on mastich-twigs, and lie among arbute trees." The Rev. J. Banks, the translator, risked nc other word for *aigilos*. J. M. Chapman translates the passage:—

On goat's rue feed, my goats, and cytisus;
On lentisk tread, and lie on arbutus.

Compare this with the more poetic version of C. S. Calverley:—

My goats are fed on clover and goat's-delight: they tread
On lentisk leaves; or lie them down, ripe strawberries o'er their head.—P. H.

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Leconte de Lisle's poem refers directly to the daughters of Æolus, the god of the winds, who are singularly ignored by the majority of writers on Grecian mythology. Even among the ancients there was dispute as to the character of the father himself. The opinion of many was summed up by the Reverend Joseph Spence in his "Polymetis; or, an Enquiry concerning the Agreement between the Works of the Roman Poets, and the Remains of the Antient Artists: being an Attempt to illustrate them mutually from one another" (London, 1747): "Æolus, I have never yet met with; either in any gem, medal, picture, or releivo, of the antients. The poets you know"—Ovid, Virgil, Valerius Flaccus, Juvenal—"describe him as of an angry temper, and rough look; setting in the midst of a vast cave: with his subjects fettered, or chained down, round about him. Virgil, and Valerius Flaccus after him, give a picture of Æolus letting the Winds out of this their prison; to direct the storms, that are so particularly described by both of these poets. By their joint account of him, he seems to be the most of a tyrant, of any of the gods; or (to use a word that with the old Romans was but a little softer) the fittest king, for such unruly subjects."

But compare with this account the more genial description given by Ulysses to King Alcinous: "And we arrived at the Æolian island, and here dwelt Æolus, son of Hippotas, dear to the immortal gods, in a floating island; but around the whole of it there is a brazen wall, not to be broken; and a smooth rock runs up it; and twelve children of him are born in his palace; six daughters, and six sons in full vigor. There he gave his daughters to be wives to his sons. They always banquet near their dear father and their good mother; and near them lie many dainties. And the sweet-odoured dwelling sounds around the

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hall during the days.* Here Ulysses tarried a whole month, and when he would leave, Æolus bound for him in the bladder of a nine year old ox the ways of the blustering winds."

Parthenius of Nicæa, a prolific poet, in one of his thirty-six love stories that have escaped the huge dust-bin of Time, tells how Ulysses was hospitably entertained by Æolus on the island of Meligunis, now Lipara, who kept him long for the sake of talking about the Trojan War and the dispersion of the Grecian fleet by the tempest. Nor was this sojourn unpleasant to Ulysses, for a daughter of Æolus, named Polymele, fell into passionate love of him. After the wily adventurer had left the island, Polymele did nothing but weep and continually hold in her hands and kiss some presents which Ulysses had given her out of the spoils of Troy. Æolus found out the reason of her sorrow, and, wroth, hated Ulysses, against whom he loosed fearful storms; and he would have punished Polymele severely, had not one of his sons, Diores, begged her hand in marriage, at which he was appeased, and he granted his son's wish.

Jeremy Collier in his biographical sketch of Æolus makes no mention of sons or daughters: "Æolus, a king of the seven islands betwixt Italy and Sicily called Æoliæ, very Hospitable, he taught his People to use Sails, and by observing the Fire or Smoak of Strongyle (Stromboli) could predict how the Winds would blow, whence the Poets call'd him the God of the Winds. He was also a skilful Astrologer, which contributed to this Fiction. There were Three of this Name."

* "To the Æolian island we attain'd,
That swum about still on the sea, where reign'd
The God-lov'd Æolus Hippotades.
A wall of steel it had; and in the seas
A wave-beat-smooth rock moved about the wall.
Twelve children in his house imperial
Were born to him; of which six daughters were,
And six were sons, that youth's sweet flower did bear.
His daughters to his sons he gave as wives;
Who spent in feastful comforts all their lives,
Close seated by their sire and his grave spouse.
Past number were the dishes that the house
Made ever savour; and still full the hall
As long as day shined."—*George Chapman.*

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Dramatic Overture, "Husitská," Op. 67 . . . . Anton Dvořák

(Born at Mülhhausen (Nelahozeves), near Kralup (Bohemia), September 8, 1844; died at Prague, May 1, 1904.)

Dvořák was invited to write an overture for the opening of the new Bohemian theatre at Prague, November 18, 1883. As far back as 1786 there was at Prague a small and wretched theatre, in which Czech was the stage language. Czech was some time afterward permitted on the stage of the German theatre recognized by the government. Plays in this language were performed only on Sunday afternoon, but in 1848 such performances were held twice a week.

The Czechs had their own theatre—"Interimstheater"—in 1862. It was small and cramped. Other buildings were tried, but the corner-stone of a new national theatre was laid in 1868, and Smetana's opera, "Dalibor," was performed in celebration. While this opera-house was building, a new Bohemian theatre of wood was used for Czech plays and operas, but the National Theatre was finally dedicated June 11, 1881. Smetana's "Libussa" was performed. The composer, stone-deaf, sat in the directors' box, saw the enthusiasm, and heard not a note of his music. This theatre was burned to the ground September 28 of that year. The fire kindled national pride. Concerts were given throughout Bohemia, meetings were held even in villages, the poorest contrived to give something, and the new National Theatre was opened November

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18, 1883. Again the opera was "Libussa." No mention was made in the German music journals of this "Husitská" Overture by Dvořák, although the dedication of the theatre was reported and the opera named.

Dvořák for some years was a viola player in bands that picked up money at cafés and dance halls. The band that he belonged to in 1862 was chosen to supply the incidental music at the Interimstheater; and, when the National Theatre was established, he joined the orchestra. Smetana was the conductor (1866–74).

The "Husitská" Overture was played at London, March 20, 1884, and at Berlin, November 21, 1884, in each instance under the direction of the composer. The first performance in the United States was at New York, October 25, 1884, at one of Mr. Van der Stucken's Novelty Concerts. The overture has been played in Boston at concerts of the Boston Symphony Orchestra, November 26, 1892, December 21, 1901, March 16, 1907, January 27, 1912.

It was Dvorák's purpose to celebrate in music the wars of the Hussites, and he used a phrase from a Hussite hymn as one important theme, which undergoes many changes. The theme is solemn, defiant, plaintive, a rallying-cry in battle. When the overture was produced in Vienna (1892), Hanslick said in the course of his review: "The Allegro is of fanatical spirit, as though passages were orchestrated with hatchets, scythes, and battle maces." Indeed, melancholy and fanaticism here go hand in hand; and the fanaticism of the Hussites found expression occasionally in rude music, as when Ziska, their general, dying of the plague, ordered his flesh to be exposed as prey to birds and wild beasts; "but that his Skin should be made a Drum, assuring them, the Enemy would fly at the very Beat of it; What he desir'd was done, which had the Effect he promis'd."

This Ziska is in the great gallery of opera. There is Kott's "Ziskuv dub" (Brünn, 1841); Mazawiek's "Ziskuv dub" (Prague, 1847); and there is "Ziska vom Kelch," by Sobolewski (Königsberg, 1851). Is the

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flaying of the dead hero the attraction of the last scene, or does the opera end with a drum solo? And what became of the Ziska drum?

The story of the drum was accepted by many even in the sceptical eighteenth century. Frederick the Great, who was addicted to the flute, bore off Ziska turned to noise among the spoils of war, when he returned from Bohemia to his own town. Voltaire asked him in verse concerning the exploit, and the king answered him in verse. These two poems (1743) would not pass even with Sir Andiew Aguecheek as "very gracious fooling." There is a picture of this drum in the Boston Public Library (*Magasin Pittoresque*, Paris, 1843, pp. 130, 131). The skin is that of a man, and it is taken from his back and chest.

The "Husitská" Overture was one of the orchestral pieces played at the Music Festival in Prague (November 6–11, 1901) in celebration of Dvořák's sixtieth birthday.

Huss and his followers have been thus treated in music:—

"Johann Huss," oratorio, Löwe (1842); "Die Hussitenbraut," opera by Sebor (1868); Henri Kling's music to Tognetti's drama, "Johann Huss" (about 1875); "Die Hussiten von Naumburg," play by Kotzebue, music by Salieri (1803), also by B. A. Weber, Chr. Schulz, Ign. Walter, Kranz, Ebell; Méhul wrote music for Duval's drama, "Les Hussites," an adaptation of Kotzebue's play (Paris, 1804); "Johann Huss," opera in four acts by Angelo Tessaro (Padua, 1886; revived at Treviso, 1898); Smetana's symphonic poems, "Tabor" (1878), "Blanik" (1879); Fibisch's "Blanik" (1881).

Czechs a few years ago applied to St. Petersburg for the canonization of John Huss, whom they would prefer to Saint John Nepomuc

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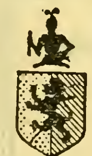
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as the national saint. They say that the latter was a money-lender, who recovered his loans by spiritual terrors. Yet some excellent men have claimed that Huss was a Devil-worshipper and believed in the perfect equality of the powers of good and evil. "Those old-fashioned enough to admire . . . George Sand's 'Consuelo' will remember the prominence she gives to this theory, which is, besides, likely enough when we consider the affinities between Bohemia and the Danubian provinces, which formed in Huss's time the seat of the Manichæan propaganda. It was doubtless this which caused the blameless Bohemian to be looked on by other Europeans as hardly human, and made Dugald Dalgetty to speak of Bethlem Gabor's service as on a par with the Janissaries'."

***

The overture begins with a solemn theme of a Hussite hymn played in full harmony by wood-wind instruments, with horns added later. The melody is played by the English horn, doubled now by flute and now by clarinet. A livelier phrase is played by full orchestra. The hymn returns fortissimo for full orchestra. The strings and the bassoons play swiftly ascending scale passages and full-swept chords against the hymn.

The main body of the overture, allegro con brio, C minor, begins with an agitated first theme, announced by the violas, then taken up by the violins and some of the wood-wind instruments and developed energetically. A subsidiary theme, a warlike phrase, is played fortissimo by the brass. The second theme is the same melody that followed immediately the initial one in the introduction. It, too, has its subsidiary, which is strongly rhythmed. The working out is long and elaborate. The solemn theme of the introduction returns at the end as an apotheosis of the Hussite faith.

The overture is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, harp (*ad lib.*) and the usual strings.

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Sibelius . . . . Symphony No. 4
(First time in Boston)

Haendel . . . . Concerto for Two Wind Choirs

Gluck . . . . Tambourin, Gavotte, Chaconne
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Haydn . . . . . Symphony in D major (B. & H. No. 2)

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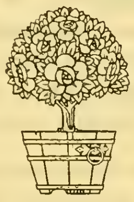

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SATURDAY EVENING, OCTOBER 25, at 8.00 o'clock

Programme

Sibelius . . . . . Symphony No. 4, A minor, Op. 63
First time in Boston

I. Tempo molto moderato, quasi adagio.
II. Allegro molto vivace.
III. Il Tempo Largo.
IV. Allegro.

Handel . Concerto in F major for strings and two wind orchestras (edition of Gustav F. Kogel)

I. Pomposo.
II. Allegro.
III. A tempo ordinario.
IV. Largo.
V. Allegro.

Gluck . . . Ballet Suite No. 2 (put together by Gevaert)

III. Tambourin from "Iphigénie en Aulide."
IV. Gavotte from "Armide."
V. Chaconne from "Iphigénie en Aulide" and "Orphée"

Haydn . . . . Symphony in D major (B. & H., No. 2)

I. Adagio; Allegro.
II. Andante.
III. Menuetto: Trio.
IV. Allegro spiritoso.

There will be an intermission of ten minutes after the Sibelius symphony

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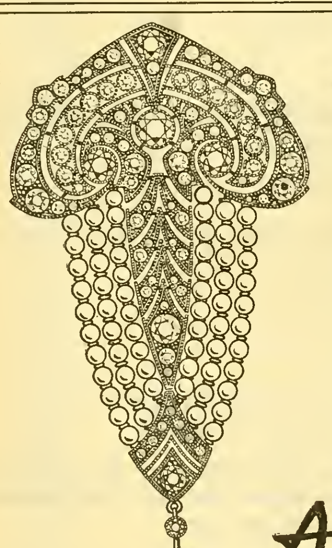

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This symphony was performed at Helsingfors in 1911. It was played at the Birmingham (England) Festival on October 1, 1912, and the composer conducted. The first performance in the United States was at New York, March 2, 1913, by the New York Symphony Society, Mr. Walter Damrosch, conductor.

Sibelius dedicated this symphony to Eero Järnefelt. It is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, the usual strings; and in the last movement bells are added.

Mrs. Newmarch, who has much to say about Sibelius, says that this symphony, "like the earlier ones, is music of an intimate nature and much of it was thought out and written in the isolation of hoary forests, by rushing rapids, or wind-lashed lakes. There are moments when we feel ourselves alone with Nature's breathing things."

When the symphony was performed in New York, Mr. Damrosch made prefatory remarks. We quote from Mr. H. E. Krehbiel's article in the *Tribune* of March 3: "The symphony by Sibelius is so singular a work that Mr. Damrosch thought it incumbent on him to preface its performance with some remarks setting forth the fact that it was music of an anomalous character and protesting that the fact of its performance must not be accepted as an expression of opinion on his part concerning the merit of the composition in whole or in part. He had placed it upon the programme only because he considered it a

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duty toward a distinguished musician whose other beautiful and important works had won admiration. It was an ingenious *apologia* and served its purpose in invoking curiosity, and no doubt helping some few score of listeners to make up their minds that the proper thing to do was to applaud after each of the four movements."

Mr. W. J. Henderson of the New York *Sun*, noting the fact that Sibelius in this symphony "has parted company with himself" and joined the futurists, said: "He has swallowed the whole-tone scale, the disjointed sequences, the chord of the minor second, the flattened supertonic and all the Chinese horrors of the forbidden fifths. But the symphony is a noteworthy composition. It has elemental imagination, courage of utterance, fearlessness of style. It is no mere jumble of surprises, but a consistently planned and masterfully executed work. The themes are unusual, remote, solitary, but impressively thought; sometimes almost uncouth. . . . The symphony is clearly written and its thought nicely balanced. Its chords are exquisitely distributed, its instrumentation is marvellously pure and transparent, and, above all, the work has much to say. It is a truly characteristic delineation of moods and scenic backgrounds belonging to the wonderful northern land in which the composer lives. In the last movement the proclamation of the peasant nature is made with tremendous eloquence, yet the melody and harmonies almost raise the suspicion that Russia's far eastern Mongols have swept westward and invaded Finland."

The *Tribune* reviewer found the symphony the work of a cubist in music, and the critic of the *Evening Post* declared that "it is as inconsequential as the ravings of a drunken man."

***

The symphony is not easily analyzed with any benefit to the hearer that has not the music before him; yet the following analysis, prepared by Mr. Olin Downes and published in the Boston *Post* of October 19, 1913, may be of some assistance.

We have inserted the indications at the beginning of each movement.

I. Tempo molto moderato, quasi adagio, 4-4. "Of the four movements of this symphony the first is freest in its form. There is a sombre, lowering introduction. Bold, harsh progressions for the brass lead from an opening that has hovered about from E minor through various minor keys to the key of F-sharp major. This place might be called the opening of the movement proper. The mood is gentle and melancholy. The passage leads in turn to a very curious, shifting background in counterpoint for the strings, against which various wood-wind instruments call strangely. Later there is a return to the gentle mood of the F-sharp major section, and this brief movement, the first movement of a symphony described as in 'A minor,' comes to an end in the lovely and pastoral key of A major."

II. Allegro molto vivace, 3-4. "The scherzo is not less singular, although its form is clear enough. It is wild and restless. The extraordinary juxtapositions of certain instruments and tonalities remain to be heard before the effect can be described. After a curious climax, built chiefly on two notes of one of the themes, a motive shouted repeatedly by many instruments, this movement ends softly and suddenly."

III. Il Tempo Largo, 4-4. "The slow movement has more sheer

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beauty than any of the others. It commences with dialogue of the wind instruments and the free preluding of various choirs. Then, under a shimmering accompaniment of the upper strings, the 'celli intone the real theme of the movement, a broad and noble song, almost Bruckner-like in these qualities, which, with some episodic interruptions, is repeatedly proclaimed by the orchestra and always more impressively. The movement ends mysteriously, a C-sharp held by violas and muted horns, with wood and stringed instruments echoing fragments from an earlier passage."

IV. Allegro, 2-2. "But of the four movements the last is, perhaps, the most brusque and fantastical. The first phrase of the theme, at once given out by the violins, is scarcely heard again, but the second half of the theme is employed in variation, and a brief motive taken from it is the predominant thought of the movement. This motive consists, first of four notes composed of a triplet and a quarter, followed by a sort of rejoinder of three quarter notes, often sounded on the bells or stopped horns. Then there is the passage when the strings, tremolo, ascend gradually over a vibrating bass, and the flutes and oboes, practically in another key, call eerily. After the clashings of reiterated successive chords of the dominant seven and tonic of A-flat, a curious chant in three-part harmony and in march-like rhythm is developed by the woodwind.

"Very curious and interesting should this effect be, although not more so than many other passages of the symphony. . . . Farther on occurs a passage where the horns and woodwind instruments sustain the chord of C major in its second position, while the strings whirr up and down the scale, the bells ring exultantly and a trumpet swelling the initial tone of its figure from *ppp* to *fff* throws out the fragment of the opening theme previously mentioned. The march-like theme is resumed and developed. The string passage with the off-key cries of the woodwind recurs, rondo fashion, and finally this remarkable movement comes to an end in a most gray and arid manner—a complaint of the oboe— the skip of a seventh—and soft despondent chords from the strings—always softer—always more gray, in the key of A minor."

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(Born at Halle, February 23, 1685; died at London, April 14, 1759.)

Extracts from this work—Pomposo, Allegro; Allegro ma non troppo; Largo; A tempo ordinario; Allegro—were performed for the first time in Boston at a concert of the Boston Symphony Orchestra, Mr. Nikisch conductor, December 26, 1891.

The present arrangement of movements from Handel's concerto is by Gustav Friedrich Kogel.* It was performed for the first time in Boston, December 28, 1907. Dr. Muck conductor.

Little is known about the history of the original work. It is composed for two bands of two oboes, two horns, bassoons, and for strings. The date of composition is not known. Handel hardly ever dated a manuscript. Chrysander thinks the concerto belongs to Handel's later period, and that it was written between 1740 and 1750. It was published for the first time in the edition of the German Handel Society, 1886. We do not know where or when the work was first performed, or whether it were performed while Handel was alive, though there is every probability that it was.

* Kogel was born January 16, 1849, at Leipsic. He studied at the Conservatory of that city (1863–67), lived some years in Alsace as a music teacher, returned home when the war broke out, worked for the firm of Peters, the music publisher, and in 1874 began his career as a conductor. He conducted in the theatres of Nuremberg, Dortmund, Ghent, Aix-la-Chapelle, Cologne, Leipsic (1883–86), was conductor of the Philharmonic Orchestra, Berlin, in 1887, and in 1891 he became conductor of the Museum Concerts at Frankfort-on-the-Main. In 1903 he was removed, to make a place for Sigismund von Hausegger. He has edited editions of operas and orchestral works, among the latter two concertos of Handel. He conducted on December 4, 5, 18, 19, 1903, and on November 11 and 12, 1904, concerts of the Philharmonic Society of New York in Carnegie Hall.

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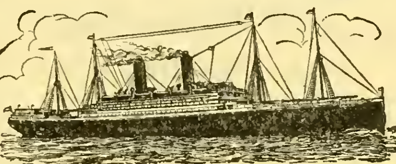

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W. S. Rockstro, in his Life of Handel (1883), gave the following account of the concerto:—

"The volume in the Royal Collection labelled 'Sketches,' which contains the disputed *Magnificat* and the two unpublished versions of 'How beautiful,' contains, also, a long and extremely elaborate composition, which has never yet been brought before the public. M. Schoelcher was evidently aware of the existence of the manuscript; for, at page 139 of his Life of Handel, he quotes it as a proof that certain portions of 'the Messiah' were more fully accompanied than the world has generally supposed.* . . . The manuscript, filling eighty-four pages of paper, exactly similar in size, texture, and water-mark to that used for the *Magnificat*, resembles that work so closely in the character of its handwriting that there can be no doubt that it was produced at very nearly the same period; that is to say, between the years 1737 and 1740. It consists of nine distinct movements . . . the first is a stately *pomposo.* The second introduces the descending passage of semiquavers which forms so prominent a feature in the Hailstone Chorus. The subject of the third begins like that of 'Lift up your heads.' The ninth breaks off at the end of the second bar, and the remaining pages are missing; but the loss is less deplorable than might have been supposed, for the seventh, eighth, and ninth movements are reproduced in a complete though modified form in an organ concerto published by Arnold in 1797."

Kogel has taken five of the movements. The first, Pomposo, F major,

* Rockstro refers to this remark of Schoelcher: "The volume of MS. (which has been entitled *Sketches*) contains a piece of instrumentation which evidently applies to the chorus 'Lift up your gates'" (*sic*). And then Schoelcher gives the instrumentation of this concerto.—P. H.

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4-4,—"Mr. George Frideric Handel is by far the most superb personage one meets in the history of music,"—is in the conventional form of what is known as the Lully overture. "The form of the overture of Lulli's time consisted of a slow Introduction, generally repeated, and followed by an Allegro in the fugued style; and occasionally included a movement in one of the many dance-forms of the period, sometimes two pieces of this description." (The French overture—the Lully—began with a slow introductory movement; the Italian overture, with a quick movement.) The second movement follows, Allegro, F major, 3-4. The third, A tempo ordinario, F major, 4-4, is the sixth of the original. The fourth is the fourth of the original, Largo, D minor, 12-8, with violin solo.* It partakes of the nature of a Siciliano.† The final movement is the eighth of the original, Allegro, F major, 12-8.

The original is full of Handelian mannerisms, and students of the organ concertos will here and there recognize familiar passages. The instrumentation is often of an antiphonal character; the different wind-choirs answer the strings and *vice versa*. In his method of dividing the orchestra into separate and distinct families Handel anticipated in a measure the processes of modern masters of instrumentation.

* At the concert on December 28, 1907, all the violins played.

† The Siciliana, or Siciliano, is an idyllic dance of Sicily frequently performed at weddings. It has been described as follows: "The peasants dance to a flute, or a tambourine with bells: those who are above the peasants in the social scale have an orchestra of two or three violins. Sometimes the music is furnished by a bagpipe or guitar. The ball is opened by a man who, taking his cap in hand, bows low to the woman; she then rises noisily and dances with all her might, the couple holding each other by means of a handkerchief. After a time the man makes another profound bow and sits down, while the woman continues pirouetting by herself; then she walks round the room and chooses a partner, and so it goes on, man and woman alternately dancing and choosing. The married couples dance by themselves, until toward the end of the evening, when they all dance together. It has also been described as a sort of passe-pied danced to a lively measure of 6-8. A dancing master, Gawlikoski, about 1850, in Paris, gave the name of this dance to a form of waltz, and the dance was in fashion for a year or two. Walther, in his "Music Lexicon" (Leipsic, 1732), classed Siciliana as a Canzonetta: "The Sicilian Canzonetten are after the manner of a gigue, 12-8 or 6-8."

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It is the fashion in these days to forget the age in which he lived and to speak knowingly of the thinness of his scores. Handel employed two widely differing styles,—one for opera, the other for oratorio. In his concertos he usually treated the instruments as he treated his choruses. When he wrote for opera, his instrumentation was more varied and lighter; yet he has been accused of having abused the orchestral resources, and he was reproached for stunning the ear, as after him were Rossini, Berlioz, Verdi, Wagner.

He is supposed to have been especially fond of trumpets and oboes. And here we may be permitted to speak of the high trumpet of his days.

* * *

Dr. Prout gives a clear description of this instrument in "The Orchestra," vol. i. p. 201: "In the time of Bach and Handel trumpeters were divided into two classes, known as *Clarin-bläser* (Clarin-players) and *Principal-bläser* (Principal-players). The former practised mostly the upper register of the instrument, the latter the lower. By long practice and the use of a special mouthpiece the *Clarin-bläser* obtained great command of these upper notes, while the *Principal-bläser* were seldom required to play above C on the third space, the eighth note of the series. . . . It would be quite possible to play Bach's parts on the modern natural trumpet; but a player who practised them much would probably lose the certainty of his embouchure for the passages required in modern music, in which the lower notes are more frequently used. In modern performances of Bach's works his trumpet parts are generally played on a specially constructed 'long trumpet.'" The *Clarin-bläser* were found even as late as the end of the eighteenth

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century: see a series of pieces written by Mozart in 1773 (?) for two flutes, five trumpets, and four kettledrums (K. 187).

Bach and Handel were not alone in writing passages that vex modern trumpeters. In the overture to "Henri IV.," by Martini (Paris, 1774), the trumpets are given in the third octave the notes G, A, B, C, above the staff.

When Mozart revised the orchestration of "The Messiah," he erased the difficult trumpet passages and gave them to other instruments. Had the trumpeters lost their cunning, or was it not thought wise so soon after the death of Handel to use the trumpet in such a manner? When the trumpeter was in the height of his glory, the *clarino* reigned supreme among brass instruments; but, when other instruments of brass were developed, the old art gradually died. And some suggest that the introduction of clarinets led composers to use them where formerly they would have been obliged to write for the trumpet.

But were these difficult passages always well played in the old days? There is an interesting passage in Dr. Burney's "Account of the Musical Performances in Westminster Abbey and the Pantheon, May 26th, 27th, 29th, and June the 3d and 5th, 1784, in commemoration of Handel" (London, 1785, pp. 86, 87): "The favorite Bass Song, 'The Trumpet shall sound' (1 Cor. xv. 52), was very well performed by Signor Tasca and Mr. Sarjent, who accompanied him on the trumpet admirably. There are, however, some passages in the trumpet-part to this Air, which have always a bad effect, from the natural imperfections of the instrument. In Handel's time, composers were not so delicate in writing for Trumpets and French Horns as at present; it being now

laid down as a rule, that the fourth and sixth of a key on both these instruments, being naturally so much out of tune that no player can make them perfect, should never be used but in short passing notes, to which no bass is given that can discover their false intonation. Mr. Sarjent's tone is extremely sweet and clear, but every time that he was obliged to dwell upon G, the fourth of D, displeasure appeared in every countenance; for which I was extremely concerned, knowing how inevitable such an effect must be from such a cause." And Burney adds in a foot-note: "In the Allelujah, p. 150 of the printed score, G, the fourth of the key, is sounded and sustained during two entire bars. In the Dettingen 'Te Deum,' p. 30, and in many other places, this *false concord*, or interval, perpetually deforms the fair face of harmony, and indeed the face of almost every one that hears it, with an expression of pain. It is very much to be wished that this animating and brilliant instrument could have its defects removed by some ingenious mechanical contrivance, as those of the German flute are, by keys."

They that wish to pursue this interesting subject should consult "Das alte Clarinblasen auf Trompeten," by Dr. H. L. Eichborn, Leipsic, 1894; "Die Trompete in alter und neuer Zeit," by Dr. Eichborn, Leipsic, 1881; "Histoire de l'Instrumentation," by H. Lavoix, fils, Paris, 1878, pp. 136–141; "Éléments d'Acoustique Musicale et Instrumentale," by V. C. Mahillon, Brussels, 1874, p. 144; "La Facture Instrumentale," by Constant Pierre, Paris, 1890, pp. 110–116.

* * *

The oboe of Handel in quality and tone was not the oboe of to-day. The gradual improvements made in its mechanism took away little by little the characteristic tone. As Lavoix says: "The sonority of the oboe may be compared to the delicate tints that are changed by daylight. The least modification in the boring or in the length of the instrument deprives it of its touching accents of gentle melancholy which are so valuable in orchestral coloring. Now that its purity of intonation is irreproachable, the whole endeavor of makers is to find again the ancient tone-color."

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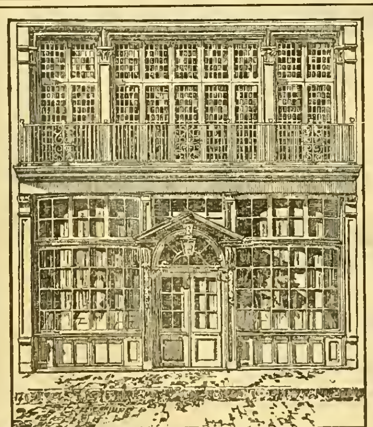
Handel in his day and generation was an experimenter in the art of instrumentation, and certain of his innovations in the combinations of instruments are of much interest. He had at his disposal the violins, first, second, and sometimes third; violas, the violetta marina,* the viola da gamba, the violoncello, the double-bass; the lute, the theorbo,† and the harp; trumpets, horns, trombones, the old cornet (a large and coarse reed wind instrument); three varieties of the flute, oboes, bassoons, double-bassoons, and the drum family; clavecin and organ. He did not disdain the carillon, and it is recorded that he sighed for a cannon.

Let us look at some of Handel's orchestral combinations. (I am here indebted to Henri Lacroix's "Histoire de l'Instrumentation.") In "Il Penseroso ed il Moderato" two 'cellos are wedded to two bassoons. Sometimes the violin parts, by the way, were considered as extremely difficult, as in the sonata which serves for an overture to "Trionfo

* There is still some doubt as to the precise character of this instrument. It is supposed by some that the name was applied to the viola d' amore. Others say it was a stringed instrument similar in tone to the viola d' amore and also called "violetta piccola"; but there are again some who insist that the violetta piccola was the soprano or *dessus* of the viola da gamba family with a compass from A on the first space of the bass staff to the A on the second space of the treble. (See Mahillon's "Catalogue descriptif et analytique du Musée Instrumental du Conservatoire Royal de Musique de Bruxelles," second edition, vol. i. p. 317; Ghent, 1893.) The air given to the violetta marina by Handel in "Orlando" (composed in 1732) is for an instrument of four strings, and it is sustained only by "violoncelli pizzicati." Schoelcher gives a rambling disquisition of the instrument,—what it might have been and what it probably was not,—and quotes an advertisement of a concert in the *Daily Journal* of London, 1732: "Signor Castrucci will play a concerto of his own, on a beautiful new instrument called the *viola marina*." This Pietro Castrucci, a pupil of Corelli, was born at Rome in 1689; he died at London in 1769. In 1715 he went to London to be concert-master of Handel's opera orchestra. Riemann says that Castrucci not only introduced, but invented the instrument. Castrucci was the original, they say, of Hogarth's "The Enraged Musician." Sala says in his "William Hogarth": "The 'Enraged Musician' is stated to be a portrait of Handel. There is nothing to prove the assertion. His countenance does not at all resemble that of the immortal composer of the 'Messiah.'" Castrucci gave a concert in 1732, and he announced "particularly a solo, in which he engages himself to execute twenty-four notes with one bow." He died poor and forgotten.

† The theorbo was introduced at the beginning of the seventeenth century to complete the family of lutes. It was invented at Rome by Bardella, and for some years it was not known outside of Italy. It finally passed into Germany, then into France. Praetorius described it as called by the Romans a chittarone, a bass lute with twelve or sixteen strings. "The Romans at first put six pairs of strings to it, then the Paduans added two pairs, and there were still further additions. Padua, however, has the reputation for making the theorbos." The instrument has been described as having two necks, to the longest of which the bass strings were attached. "The strings were usually single in the theorbo, and, when double or tuned in octaves or unison with the bass or treble notes, the instrument was called the archlute, or chittarone." Sir John Hawkins says ingeniously that a Neapolitan invented the theorbo and called it "tiorba," from its resemblance to an instrument used for pounding perfumes. There is another story that the inventor, Tiorba, an Italian, gave the instrument its name. Johannes Kapsberger, who died about 1630, was a skilled player of the theorbo, and he wrote much music in tablature for it. There is a part for the instrument in a set of Corelli's sonatas. Henri Grénerin wrote a "Livre de Théorbe," a theorbo school, and dedicated it to Lully.



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del Tiempo" (1708). (It should be remembered that in Italy the first violin of Handel was Corelli.) Handel used archlutes and theorbos from "Resurrezione" (1708) to "Saul" (1738), but he gave them no important part: they were joined in the mass that composed the basso continuo. The harp is in "Julius Cæsar," in the Concerto Grosso VI., and in "Saul," where an air of David is accompanied by harp, theorbo, violins, and basses in pizzicato.

Handel did not use the trombones as much as Bach did, but he favored the horn in his second period, and in "Julius Cæsar" wrote parts for four horns. His earliest use of this instrument in Italian and English operas was in 1720 in "Rhadamisto."

I have already spoken of his use of trumpets and oboes. "M. Schoelcher has censured him for accompanying with the oboe the martial air of Roderigo, 'Già grida la tromba.' According to tradition, and even in accordance with the text, the trumpet should have expressed the thought of the librettist, but in using the oboe Handel did not stray as far from the traditions as has been supposed. The oboe was both a warlike and a pastoral instrument; its acrid and piercing sonority fitted it for military music; the old bands of France, England, and Germany were composed almost exclusively of oboes and Lully's March of Musketeers is composed for those instruments. Handel also used the oboe with trumpets and bassoons for his orchestral pieces played outdoors, and only by means of recent inventions has the oboe been almost driven from military bands, where modern brass instruments would have crushed it." In "Friede Freude" Handel wrote parts for four oboes.

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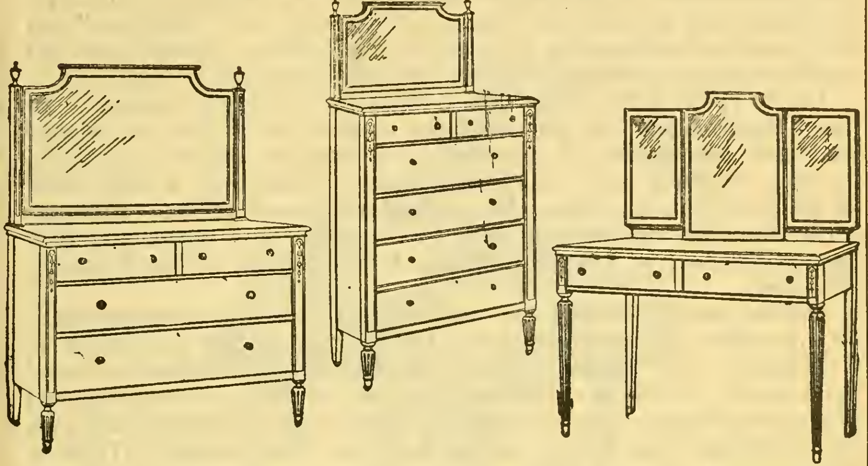

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Except in the accompaniment of the voice, Handel's bassoon played usually a modest part: it was either in the basso continuo or it served as bass to oboes and flutes. Handel's double-bassoon is first found in the "Coronation Anthem" (1727). There was then no example of this instrument in England, and a manufacturer, Stanesby, supplied Handel. The flute was favored, and Handel wrote graceful arabesques for it. The drums, as a rule, doubled the bass for the trumpets, but they have a more important and effective part in a chorus in "Joshua." It is said that he used side-drums in "Joshua" and "Giustino," but they are not indicated in the score of the former. Handel had two clavecins in his orchestra. He used the keyed carillon in "Saul."

Let us speak a few words about Handel's blending of timbres. In the "Resurrezione" he put aside for a time first violins and violas, and used two flutes, two bassoons, two trumpets, violas da gamba, theorbo, archlute, and 'cello. Sometimes he used only a small choir of oboes to gain an effect. He enjoyed antiphonal effects,—trumpets with trombones in dialogue with the orchestra and responding to a lamenting oboe; or fanfares of trumpets interrupting violins in accompaniment.

He was fond of varying the instrumentation in the accompaniment of the voice. I have mentioned the instrumentation for an air in "Orlando." In "Rinaldo" four trumpets and kettledrums are used for a tenor. In the second act of "Athalie" a 'cello solo counterpoints the air of a tenor, while the harmony is given to double-bass, clavecin, and archlute. An air of counter-tenor in "Parthenope" (1730) is accompanied by two horns, two oboes, two violins, violetta, and bass. "It is not rare, especially in the sacred works, to find an accompaniment specially designed for certain rôles; thus in the 'Resurrezione' John has his own peculiar orchestra—a flute, a viola, and a theorbo."

When Handel accompanied his oratorio choruses, he felt that the orchestra should be more severe: his first thought was majestic weight and impressive sonority. For this reason Quanz complained of the insupportable force of Handel's instrumentation; hence the caricaturists and satirists of Handel's time alluded to his noisy offences. Yet the hearers of that period were not unaccustomed to strange com-

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binations of instruments. Schoelcher quotes from the *General Advertiser* of October 20, 1744: "At the Lincoln's Inn Theatre will be performed a serenata and an interlude called 'Love and Folly,' set to music by Mr. Gaillard. To be concluded with a new Concerto Grosso of twenty-four bassoons, accompanied by Signor Caporale on the violoncello, intermixed with Duettos by four double-bassoons, accompanied by a German flute; the whole blended with numbers of violins, hautboys, fifes, trombony's, French-horns, trumpets, drums, and kettledrums."

The tradition is that Handel used twelve first and twelve second violins; but we know from his manuscripts that he frequently added instruments, extras in the symphonies and the *tutti*.

Schoelcher's defence of Handel's "noisiness" is amusing: "He was beyond his century, but, like all men of even the boldest genius, he was subject to the influences which surrounded him. Boldness must be estimated relatively. He dared not make use of the big drum, from which Rossini has extracted such fine effects in his finales; and perhaps he did not refrain from doing so without manifesting some regret; for, with satirical exaggeration, he is accused of having one day exclaimed, 'Ah! why cannot I have a cannon?' The fastidious may, perhaps, object that Handel is outraged by supposing him capable of such a regret. But why so? The big drum requires to be used with great discernment; but it seems to be as useful as any other bass instrument. It is to the side-drum exactly what the bassoon is to the hautboy, the violoncello to the violin, and the double-bass to the violoncello. It has only become odious through the stupid abuse which has been made of it; but must we prosecute the trumpet because every showman blows it at a fair? Must we abolish the side-drums on account of Drum Quadrilles at the Surrey Gardens? If Burney is to be believed, Handel would have gone far beyond the big drum, for he speaks of a bassoon *sixteen feet high*, which was used in the orchestra in the commemoration of 1784, and which John Ashley attempted to play upon. 'This bassoon,' says he, 'was made with the approbation of Mr. Handel,' for John Frederick Lampe, the excellent bassoon player belonging to his company. It may be, however, that

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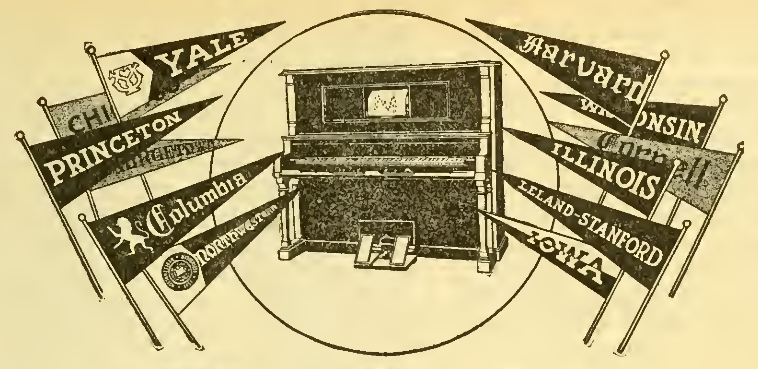

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Burney, who, like all men of wit, was something of a wag, wished to amuse himself, at the expense of the credulous, with this wind instrument of sixteen feet in height; but it is certain that monster bassoons were made in August, 1739, and that Handel made use of them in January, 1740. The *London Daily Post* of the 6th of August, 1739, announces: 'This evening the usual concert at Marybone Gardens, to which will be added two grand or double bassoons, made by Mr. Stanesby, Junior, the greatness of whose sound surpasses that of any other bass instrument whatsoever; never performed with before.'* Six months afterwards, in the accompaniment to the air, 'Let the pealing organ,' of 'Allegro, Penseroso ed Moderato,' Handel wrote *bassons e basson grosso*. He deemed it impossible to increase the orchestra more than he did; but he carried it beyond all the dimensions to which it had attained up to his time. Pope makes allusion to this in the 'Dunciad,' when he compares him to

'Bold Briareus with a hundred hands.'

In the second edition of that satire, 'with the illustrations of Scriblerus,' the anonymous Scriblerus (who was no other than Pope himself, assisted by Warburton) comments upon this verse in a note: 'Mr. Handel had introduced a greater number of hands and more variety of instruments into the orchestra, and employed even drums and cannon to make a fuller chorus; which proved so much too manly for the fine gentlemen of his age that he was obliged to remove his musick into Ireland.' The cannon is probably a poetic license of Scriblerus."

Schoelcher quotes from "The Art of Composing Music," written by "a former admirer of Handel, who deserted 'the friend of thunder,' because he 'tore his ears to pieces'":—

"There was a time when man-mountain Handel had got the superiority, notwithstanding many attempts had been made to keep him down, and might have maintained it probably, had he been content to have pleased people in their own way; but his evil genius would not suffer it; for he imagining, forsooth, that nothing could obstruct him in his career whilst at the zenith of his greatness, broached another kind of music, more full, more grand (as his admirers are pleased to call it), and to make the noise the greater, caused it to be performed by at least double the number of voices and instruments than ever was heard in

* But see Lacroix's mention of the double-bassoon used in the "Coronation Anthem" in 1727.

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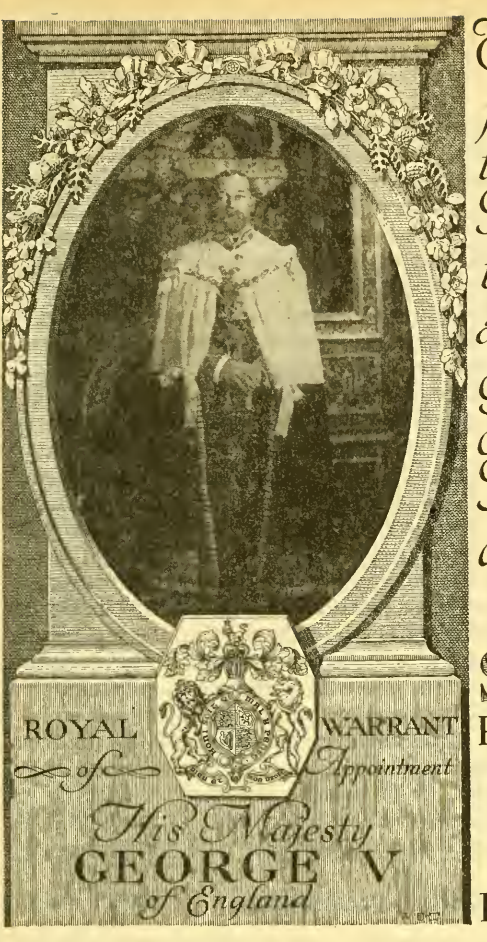

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the theatre before. In this, he not only thought to rival our patron god, but others also, particularly Æolus, Neptune, and Jupiter; for, at one time, I have expected the house to be blown down with his artificial wind; at another time, that the sea would have overflowed its banks and swallowed us up. But beyond everything, his thunder was most intolerable. I shall never get the horrid rumbling of it out of my head. This was literally, you will say, taking us by storm. Hah! hah! But mark the consequence. By this attempt to personate Apollo, he shared the fate of Phaëton; Heidegger revolted, and with him most of the prime nobility and gentry. From this happy era we may date the growth and establishment of *Italian music* in our island. Then came the healing balm of Hasse, Vinci, Lampugnani, Pescetti, Gluck, etc. Perhaps it will be asked by some of my readers, What became of the old German? Why, like a giant thrown on his back, he made vast struggles to get up again, but in vain."

Let there be room for one more quotation from Schoelcher: "The pencil of Goupy offers us the same criticism under a different form. A caricature, which is attributed to that scene painter, exhibits the 'man-mountain' at the organ, with a boar's head furnished with enormous tusks and a colossal wig, upon which perches the bird of solitude; alluding to his passionate temper and habits of retirement. In the midst of the chamber, which is in great disorder, are kettledrums, a hunting-horn, a side-drum, and an enormous trumpet; and through an open window are visible a donkey's head braying, and a park of artillery, which is fired, without cannoneers, only by the blazing music of the organist. An echo of these cannons is heard again at the end of a burlesque piece written by Sheridan when he was young, in which he brings a poet upon the stage who is conducting the rehearsal of his play. At the moment when Jupiter proclaims himself to be the sovereign of the skies, the poet fires off a pistol at the wings, confidentially observing to the public, 'This hint, gentlemen, I took from Handel.' What would Goupy and Sheridan think of us now,* if they could hear us complaining of the scantiness of this firearm musician's orchestration?"

* Schoelcher's Life of Handel was published in London in 1857.

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TAMBOURIN, GAVOTTE, AND CHACONNE, NOS. III., IV., V., FROM BALLET SUITE, NO. 2 . . . . GLUCK-GEVAERT

(Christoph Willibald, Ritter von Gluck, born at Weidenwang, near Neumark, Upper Palatinate, July 2, 1714; died in Vienna, November 15, 1787.

François Auguste Gevaert, born at Huysse, near Oudenarde, Belgium, July 31, 1828; died at Brussels, December 24, 1908.)

The five movements of this suite consist of *airs de ballets* from operas by Gluck. No. I., Air, No. II., "Danse des Esclaves," No. III., Tambourin, and No. V., Chaconne, are taken from "Iphigénie en Aulide." No. IV., Gavotte, is taken from "Armide."

Gevaert has preserved almost uniformly the original form.

No. III. Tambourin. Presto, D major, 2-2. This is the fifth air in the grand ballet, Act III., Scene 8, of "Iphigénie en Aulide." It alternates with the sixth air in D minor. It is scored for piccolo, two bassoons, two horns, tambourin, and the usual strings. The tambourin is indicated only by the title in the original score, and no part is written for it. The tambourin is an old dance popular on the French stage of the eighteenth century. The melody was gay and lively. At the moment the flutes imitated the "fluitet," or "flaiutet," or "galoubet" of Provence, the bass marked strongly the note of the tambourin, or "tamboron." This tambourin of Provence should not be confounded with the familiar tambourine. The former is a long drum of small diameter, beaten with a stick in one hand, while the other hand plays the galoubet, a pipe with three holes, which are covered by the thumb, index finger, and the middle one. Prætorius attributes an English origin to the galoubet. The music for this instrument is written two octaves lower than the real sound, and the instrument has a chromatic scale of at least an octave and four notes. The tambourin, as a rule, has no snare. When there is one, it is a single cord stretched across the upper end of the drum. The player (le tambourinaire) bears the drum suspended from his left forearm; he beats with his right, and holds the galoubet in his left. If he plays the galoubet, he is called an "Escoular." To play the two instruments together is called "tutupomponeyer," and Daudet in "Port Tarascon" gives the transport ship the name

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"Tutupanpan," a name expressive of the sound of the two instruments. Bizet in "L'Arlésienne" gives an imitation of galoubet and tambourin, substituting the piccolo in the place of the former. For a further description of the instruments, their history, literature, and the manner of playing them, see "Lou Tambourin," by F. Vidal (Avignon, s. d.), "Notice sur le Tambourin," by "Un Tambourinaire,"—de Lombardon-Montezan (Marseilles, 1883), and Alphonse Daudet's romance "Numa Roumestan."

The Tambourin, the dance, was a stage dance. Folk-dances of Provence were the Olivettes, the Lacets, the Quenouilles, the Soufflets, the Joûte, the Cocos, the Cerceaux, the Folies Espagnoles, the Farandole, and all Branles for which the tambourin, the instrument, was used. As a stage dance, the tambourin was most popular, so that, according to rule, every opera at the Académie Royale de Musique had passepieds in the prologue, musettes in the first act, tambourins in the second, and chaconnes and passepieds in those remaining. Marie Anne Camargo was famous for dancing the tambourin.

There is a celebrated tambourin in Rameau's "Pieces for Clavecin," and the composer introduced it afterward in his opera-ballet "Les Fêtes d'Hébé" (Paris, 1739). There is still another in Berton's "Aline, Reine de Golconde" (Paris, 1803). A still more celebrated one is in Adam's "Le Sourd" (Paris, 1853) with the couplets beginning:—

Sur le pont
d'Avignon,
En cadence
L'on y danse;
Sur le pont
D'Avignon
L'on y danse
Tous en rond.

A tambourin from Grétry's "Céphale et Procris," heroic ballet (Versailles, 1773) arranged by Felix Mottl, was performed in Boston at a symphony concert, November 14, 1908, Mr. Fiedler conductor. Mr. Fritz Kreisler has played in Boston transcriptions for violin of tambourins by Rameau and Leclair.

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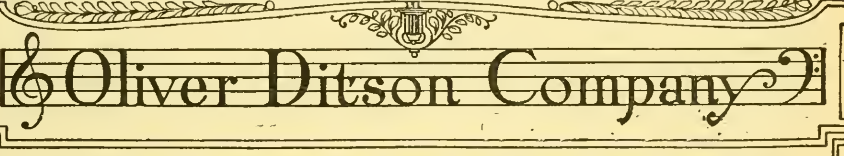
No. IV. Gavotte, Moderato, F major, 2-2. This movement is a short ballet movement in Act IV., Scene 2, of "Armide." It is not easy to see why Gevaert calls it a gavotte: it is not in customary gavotte rhythm, and in the early edition (Des Lauriers) of the score the movement is simply headed "Andante," while the direction "D. c. La Musette" stands at the end of the second part. The term "Musette" applies to the first part on account of the constantly repeated note of the violas, which makes a drone middle-part. The movement is scored for two bassoons and the usual strings. Gevaert directs that only a third of the usual number of strings be employed. Johann Mattheson in 1737 considered the "gavotta" as sung by a solo voice or by a chorus, played on the harpsichord, violin, etc., and danced. "The effect is a most exultant joy. . . . Hopping, not running, is a peculiarity of this species of melody. French and Italian composers write a kind of gavotta for the violin that often fills whole pages with their digressions and deviations. If a foreign fiddler can excite wonder by his speed alone, he puts it before everything. The gavotta with great liberties is also composed for the harpsichord, but it is not so bad as those for the fiddle."

The gavotte was originally a peasant dance. It takes its name from Gap in Dauphiné: the inhabitants of Gap are called "gavots." The dance "was introduced at court in the sixteenth century, when, to amuse the Royal circle, entertainments were given consisting of dances in national costume, performed by natives of the various provinces, and to the sound of appropriate instruments." It was originally a sort of branle. The dancers were in line or in a circle; after some steps



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made together a couple separated, danced alone, and embraced; then the women kissed all the male dancers, and the men all the female dancers. Each couple in turn went through this performance. Ludovic Cellier informs us that this was the gavotte known at the courts of the Valois: "The gavotte was not then the dignified, pompous, and chaste dance of the eighteenth century, with slow and measured postures and low bows and curtsies." At the balls of Louis XIV. and XV. the gavotte was preceded by a menuet, composed of the first repetition of the *menuet de la cour* and danced by one couple; and some say that the menuet itself was preceded by the offer of a bouquet and a rewarding kiss. The best and most minute description of the court gavotte, with all its steps, is in Desrat's "Dictionnaire de la Danse" (Paris, 1895).

This court dance was of a tender nature until it became a stage dance. Two gavottes by Gluck* and Grétry† became most fashionable, and Marie Antoinette made the dance again fashionable in society. The gavotte was revived after the Revolution, and a new dance to Grétry's tune was invented by Gardel; but the gavotte, which then called attention to only two or three couples, was not a favorite. The gavotte which exists to-day was invented by Vestris; it is not easy to perform; but an arrangement invented in Berlin, the "Kaiserin Gavotte," has been danced at the court balls.

Fertiault described the gavotte as the "skilful and charming offspring of the menuet, sometimes gay, but often tender and slow, in which kisses and bouquets are interchanged." Sometimes presents instead of kisses were interchanged.

There is a tabulature "d'une gavotte," with a description, in the "Orchésographie" (1588) of Jean Tabourot, known as "Thoinot Arbeau."

Czerwinski, in his "Geschichte der Tanzkunst" (Leipsic, 1862), mentions the introduction of the gavotte in the sonatas of Corelli and in the French and English suites of Bach. He characterizes the gavotte

* In "Iphigénie in Aulis" (1774).

† The gavotte in Grétry's "Panurge" (1785) was long popular, but Marie Antoinette preferred the one in "Céphale et Procris" (1773) of the same composer.

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There is no doubt that stage gavottes in the eighteenth century were of varied character. We find examples in Noverre's ballet-pantomime, "Les Petits Riens," with music written by Mozart in Paris, which was produced at the Opéra, Paris, June 11, 1778. The music, supposed for a long time to be lost, was discovered in the library of the Opéra in 1873. The score includes a *Gavotte joyeuse*, allegro vivo, 2-4; a *Gavotte gracieuse*, andante non troppo, 6-8; a *Gavotte sentimentale*, andante, 4-4; in each instance the gavotte begins on an off beat. As a rule, the gavotte was in 4-4 or 2-2.

Late instances of the use of the gavotte in orchestral music are Edward Elgar's "Contrasts—the Gavotte A.D. 1700 and 1900" (published in 1899) and Georg Schumann's "In Carnival Time"—second movement—(produced in 1899).

***

No. V. This movement is the Grande Chaconne, Allegro moderato, in D major, 3-4, which closes the ballet in "Iphigénie en Aulide" Act III., Scene 8, and also the final ballet in "Orphée." It is long and brilliant, and is based on two contrasted themes. It is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums and the usual strings.

The chaconne was often danced at the end of French heroic operas in the eighteenth century. As a form of musical composition, it has been confounded with the passacaglia. The terms, however, are not interchangeable, and in the definitions confusion reigns. (The various forms of the two words are here preserved.)

Sébastien de Brossard, "Dictionnaire de Musique," 1703, 1705, 3d ed., *s. d.:* CIACONA, that is chacone. A song composed for an obbligato bass of four measures, ordinarily in 3-4; this bass is repeated as many times as the chacone has couplets or variations, different songs composed on the notes of this bass. One frequently goes in this sort of piece from major to minor, and many things are tolerated on account of this constraint which would not be regularly admitted in a freer composition. PASSACAGLIO, or Passacaille. It is properly a chacone.

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The only difference is that the pace is generally slower than that of the chacone, the song is more tender, the expression is less lively; and, for this reason, passacailles are almost always worked out in the minor.

J. G. Walther, "Musikalisches Lexicon" (1732): CIACONA or chaconne is a dance and an instrumental piece whose bass theme is usually of four measures in 3-4, and, as long as the variations or couplets set above last, this theme remains obbligato and unchangeable. (The bass theme itself may be diminished or varied, but the measures must not be lengthened so that five or six are made out of the original four.) This sort of composition is used for voices, and such pieces when they are not too spun-out find admirers. But, when these pieces are too long-winded, they are tiresome, because the singer, on account of his *ambitus* (compass), cannot indulge in so many variations as an instrument can make. Pieces of this kind often go from the major into the minor and *vice versa* and many things are allowed here (Walther quotes Brossard). Ciaconna comes from the Italian *ciaccare* or *ciaccherare* to smash to pieces, to wreck; not from *cieco*, blind, not from any other word; it is a Moorish term, and the dance came from Africa into Spain, and then spread over other lands. (See Furetière and Ménage.) It may be that the Saracens who were in Spain borrowed the word from the Persians, with whom *Schach* means king, and applied it as a term suitable to a royal or most excellent dance. PASSACAGLIO or Passagaglio (Ital.), Passacaille (Gall.), is inherently a chaconne. The difference is this: it is generally slower than the chaconne, the tune is more tender, the expression is less lively. (Again Brossard is quoted.) According to Ménage's Dictionary the word is a Spanish term, which came into France after operas were introduced there. It means *passe-rue*, a street song.

Johann Mattheson, "Kern melodischer Wissenschaft," 1737: "The most important of dance-tunes is indeed the CIACON, chaconne, with its sister or brother, the PASSAGAGLIO, the Passe-caille. I find truly that Chacon is a family-name, and the commander or admiral of the Spanish fleet in America (1721) was named Mr. Chacon. To me this

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is a better derivation than from the Persian *Schach,* which is given in Walther's Dictionary. It is enough to say of Passe-caille that it means street-song as Ménage has it; if he were only trustworthy. The chaconne is both sung and danced, occasionally at the same time, and it affords equal jollity, if it is well varied, yet is the pleasure only tolerable; there is a satiety rather than agreeableness; I do not hesitate to describe its inherent chaiacteristic by the word satiety. Every one knows how easily this same satiety produces aversion and queasiness; and he that wishes to put me in this stand need only order a couple of chaconnes. The difference between the chaconne and the passe-caille is fourfold, and these differences cannot be lightly passed over. The four marks of distinction are these: the chaconne goes slower and more deliberately than the passe-caille—it is not the other way; the chaconne loves the major, the other, the minor; the passe-caille is never used for singing, as is the chaconne, but solely for dancing, as it naturally has a brisker movement; and, finally, the chaconne has a firmly established bass-theme, which, although it may sometimes be varied to relieve the ears, soon comes again in sight, and holds its post, while on the contrary the passe-caille (for so must the word be written in French, not passacaille) is not bound to any exact and literal subject, and it preserves nothing else from the chaconne, except a somewhat hurried movement. For these reasons the preference may easily be given to the passe-caille." Thus does Mattheson contradict in an important point Walther, who builded on Brossard.

J. J. Rousseau, "Dictionnaire de Musique," 1767: CHACONNE, a piece of music made for dancing, of well-marked rhythm and moderate pace. Formerly there were chaconnes in two-time and in three; but now they are made only in three. The chaconne is generally a song in couplets, composed and varied in divers ways on a set-bass of four measures, which begins nearly always on the second beat to prevent interruption. Little by little this bass was freed from constraint, and now there is little regard paid the old characteristic. The beauty of the chaconne consists in finding songs that mark well the pace; and, as the piece is often very long, the couplets should be so varied that they be well contrasted, and constantly keep alive the attention of the

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hearer. For this purpose, one goes at will from major to minor, without straying far from the chief tonality, and from grave to gay, or from tender to lively, without ever hastening or slackening the pace. The chaconne came from Italy, where it was once much in vogue, as it was in Spain. To-day in France it is known only in the opera. PASSACAILLE. A kind of chaconne with a more tender melody and a slower pace than in the ordinary chaconne. The passacailles of "Armide" and "Issé" are celebrated in French opera.

Campan, "Dictionnaire de Danse," Paris, 1787: CHACONNE. An air made for the dance, with a well-defined beat and a moderate movement. The off-beat is made as follows: left foot forward, body held upright, right leg is brought behind, you bend and raise yourself with a leap on the left foot; the right leg, which is in the air, is brought alongside, in the second position, and the left foot is carried either behind or in front to the fifth position. This step is composed of a spring and two steps on the toe, but with the last step the heel should be placed so that the body is ready to make any other step. Chaconne comes from the Italian word *Ciacona*, derived from *cecone*, "big blind fellow," because the dance was invented by a blind man. PASSACAILLE comes from the Italian *passacaglia*. It means *vaudeville*. The air begins with three beats struck slowly and with four measures redoubled. It is properly a chaconne, but it is generally slower, the air is more tender, and the expression less lively.

A. Czerwinski, "Geschichte der Tanzkunst," 1862: The CHACONA, a voluptuous dance, came from Spain, and in the second half of the sixteenth century it had spread far and earned the condemnation of all moralists. It was invented by a blind man, and danced by men and women in couples, while the still more licentious sarabande was danced only by women. On the French stage the dancers of the chaconne stood in two rows that reached from the back to the footlights. The men were in one column, the women in another on the opposite side. The more skilful dancers were nearest the audience, and dancers of

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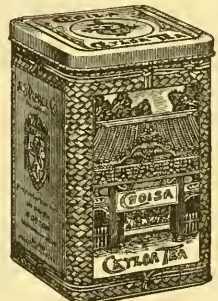

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the same height were paired. All began the dance; the ballet-master, who was at the back of the stage, occasionally introduced a solo, while the others, each sex apart, performed various figures until they came together at the end in pairs. The chaconne was danced generally in Spanish costume, sometimes in Roman dress.

A. Czerwinski, "Brevier der Tanzkunst," 1879: THE CHACONNE is said to have come from Biscay, and in Basque "chocuna" means "pretty" or "graceful." * It spread so fast that early in the seventeenth century it well-nigh drove out the sarabande, which had been the universally popular dance. Cervantes eulogized it in one of his "Exemplary Novels," "The High-born Kitchen-maid." The chaconne in turn gave way in Spain to the fandango about the beginning of the eighteenth century. During the reign of Louis XIV. folk-dances in France assumed an artistic form; and, as the chaconne disappeared from the ball-room, its musical form was used by composers of chamber music, while the dance entered into operas and ballets concerned with gods and heroes, and was often the final number. As late as 1773 a chaconne in Floquet's "L'Union de l'Amour et des Arts" was performed for sixty successive nights, and the music was popular with whole battalions of pianists.

J. B. Weckerlin, "Dernier Musiciana," 1899: The CHACONNE was not known in France to Tabourot, who wrote "Orchésographie" in 1588. PASSACAILLE is a kind of chaconne, slower, and in three-time. The word is derived from "passa calla," a Spanish term for street-song. A passa-caille in "Iphigénie en Aulide" is in 2-4; Montéclair gives 6-4 in his "La Petite Méthode."†

Georges Kastner, "Parémiologie Musicale," 1862: PASSACAILLE. The Spanish word *passacalle*, which properly signifies *passe-rue* or *vaudeville*, was an air for the guitar or other instruments which sere-

* Francisque-Michel in "Le Pays Basque" (1857) devotes a chapter to Biscayan amusements. The people of this country for years have been passionate dancers. Boileau wrote of them in 1659: "A child knows how to dance before he can call his papa or his nurse." The favorite dances were the *mutchico* and the *edate*. A Biscayan poem runs: "There are few good girls among those who go to bed late and cannot be drawn from bed before eight or nine o'clock. The husband of one of these will have holes in his trousers. Few good women are good dancers. Good dancer, bad spinner; bad spinner, good drinker. Such women should be fed with a stick." But Francisque-Michel says nothing about the chaconne or a variation of it.—ED.

† In Gluck's "Alceste" (Act II., scene i.) there is a *passacaille* in 2-4. The Finale of the opera is a long *chaconne* in 3-4.—ED.

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naders played in the street to win their sweethearts. The words passecaille and chaconne were applied late in the seventeenth century to articles of dress: the former to a muff-holder, the latter to a ribbon that hung from the shirt collar on the breast of certain young persons who thought it fashionable to go about half-unbuttoned.

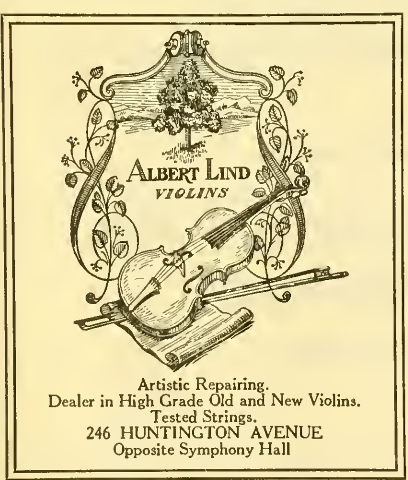
Gaston Vuillier, "History of Dancing" (English version, 1898): The origin of the CHACONE is obscure. Cervantes says that it was a primitive negro dance, imported by mulattoes to the court of Philip II. and modified by Castilian gravity. Jean Étienne Despréaux compared it to an ode. "The PASSACAILLE," says Professor Desrat, "came from Italy. Its slow, grave movement in triple time was full of grace and harmony. The ladies took much pleasure in this dance; their long trains gave it a majestic character." The name indicates literally something that passes or goes on in the street—probably because in the first instance the passacaille was mostly danced in the streets. It had the most passionate devotees in Spain, and enjoyed much favor in France.

The New English Dictionary: CHACONNE, also chacon, chacoon, chacona. (French chaconne, adaptation of the Spanish chacona according to Spanish etymologists, adaptation of the Basque "chucun," pretty.)

***

"Iphigénie en Aulide," "Tragédie-opéra" in three acts, text by Bailli Du Rollet (after Racine), was performed for the first time at the Paris Opéra on April 19, 1774. The cast was as follows: Iphigénie, Sophie Arnould; Clytemnestre, Mlle. du Plant; Achille, Le-Gros; Agamemnon, L'Arrivée; Calchas, Gelin; Patrocle, Durand. The dancers were Mmes. Guimard, Allard, Heinel, Peslin; Messrs. Vestris, Gardel.

"Armide," tragedy in five acts, text by Quinault, music by Gluck, was performed for the first time at the Paris Opéra, September 23, 1777. The cast was as follows: Armide, Mlle. Le Vasseur; Phénice, Mlle. Le Bourgeois; Sidonie, Mlle. Chateauneuf; La Haine, Mlle. Durancy; Renaud, Legros; Hidraot, Gelin; le Chevalier danois,



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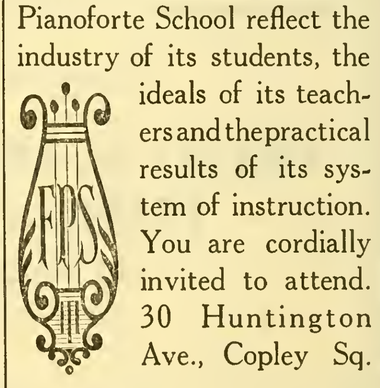

Lainé; Ubalde, L'Arrivée; un démon, un plaisir, Mlle. Saint-Huberti (débuts). The dancers were Mmes. Guimard, Asselin, Allard, Peslin, Heinel; Messrs. Vestris, Gardel.

"Armide" was produced at the Metropolitan Opera House, New York, November 14, 1910. The cast was as follows: Armide, Mme. Fremstad; Phénice, Mme. Maubourg; Sidonie, Miss Sparkes; La Haine, Mme. Homer; Renaud, Caruso; Hidraot, Amato; le Chevalier danois, Bada; Ubalde, Gilly; un Plaisir, Miss Gluck. Arturo Toscanini conducted.

***

For a full and curious account of the ballet at the Paris Opéra, with biographical sketches of the Vestris family, Mlle. Allard and Mlle. Heinel, see "Les Vestris" by Gaston Capon (second edition, Paris, 1908). See also "La Guimard," by Edmond de Goncourt (Paris, 1893). For an earlier period, see "Mlle. Sallé," by Émile Dacier (second edition, Paris, 1909), a documentary and valuable work. "La Camargo," by Gabriel Letainturier-Fradin (Paris, *s. d.*, but published in 1908), is more like a romance of gallantry and of little historical value.

***

The whole of Suite No. 2 was played in Boston at a concert of the Boston Symphony Orchestra, Mr. Gericke conductor, February 19, 1887. The Tambourin, Gavotte, and Chaconne were performed on October 13, 1894, Mr. Paur conductor. The whole suite was played again March 3, 1900, Mr. Gericke conductor.

The Chaconne from "Orphée" was played at a concert of the Harvard Musical Association, Mr. Zerrahn conductor, November 5, 1874.

Danse des Athlètes, Menuet, Passacaille,—Suite No. 1 put together by Gavaert,—were played at a concert of the Boston Symphony Orchestra, Mr. Henschel conductor, December 3, 1881.

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This symphony is the twelfth which Haydn composed in England for Salomon. It was first performed May 4, 1795, in the large hall of the King's Theatre. The programme was as follows:—

PART I.

MS. Ouverture (Symphony) . . . . *Haydn*
Song . . . .
Sung by Sig. ROVEDINO
Concerto for Oboe . . . . *Ferlendis*
Played by Sig. FERLENDIS, of Venice
(His first appearance in London)
Duet . . . . *Haydn*
Sung by Mad. MORICHELLI and Sig. MORELLI
New Overture (Symphony) . . . . *Haydn*

PART II.

Military Symphony . . . . *Haydn*
Song . . . .
Sung by Mad. MORICHELLI
Concerto for Violin . . . . *Viotti*
Played by Mr. VIOTTI
Scena Nuova . . . . *Haydn*
Sung by Mad. BANTI
Finale . . . .

The terms "overture" and "symphony" were loosely used by programme-makers of that period. Many of Haydn's symphonies played during his visits to London were announced as "overtures," although the music-lexicons of the eighteenth century do not speak of the terms as synonymous. Thus, in the programme above, the first "overture" was the first movement of Haydn's "Military" Symphony, and the other movements were played at the beginning of Part II. of the programme. (For many years symphonies were thus divided. Thus

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Hanslick tells us that at Vienna, in 1839, the first two movements of Schubert's Symphony in C were separated from each other by an aria from "Lucia di Lammermoor," sung by Miss Tuczek.) The "new overture" at the end of Part I. was the Symphony in D (B. & H., No. 2). The concert was most successful. Haydn wrote in his diary: "The hall was filled with a picked audience. The whole company was delighted, and so was I. I took in this evening four thousand gulden [about two thousand dollars]. One can make as much as this only in England." It was Haydn's last benefit concert in London.

Haydn was not pleased with Banti's singing. "She sang very scanty" is his criticism confided to the diary; yet Brigida Giorgi, who married the dancer Bandi (or Banti, as he was generally named), was one of the most distinguished singers of the eighteenth century. There is a dispute about her birthplace and birth-year. She was probably born at Crema in 1759. She wandered about, poverty-stricken, in her youth. In Paris she was heard singing in a café, or in the street near a café, by de Vismes, who recognized the beauty of her voice and engaged her for an opera-buffa troupe. Her success was immediate, and she triumphed in the chief theatres of Europe. Giardini was asked about her before she arrived in London: "She is the first singer in Italy, and drinks a bottle of wine every day." The Earl of Mount Edgcumbe, an experienced and discriminative critic, declared her to be the most delightful singer he ever heard. "But, though she had the best masters, she was an idle scholar, and never would apply to the drudgery of her profession; but, in her, genius supplied the place of science, and the most correct ear with the most exquisite taste enabled her to sing with more effect, more expression, and more apparent knowledge of her art than many much better professors. She never was a good musician, nor could sing at sight with ease; but having once learnt a song, and made herself mistress of its character, she threw into all she sung more pathos and true feeling than any of her competitors. Her natural powers were of the finest description. Her voice, sweet and beautiful throughout, had not a fault in any part of its unusually extensive compass." This daughter of a gondolier made large sums of money. Composers wrote operas for her. She lived gayly, and in 1806 she died in the poorhouse at Bologna. After

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her death they opened her body to find out the reason of the extraordinary power of her voice: they found that she had unusually large lungs.

Mad. Morichelli was Anne Bosello Morichelli, a brilliant singer. She was born at Reggio in 1760, enchanted audiences from Vienna to London, and died at Trieste in 1800. She made and lost great sums, and by her will she bequeathed what she had left to her husband, the singer, Catalani, and Napoleon Bonaparte. Mount Edgcumbe said that her voice was not true, that her taste was spoiled by a long residence at Paris, that her manner and acting were affected. It must be remembered that she was brought to London as a rival of Banti; hence possibly the earl's sour opinion. Lorenzo Da Ponte was more impartial. He knew the two singers in London, and he indulged himself in Plutarchian comparison: "They were not in their first youth, and they had never been quoted for their beauty." There are contrary reports. "They were much in fashion, and were exorbitant in their prices. . . . They were at once the idols of the public and the terror of composers, poets, singers, managers. One of these women would have been enough to bring trouble into a theatre. Let one judge, then, the difficulties experienced by a manager that had them together. It is not easy to say which was the more dangerous or more to be feared. Equal in vice, passion, trickery, they both were heartless; and, while they were of diametrically opposite character, they pursued in a different way the same scheme for the accomplishment of their projects." It appears that Morichelli, in spite of her dissolute nature, had such a modest and reserved bearing that she would have been taken for an *ingénue*. "The bitterer the malice distilled in her heart, the more angelic was the smile on her lips. . . . Her gods were self-interest, pride, envy." And Banti, —alas, poor Brigida! "She brought on the stage the manners of an impudent chorus-girl. Free in her speech, freer in her behavior, sprung from the dregs of the people and keeping their tastes, she was given to strong drink. She had no self-control. She showed herself exactly as she was; and, whenever one of her passions was crossed, she became a fury, capable, single-handed, of revolutionizing an empire." And yet Da Ponte, the librettist of "Don Giovanni," escaped the two, and died of old age in New York in 1838, long after the blood of Banti and Morichelli was cold and their voices choked with ust.

Carlo Rovedino, a bass singer in both grand and comic opera, appeared at London in 1778. He died there in 1822 at the age of seventy-one.

Morelli was a bass-buffo who was once a running footman for Lord Cowper in Florence. His master gave him money that he might take

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singing lessons. Two years later, a distinguished person, he sat as guest at Cowper's table. He first appeared in London in 1787. His life was—let us be gentle—it was irregular; and about 1806 the favorite of the public had scarcely a tone left. He then tried lottery, and was reduced to beggary. Naldi, an opera singer, took care of him until he died.

Viotti, the great violinist (1753–1824), joined Léonard, the hairdresser of Marie Antoinette, in establishing an Italian opera company in Paris. The Revolution spoiled business, and Viotti went to London as a virtuoso. In 1794–95 he was acting manager of the Italian opera in the King's Theatre of that city. He had already played one of his concertos the year before (May 2, 1794), at one of Haydn's benefit concerts, and at certain concerts in which Haydn took part Viotti was the leader of the orchestra.

Giuseppe Ferlendis, player of oboe and English horn, was a darling of Banti. He was born at Bergamo in 1755, and died at Lisbon in 1802. Mozart knew him in Salzburg, and wrote a piece for him, which was played with great success by another oboist, Ramm. Ferlendis went to London with Dragonetti in 1794. Ferlendis and his Italian associates, hired by the Archbishop Hieronymus, were unpopular at Salzburg, chiefly because the salary given to each of these foreigners was larger than that paid local musicians.

We are told that, when Ferlendis was in England, he performed upon a peculiar oboe in the opera-house. "One of the joints was formed of leather, which he twisted or contracted in a way so like the windpipe that he produced a talking tone much resembling the human voice."

These were the men singers and women singers, "and the delights of the sons of men, as musical instruments, and that of all sorts," that were associated with Handel in his last benefit concert in London.

***

Haydn's name began to be mentioned in England in 1765, and symphonies by him were played in concerts given by J. C. Bach, Abel, and others in the seventies. Lord Abingdon tried in 1783 to persuade Haydn to take the direction of the Professional Concerts which had

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just been founded. Gallini asked him his terms for an opera. Salomon, violinist, conductor, manager, sent a music publisher, one Bland, —an auspicious name,—to coax him to London, but Haydn was loath to leave Prince Esterhazy. But Prince Nicolaus died in 1790, and his successor, Prince Anton, who did not care for music, dismissed the orchestra at Esterház, and kept only a brass band; but he added four hundred gulden to the annual pension of one thousand gulden bequeathed to Haydn by Prince Nicolaus. Haydn then made Vienna his home. And one day, when he was at work in his house, a man appeared, and said: "I am Salomon, and I come from London to take you back with me. We will agree on the job to-morrow." Haydn was intensely amused by the use of the word "job." The contract for one season was as follows: Haydn should receive three hundred pounds for an opera written for the manager Gallini, three hundred pounds for six symphonies, and two hundred pounds for the copyright, two hundred pounds for twenty new compositions to be produced in as many concerts under Haydn's direction, two hundred pounds as guarantee for a benefit concert. Salomon deposited five thousand gulden with the bankers, Fries & Company, as a pledge of good faith. Haydn had five hundred gulden ready for travelling expenses, and he borrowed four hundred and fifty more from his prince.

This Johann Peter Salomon was born at Bonn in 1745. His family lived in the house in which Beethoven was born. When he was only thirteen, he was a paid member of the Elector Clement August's orchestra. He travelled as a virtuoso, settled in Berlin as concert-master to Prince Heinrich of Prussia, and worked valiantly for Haydn and his music against the opposition of Quanz, Graun, Kirnberger, who looked upon Haydn as revolutionary, just as some now look asquint at Richard Strauss as Antichrist in music. Prince Heinrich gave up his orchestra; and Salomon, after a short but triumphant visit to Paris, settled in London in 1781. There he prospered as player, manager, leader, until, in 1815, he died in his own house. He was buried in the cloister of Westminster Abbey. William Gardiner described him as "a finished performer: his style was not bold enough for the orchestra, but it was exquisite in a quartet. He was also a scholar and a gentleman, no man having been admitted more into the society of kings and princes for his companionable qualities. . . . Mr. Salomon's violin was the celebrated one that belonged to Corelli, with his name elegantly em-

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bossed in large capital letters on the ribs." Gardiner, by the way, in 1804 forwarded to Haydn through Salomon, as a return for "the many hours of delight" afforded him by Haydn's compositions, "six pairs of cotton stockings, in which is worked that immortal air, 'God preserve the Emperor Francis,' with a few other quotations." Among these other quotations were "My mother bids me bind my hair" and "the bass solo of 'The Leviathan.'" The stockings were wrought in Gardiner's factory. In the last years Salomon was accused of avarice, that "good, old-gentlemanly vice," but during the greater part of his life he was generous to extravagance. Beethoven wrote his epitaph in a letter to Ries: "The death of Salomon pains me deeply, for he was a noble man, whom I remember from childhood."

The first of the Salomon-Haydn concerts was given March 11, 1791, at the Hanover Square rooms. Haydn, as was the custom, "presided at the harpsichord." Salomon stood as leader of the orchestra. The symphony was in D major, No. 2, of the London list of twelve. The Adagio was repeated, an unusual occurrence, but the cities preferred the first movement.

The orchestra was thus composed: twelve to sixteen violins, four violas, three 'cellos, four double-basses, flute, oboe, bassoon, horns, trumpets, drums,—in all about forty players.

Haydn left London toward the end of June, 1792. Salomon invited him again to write six new symphonies. Haydn arrived in London, February 4, 1794, and did not leave England until August 15, 1795. The orchestra at the opera concerts in the grand new concert hall of

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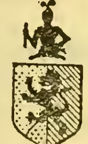

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the King's Theatre was made up of sixty players. Haydn's engagement was again a profitable one. He made by concerts, lessons, symphonies, etc., twelve hundred pounds. He was honored in many ways by the king, the queen, and the nobility. He was twenty-six times at Carlton House, where the Prince of Wales had a concert-room; and, after he had waited long for his pay, he sent a bill from Vienna for one hundred guineas, which Parliament promptly settled.

* * *

The symphony is scored for one flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and the usual strings.

I. The first movement begins with a slow introduction, Adagio, D minor, 4-4, which opens fortissimo with the whole orchestra in unison and octaves. The main body of the movement, Allegro, D major, 2-2, begins with the announcement of the first theme by the strings. Passage-work follows, and soon has the appearance of a subsidiary theme, ending in E major. The first theme is repeated (A major) by the strings and some of the wood-wind instruments. There is more passage-work, and a conclusion theme brings the first movement to a close. The place of a true second theme is taken by the repetition of the first theme in the dominant. The first part is repeated. The free fantasia is rather long, and is based chiefly on figures from the first theme and the conclusion theme. The third part begins regularly, and its relation to the first part is orthodox.

II. The second movement, Andante, G major, 2-4, is in the form of a slow rondo on a chief theme with episodic subsidiaries.

III. The minuet, D major, 3-4, belongs to the class of fast symphonic minuets. The trio is in B-flat major.

IV. The last movement, Allegro spiritoso, D major, 2-2, is in regular and well-developed sonata form. The violins give out the first theme, which is of a rustic nature, over a tonic organ-point in the bass. This theme is repeated an octave higher over the same organ-point and with a new counter-theme for second violins. The second theme is of a more cantabile nature. It enters unexpectedly in B minor, but is soon at home in A major. The free fantasia is comparatively short, but the third part of the movement is followed by a long and brilliant coda.

ADDENDUM.—Reference is made to Mr. H. T. Finck's Life of Grieg (published in 1906) on page 104 of the Programme Book for October 18, 1913. A second and enlarged edition, "Grieg and his Music," was published by John Lane Company, 1909.

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SATURDAY EVENING, NOVEMBER 1, at 8 o'clock

PROGRAMME

Mozart . . . . Symphony in E-flat major, B. & H. No. 39

Mozart . . . . Air "Come scoglio" from "Così fan tutte"

Max Schillings . . . . . Two pieces { *a.* Meergruss / *b.* Seemorgen }

(First time in Boston)

Wagner . . . . . . Three Poems { *a.* Im Treibhaus / *b.* Träume / *c.* Schmerzen }

Weber . . . . Overture, "Jubilee"

SOLOIST

Miss GERALDINE FARRAR

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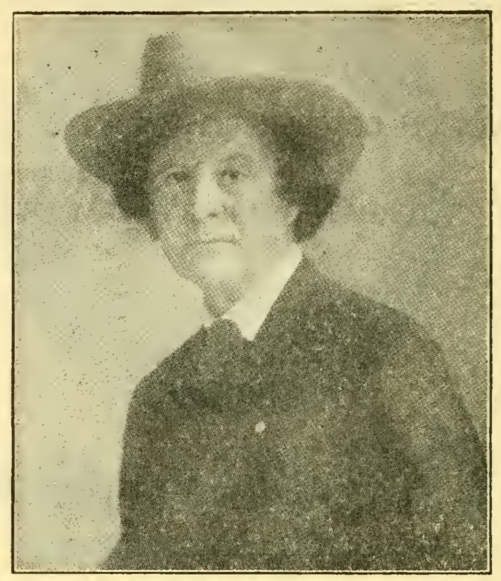

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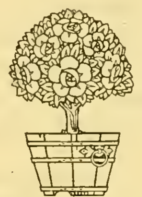
Dr. KARL MUCK, Conductor

Programme of the Fourth Rehearsal and Concert

WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE



FRIDAY AFTERNOON, OCTOBER 31
AT 2.30 O'CLOCK

SATURDAY EVENING, NOVEMBER 1
AT 8.00 O'CLOCK

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Koessler, M.	Bak, A.	Traupe, W.	Goldstein, H.
Rissland, K.	Ribarsch, A.	Baraniecki, A.	Sülzen, H.
Habenicht, W.	Fiedler, B.	Berger, H.	Tischer-Zeitz, H.
Fiumara, P.	Spoor, S.	Hayne, E.	Goldstein, S.
Grünberg, M.	Kurth, R.	Gerardi, A.	
Ringwall, R.	Pinfield, C. E.	Gewirtz, J.	

Violas.

Ferir, E.	Werner, H.	Wittmann, F.	Pauer, O. H.	Van Wynbergen, C
Gietzen, A.	Schwerley, P.	Berliner, W.	Forster, E.	Blumenau, W.

Violoncellos.

Warnke, H.	Keller, J.	Barth, C.	Belinski, M.	Warnke, J.
Urack, O.	Nagel, R.	Nast, L.	Folgmann, E.	Steinke, B.

Basses.

Kunze, M.	Agnesy, K.	Seydel, T.	Ludwig, O.
Gerhardt, G.	Jaeger, A.	Huber, E.	Schurig, R.

Flutes.	Oboes.	Clarinets.	Bassoons.
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Brooke, A.	Lenom, C.	Mimart, P.	Mueller, E.
Battles, A.	Fossé, P.	Vannini, A.	Fuhrmann, M.
Chevrot, A.			

English Horn.	Bass Clarinet.	Contra-Bassoon.
Mueller, F.	Stumpf, K.	Mosbach, J.

Horns.	Horns.	Trumpets.	Trombones.	Tuba.
Wendler, G.	Jaenicke, B.	Kloepfel, L.	Hampe, C.	Mattersteig, P.
Lorbeer, H.	Miersch, E.	Mann, J.	Alloo, M.	
Hain, F.	Hess, M.	Heim, G.	Mäusebach, A.	
Resch, A.	Hübner, E.	Merrill, C.	Kenfield, L.	

Harp.	Tympani.	Percussion.	
Holy, A.	Neumann, S.	Zahn, F.	Senia, T.
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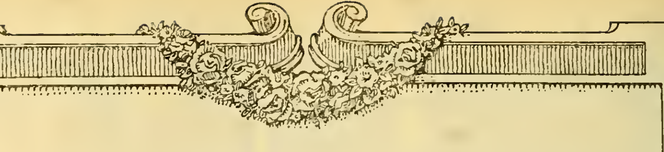

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FRIDAY AFTERNOON, OCTOBER 31, at 2.30 o'clock

SATURDAY EVENING, NOVEMBER 1, at 8.00 o'clock

Programme

Mozart . . . . Symphony, E-flat major (K. 543)

I. Adagio; Allegro.
II. Andante.
III. Menuetto: Trio.
IV. Finale: Allegro.

Mozart . . . . Recitative, "Temerari," and Aria, "Come scoglio" from "Così fan tutte," Act I., No. 14

Schillings . . . . "Meergruss" (Thalatta!) and "Seemorgen," two Orchestra Fantasies
(First time in Boston)

Wagner . . . . Three Poems
a. Im Treibhaus
b. Träume
c. Schmerzen

(Orchestral accompaniment by FELIX MOTTL)

Weber . . . . "Jubel" Overture

SOLOIST

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There will be an intermission of ten minutes after the symphony

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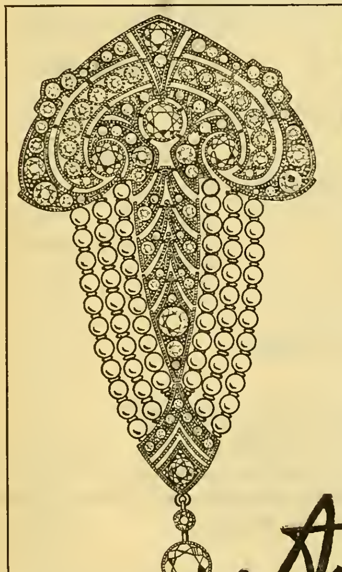

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WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

Mozart wrote his three greatest symphonies in 1788. The one in E-flat is dated June 26, the one in G minor July 25, the one in C major with the fugue-finale August 10.

His other works of that year are of little importance with the exception of a piano concerto in D major which he played at the coronation festivities of Leopold II. at Frankfort in 1790. There are canons and piano pieces, there is the orchestration of Handel's "Acis and Galatea," and there are six German dances and twelve minuets for orchestra. Nor are the works composed in 1789 of interest with the exception of the clarinet quintet and a string quartet dedicated to the King of Prussia. Again we find dances for orchestra,—twelve minuets and twelve German dances.

Why is this? 1787 was the year of "Don Giovanni"; 1790, the year of "Così fan tutte." Was Mozart, as some say, exhausted by the feat of producing three symphonies in such a short time? Or was there some reason foı discouragement and consequent idleness?

The Ritter Gluck, composer to the Emperor Joseph II., died November 15, 1787, and thus resigned his position with salary of two thousand florins. Mozart was appointed his successor, but the thrifty

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	June	Mme. Gadski
GENA BRANSCOMBE	Sleep, then Ah Sleep	Mme. Gadski
	Ould Doctor Ma'Ginn	David Bispham
G. W. CHADWICK	The Maiden and the Butterfly	Miss Geraldine Farrar
	Thou art so like a Flower	Miss Geraldine Farrar
	The Danza O let the Night Speak of Me	Mme. Schumann-Heink
ARTHUR FOOTE	Constancy There sits a Bird on every Tree	Mme. Sembrich
	Requim (Under the Wide and Starry Sky)	Mme. Nordica
MARGARET R. LANG	An Irish Love Song	Mme. Schumann-Heink
	Day is Gone	Alessandro Bonci
EDWARD MACDOWELL	A Maid Sings Light	Mme. Gadski
JOHN W. METCALF	Love and Springtime	Mme. Gadski

ARTHUR P. SCHMIDT

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Joseph cut down the salary to eight hundred florins. And Mozart at this time was sadly in need of money, as his letters show. In a letter of June, 1788, he tells of his new lodgings, where he could have better air, a garden, quiet. In another, dated June 27, he says: "I have done more work in the ten days that I have lived here than in two months in my other lodgings, and I should be much better here, were it not for dismal thoughts that often come to me. I must drive them resolutely away; for I am living comfortably, pleasantly, and cheaply." We know that he borrowed from Puchberg, a merchant with whom he became acquainted at a Masonic lodge, for the letter with Puchberg's memorandum of the amount is in the collection edited by Nohl.

Mozart could not reasonably expect help from the Emperor. The composer of "Don Giovanni" and the "Jupiter" symphony was unfortunate in his Emperors.

The Emperor Joseph was in the habit of getting up at five o'clock; he dined on boiled bacon at 3.15; he preferred water, but he would drink a glass of Tokay; he was continually putting chocolate drops from his waistcoat pocket into his mouth; he gave gold coins to the poor; he was unwilling to sit for his portrait; he had remarkably fine teeth; he disliked sycophantic fuss; he patronized the English who introduced horse-racing; and Michael Kelly, who tells us many things, says he was "passionately fond of music and a most excellent and accurate judge of it." But we know that he did not like the music of Mozart.

Joseph commanded from his composer Mozart no opera, cantata, symphony, or piece of chamber music, although he was paying him eight hundred florins a year. He did order dances, the dances named above. For the dwellers in Vienna were dancing-mad. Let us listen

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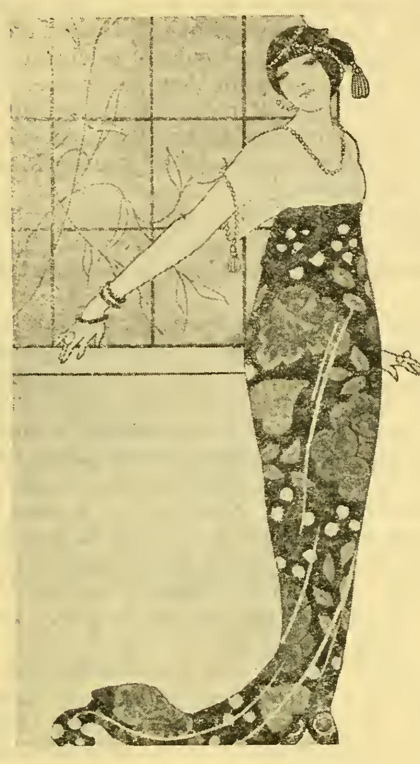

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to Kelly, who knew Mozart and sang in the first performance of "Le Nozze di Figaro" in 1786: "The ridotto rooms, where the masquerades took place, were in the palace; and, spacious and commodious as they were, they were actually crammed with masqueraders. I never saw or indeed heard of any suite of rooms where elegance and convenience were more considered, for the propensity of the Vienna ladies for dancing and going to carnival masquerades was so determined that nothing was permitted to interfere with their enjoyment of their favorite amusement. . . . The ladies of Vienna are particularly celebrated for their grace and movements in waltzing, of which they never tire. For my own part, I thought waltzing from ten at night until seven in the morning a continual whirligig, most tiresome to the eye and ear, to say nothing of any worse consequences." For these dances Mozart wrote, as did Haydn, Hummel, Beethoven.

Thus was Mozart without loyal protection. He wrote Puchberg that he hoped to find more patrons abroad than in Vienna. In the spring of 1789 he left his beloved Constance, and made a concert tour in hope of bettering his fortunes.

Mozart was never fully appreciated in Vienna during his last wretched yet glorious years. It is not necessary to tell the story of the loneliness of his last days, the indifference of court and city, the insignificant burial. This lack of appreciation was wondered at in other towns. See, for instance, *Studien für Tonkünstler und Musikfreunde*, a musical journal published at Berlin in 1792. The Prague correspondent wrote on December 12, 1791: "Because his body swelled after death, the story arose that he had been poisoned. . . . Now that he is dead the Viennese will indeed find out what they have lost. While he was alive he always had much to do with the cabal, which he occasionally irritated through his *sans souci* ways. Neither his 'Figaro' nor his 'Don Giovanni' met with any luck at Vienna, yet the more in Prague. Peace be with his ashes!"

As Mr. John F. Runciman says: "It may well be doubted whether Vienna thought even so much of Capellmeister Mozart as Leipsic thought of Capellmeister Bach. Bach, it is true, was merely Capellmeister: he hardly dared to claim social equality with the citizens who

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tanned hides or slaughtered pigs. . . . Still he was a burgher, even as the killers of pigs and the tanners of hides. He was thoroughly respectable, and probably paid his taxes as they came due. If only by necessity of his office he went to church with regularity, and on the whole we may suppose that he got enough of respect to make life tolerable. But Mozart was only one of a crowd who provided amusement for a gay population; and a gay population, always a heartless master, holds none in such contempt as the servants who provide it with amusement. So Mozart got no respect from those he served, and his Bohemianism lost him the respect of the eminently respectable. He lived in the eighteenth-century equivalent of a 'loose set'; he was miserably poor, and presumably never paid his taxes; we may doubt whether he often went to church; he composed for the theatre; and he lacked the self-assertion which enabled Handel, Beethoven, and Wagner to hold their own. Treated as of no account, cheated by those he worked for, hardly permitted to earn his bread, he found life wholly intolerable, and as he grew older he lived more and more within himself, and gave his thoughts only to the composition of masterpieces. The crowd of mediocrities dimly felt him to be their master, and the greater the masterpieces he achieved the more vehemently did Salieri and his attendants protest that he was not a composer to compare with Salieri."

Mozart in 1788 was unappreciated save by a few, among whom was Frederick William II., King of Prussia; he was wretchedly poor; he was snubbed by his own Emperor, whom he would not leave to go into foreign, honorable, lucrative service. This was the Mozart of 1788 and 1789.

We know little or nothing concerning the first years of the three

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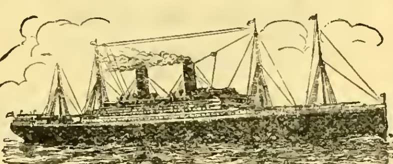

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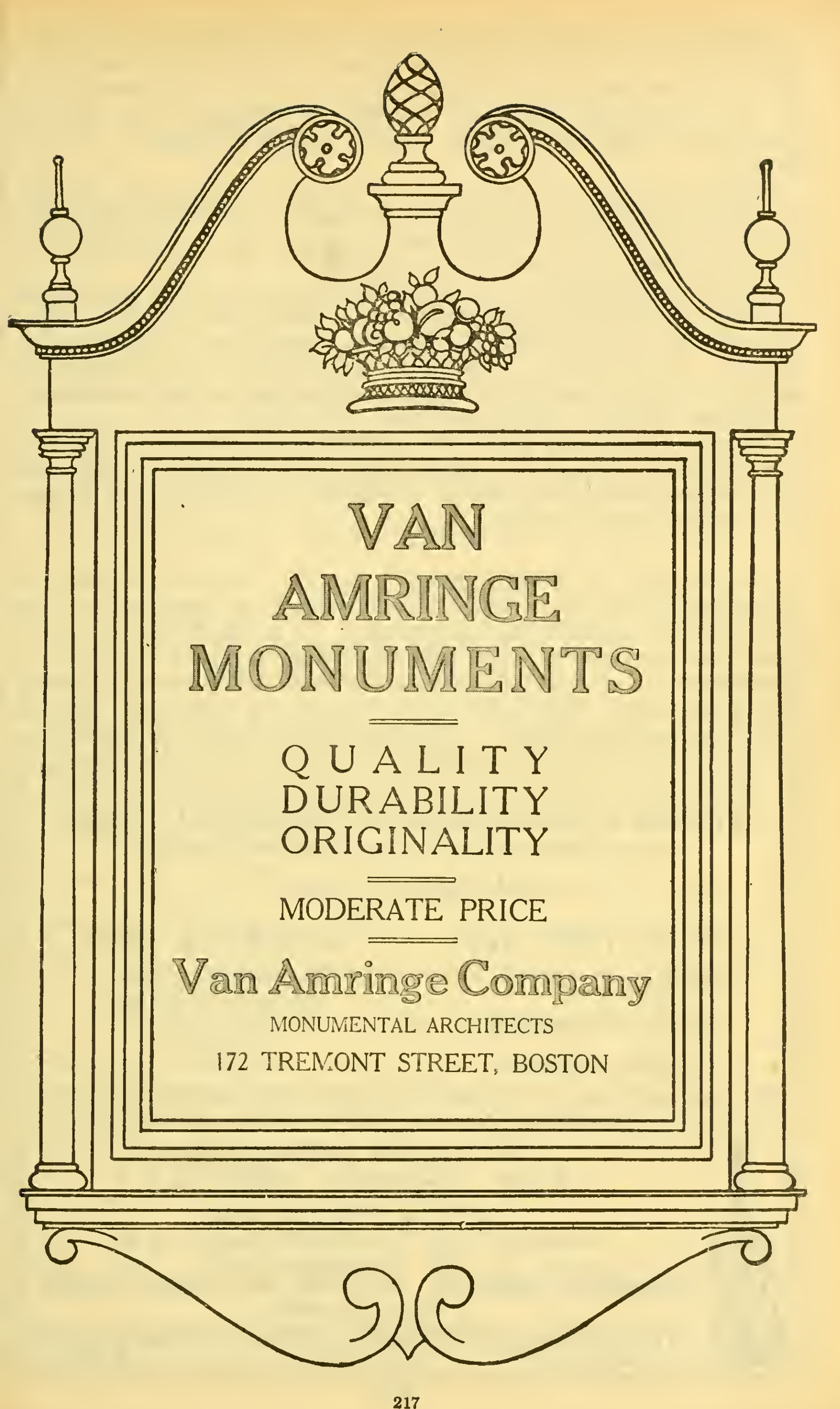
symphonies. Gerber's "Lexicon der Tonkünstler" (1790) speaks appreciatively of him: the erroneous statement is made that the Emperor fixed his salary in 1788 at six thousand florins; the varied ariettas for piano are praised especially; but there is no mention whatever of any symphony.

The enlarged edition of Gerber's work (1813) contains an extended notice of Mozart's last years, and we find in the summing up of his career: "If one knew only one of his noble symphonies, as the overpoweringly great, fiery, perfect, pathetic, sublime symphony in C." And this reference is undoubtedly to the "Jupiter," the one in C major.

Mozart gave a concert at Leipsic in May, 1789. The programme was made up wholly of pieces by him, and among them were two symphonies in manuscript. A story that has come down might easily lead us to believe that one of them was the one in G minor. At a rehearsal for this concert Mozart took the first allegro of a symphony at a very fast pace, so that the orchestra soon was unable to keep up with him. He stopped the players and began again at the same speed, and he stamped the time so furiously that his steel shoe buckle flew into pieces. He laughed, and, as the players still dragged, he began the allegro a third time. The musicians, by this time exasperated, played to suit him. Mozart afterward said to some who wondered at his conduct, because he had on other occasions protested against undue speed: "It was not caprice on my part. I saw that the majority of the players were well along in years. They would have dragged everything beyond endurance if I had not set fire to them and made them angry, so that out of sheer spite they did their best." Later in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the rehearsal he praised the orchestra, and said that it was unnecessary for it to rehearse the accompaniment to the pianoforte concerto: "The parts are correct, you play well, and so do I." This concert, by the way, was poorly attended, and half of those who were present had received free tickets from Mozart, who was generous in such matters.

Mozart also gave a concert of his own works at Frankfort, October 14, 1790. Symphonies were played in Vienna in 1788, but they were by Haydn; and one by Mozart was played in 1791. In 1792 a symphony by Mozart was played at Hamburg.

The early programmes, even when they have been preserved, seldom determine the date of a first performance. It was the custom to print: "Symphonie von Wranitsky," "Sinfonie von Mozart," "Sinfonia di Haydn." Furthermore, it must be remembered that "Sinfonie" was then a term often applied to any work in three or more movements written for strings, or strings and wind instruments.

The two symphonies played at Leipsic were not then published. The two that preceded the great three were composed in 1783 and 1786. The latter of the two (in D major) was performed at Prague with extraordinary success.

* * *

The symphony in E-flat induced A. Apel to attempt a translation of the music into poetry which should express the character of each movement. It excited the fantastical E. T. A. Hoffmann to an extraordinary rhapsody: "Love and melancholy are breathed forth in purest spirit tones; we feel ourselves drawn with inexpressible longing toward the forms which beckon us to join them in their flight through the clouds to another sphere. The night blots out the last purple rays

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of day, and we extend our arms to the beings who summon us as they move with the spheres in the eternal circles of the solemn dance." So exclaimed Johannes Kreisler in the "Phantasiestücke in Callots Manier."

The symphony is scored for one flute, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings. The autograph score is in the Royal Library in Berlin.

The minuetto appears in the ballet music introduced in performances of "Le Nozze di Figaro" at Paris.

***

The first movement begins with a short and slow introduction, Adagio, E-flat major, 4-4, which opens with harmonies for full orchestra. The movement grows sombre, as 'cellos and double-basses repeat a rhythm on an organ point beneath sustained chords (wind instruments and drums) against scale passages for violins and arpeggios for flute. The brass and the drums sound a note of preparation; the basses are in upheaval, and there is a softer phrase for violins and wood-wind. The main body of the movement, Allegro, E-flat major, 3-4, begins at once with the first theme, a graceful, simple melody, sung by the first violins. The theme is repeated by the basses, and there is a counter-figure for the violins. The first subsidiary theme enters forte in the full orchestra. Another subsidiary is developed. There is a transition to B-flat major. There is a dainty figure for violins answered by a call from wood-wind instruments. The real second theme is a melody in thirds. The first part of the movement ends on the dominant, and is at once repeated. The free fantasia is short and is practically

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a free interlude. The third part of the movement is a repetition of the first, with the second theme and its subsidiary in the tonic. There is no coda.

The second movement is an Andante, A-flat major, 2-4. The first theme, given out by the strings, is repeated. Figures from this theme are treated contrapuntally, after which the theme is again repeated. This second section is marked with the double dotted bar, to be repeated. The second theme, F minor, is of a graver character, and it is briefly developed. There is working out with the aid of figures from the first theme. There is a conclusion theme (wood-wind) in the tonic. This theme is developed, and leads to the re-entrance of the first theme. The second part is almost a counterpart of the first, but there is richer orchestration, more varied modulation, and there are new counter-figures. There is a short coda.

The Menuetto, E-flat major, 3-4, is known to household pianists through the arrangement of it by Jules Schulhoff. The form is regular. The Trio is in the tonic.

The Finale, Allegro, E-flat major, 2-4, is a rondo on several themes. The working-out is elaborate.

***

The early symphonies followed, as a rule, the formal principles of the Italian theatre-symphony, and these principles remained fixed from the time of Alessandro Scarlatti (1659–1725) to that of Mozart, who in his earlier symphonies was not inclined to break away from them. The Italian theatre-symphony had three movements: two

lively movements were separated by a third, slower and of a contrasting character. It was thus distinguished from the French overture or theatre-symphony, which brought a fugued allegro between two grave movements, and was of a more solemn and imposing character. As the Italian was better suited to the technic of amateurs,—princes and citizens who were fond of music and themselves wished to play,—the theatre-symphony grew gradually of less theatrical importance: it no longer had a close connection with the subject of the music-drama that followed; it became mere superficial, decorative music, which sank to "organized instrumental noise," to cover the din of the assembling and chattering audience. The form survived. In the first movement noisy phrases and figures took the place of true musical thought, and if a thought occurred it was ornamented in the taste of the period. The slow movement was after the manner of the rococo pastoral song, or it was a sentimental lament. The finale was gay, generally with the character of a dance, but conventional and without any true emotional feeling. The slow movement and the finale were occasionally connected. The first movement was generally in 4-4, or 3-4; the second, in 2-4, 3-4, or 3-8; the third, in simple time or in 6-8. The first movement and the finale were in the same and major key. They were scored for two oboes, two horns, and strings, to which trumpets and drums were added on extraordinary occasions. The slow movement was, as a rule, in the subdominant or in the minor of the prevailing tonality, sometimes in the superdominant or in a parallel key. It was scored chiefly for string quartet, to which flutes were added, and, less frequently, oboes and horns. The cembalo was for a long time an indispensable instrument in the three movements.

In the slow movement of the conventional theatre-symphony the melody was played by the first violin to the simplest accompaniment in the bass. The middle voices were often not written in the score. The second violin went in unison or in thirds with the first violin, and the viola in octaves with the bass.

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Miss Geraldine Farrar was born at Melrose, Mass., February 28, 1882. She sang as a child in school, and took part in an amateur performance of "Market Day" in the Melrose City Hall in 1894. Her first singing teacher was the late Mrs. J. H. Long, of Boston. Miss Farrar sang in a concert in Boston "Una voce poco fà" fro m Rossini's "Barber of Seville" and the Polacca in "Mignon" when she was thirteen years old. After studying singing in New York and Washington,—Miss Emma Thursby was one of her teachers,—she went to Europe, took lessons for a short time in Paris with Mr. Trabadello, and later studied in Berlin, first with Mr. Graziani and then with Mme. Lilli Lehmann.

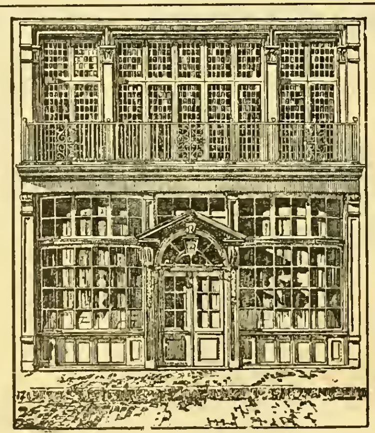
Miss Farrar made her first appearance in opera at the Berlin Royal Opera House, October 15, 1901, as Marguerite in Gounod's "Faust," and was engaged as a member of the company. She sang the first season in Italian. Her rise was rapid, and her reputation soon spread throughout Europe. She has sung in the Royal Theatre of Stockholm, the Imperial Theatre of Warsaw, the Prinz Regenten Theater at Munich, at Monte Carlo,—where she created the leading part in Mascagni's "Amica" (March 17, 1905), and Margarita in Saint-Saëns's "L'Ancêtre" (February, 1906),—in Paris, and in other European cities. She has been appointed Kammersängerin in Berlin.

Her first appearance in opera in the United States was at the Metropolitan Opera House, New York, November 26, 1906, as Juliet in Gounod's "Romeo and Juliet."

***

She has sung since in Boston as follows:—

Operatic: Marguerite in Gounod's "Faust," April 1, 1907, the Metropolitan Opera House Company, at the Boston Theatre (her first appearance here).



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Cho-Cho-San in Puccini's "Madama Butterfly," April 3, 1907, Boston Theatre; March 29, 1910, Boston Opera House.

Elisabeth in Wagner's "Tannhäuser," April 5, 1907, Boston Theatre.

Nedda in Leoncavallo's "Pagliacci," April 6, 1907, Boston Theatre.

Mimi in Puccini's "La Bohème," April 7, 1908, as a member of the Metropolitan Opera House Company, at the Boston Theatre.

Zerlina in Mozart's "Don Giovanni," April 9, 1908, Boston Theatre.

Mignon in Thomas's opera, April 11, 1908, Boston Theatre.

Floria Tosca in Puccini's "Tosca," as a member of the Metropolitan Opera House Company, in the Boston Opera House, January 14, 1910, April 2, 1910.

The Goose Girl in Humperdinck's "Königskinder," as a member of the Metropolitan Opera House Company, in the Boston Opera House, April 16, 1912.

BOSTON SYMPHONY ORCHESTRA CONCERTS, November 6, 1909: Grétry, air of Lucette, "Je ne sais pas si ma sœur aime," from "Silvain," Debussy, Recitative and Aria of Azaël from "L'Enfant Prodigue."

MISCELLANEOUS CONCERTS: Mrs. Hall McAllister's morning musicale, January 13, 1908; Symphony Hall, January 27, 1908, with Miss Olive Whiteley, violinist, and Mr. Heinrich Gebhard, pianist, for the Students' Association of Miss Hersey's School; with the Apollo Club

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in Symphony Hall, November 9, 1908; with orchestra in Symphony Hall, January 23, 1909; with Mme. Samaroff and orchestra in Symphony Hall, October 16, 1909; with Mr. Edmond Clement, tenor, in Symphony Hall, November 4, 1911; at the benefit at the Boston Theatre for the Actors' Fund, April 25, 1913; recital in Symphony Hall, October 28, 1913.

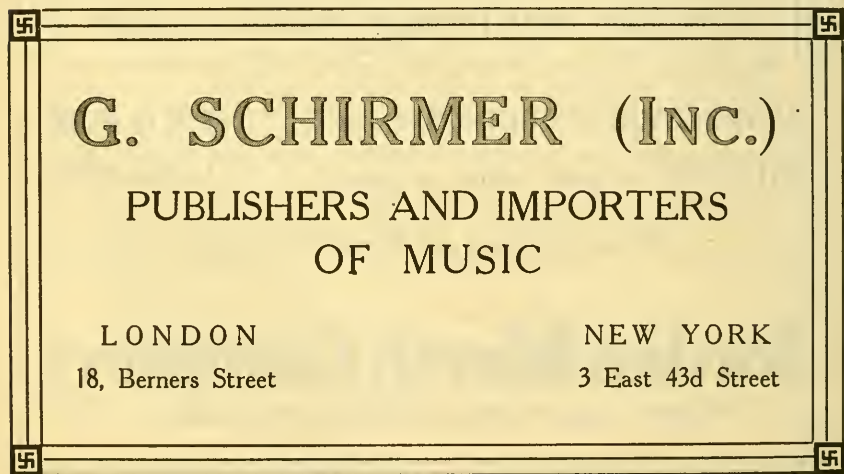
RECITATIVE, "TEMERARI," AND ARIA, "COME SCOGLIO," FROM "COSÌ FAN TUTTE," ACT I., NO. 14 . . WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

"Così fan tutte, osia la scuola degli amanti" ("All women do so; or, the school for lovers"), opera in two acts, text by Lorenzo da Ponte, music by Mozart, was performed for the first time at Vienna, January 26, 1790. The opera was commanded by the Emperor Joseph II., and the libretto was chosen without consultation of Mozart's wishes. Mozart began to compose the music in December, 1789. The opera was repeated on January 28, 30, February 7, 11. Joseph II. died on February 20, and the theatre was closed till April 12; the opera was given on June 6, 12, July 6, 16, August 17; it was not heard again until 1794 and then in a German version.

Much fault has been found with the "foolishness," the cynicism, the "immorality," of the libretto, and various attempts have been made to improve the plot in German versions by L. Schneider and Devrient, by Gugler and others. Other titles were given to the opera, as "A Maiden's Fidelity," "The Risky Wager." The music has been set to a play of Calderon, and thus produced as an opera.

Ferrando and Guglielmo make a wager with Don Alfonso that all



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women are not coquettish; their own sweethearts are true. The lovers feign a journey. They return, disguised as Albanians, and make hot love to their sweethearts.

This recitative and air are sung in the opera by Fiordiligi.

Recitative.

Temerari, sortite fuori di questo loco! e non profani l' alito infausto degli infami detti nostrò cor, nostro orecchio, e nostri affetti! Invan per voi, per gli altri invan si cerca le nostr' alme sedur: l' intatta fede che per noi già si diede ai cari amanti saprem loro serbar infino a morte, a dispetto del mondo e della sorte.

Aria. B-flat major, Andante maestoso, 4-4.

Come scoglio immoto resta
Contra i venti e la tempesta,

Allegro.

Così ognor quest' alma è forte nella fede, e nell' amor.
Con noi nacque quella face, che ci piace e ci consola,
E potrà la morte sòla, far che cangi affetto il cor.
Come scoglio, etc.

(Più Allegro.)

Rispettate, anime grate,
Questo esempio di costanza,
E una barbara speranza
Non vi renda audaci ancor.

The following is a paraphrase in English:—

Rash ones, withdraw and disappear at once! Profane no longer with poisonous breath of wanton tongue our heart, our ears, our mind! In vain do you seek through your art to deceive and corrupt the heart. Spotless fidelity, maintained and guarded, shall, in spite of every state, sustain the union of lovers till death; nothing shall sunder it.

Firm as a rock in storm and tempest, unshaken and unwavering is my heart; immovable, it holds ever true to the loved one. True love, this light bursts forth for us to charm and comfort; death alone can change our love and heart.

Firm as a rock, etc.

Respect, O grateful souls, this example of constancy! Let not a cruel hope make you still audacious.

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***

The scene of the action of "Così fan tutte," according to changes in the libretto, was at first Trieste, then Naples, then Venice, and finally Naples again. Fr. Heinse chronicled a rumor in his "Reise- und Lebensskizzen" that this story of Da Ponte was founded on an actual affair of like nature between two officers and their betrothed ones at Vienna, and that the emperor gave Da Ponte the subject.

The part of Fiordiligi was created by Francesca Gabrielli, sometimes called la Gabriellina, better known as la Ferrarese, to distinguish her from the celebrated singer, Catterina Gabrielli, of Rome (about 1730–96). She is also known as Ferrarese del Bene. Born at Ferrara, she was a pupil of Sacchini at Venice, and even then, in 1770, according to Gerber, she was ranked in the first class. It is said that she could easily sustain for a long time the E above high C with a full and agreeable tone. She sang in Italian cities, and in 1785 went to London. There was dispute about her abilities as a singer. Some said her voice was beautiful, and that she was individual and emotional in her interpretation. She was not a handsome woman, they say, although she had fine eyes and a charming mouth. She appeared in London at the King's Theatre in "Demetrio," January 21, 1785, with Crescentini; and Parke, the oboe player, wrote of her: she "had a sweet voice, and sang with taste, but she was not calculated to shine as a prima donna." Later she was the Eurydice in Gluck's "Orfeo"; and Parke said she was not equal to the part. Gertrud Mara, unfortunately for her, was at that time in London. The Earl of Mount Edgcumbe heard Francesca in London the next year: "The late first woman, Ferrarese del Bene, who had been also much extolled to me, was but a very moderate performer. She was this year degraded to *prima buffa*, but even in that subordinate line was so ineffective that Sestini was recalled to strengthen the company." Mozart himself did not value the Ferrarese highly. He wrote to his wife from Dresden in 1789: "The leading singer here, the Allegrandi, is much better than the Ferrarese, but that is not saying much."

But the Viennese public liked her, and this fact and her irascible and haughty character provoked the jealousy and wrath of the singing women, Bussani and Cavalieri, and made trouble between Da Ponte and Salieri, then court conductor, who was the intimate friend of Mme.

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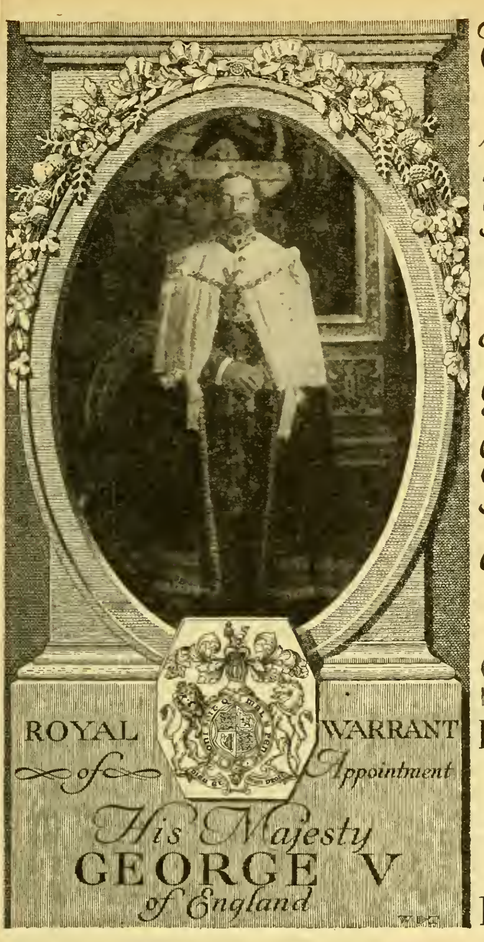

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Cavalieri; and both Da Ponte and the Ferrarese were discharged by the Emperor Leopold. Da Ponte* tells the story in his amusing Memoirs: "Unfortunately for me, a singer from Ferrara was engaged for the Vienna theatre. Without being conspicuously beautiful, she fascinated me at first by the charm of her voice, then by her incessant provocations, and at last she made me forget my oath." Da Ponte had made a solemn vow never to court an opera singer, and he had kept this vow for seven years. "She had an extraordinary talent; her voice enchanted, her operatic methods were new, her face was agreeable—the eyes were irresistible; she generally pleased in all the parts that she impersonated, her usefulness in the opera house increased my infatuation. It was then natural that she should excite hatreds and jealousies, especially in the breasts of two singers, one of whom, the Cavalieri, had been much spoiled by Salieri, the other by the public; they formed a cabal against my portégée. I defended her the best I could, but she had a violent and headstrong character, which was bound to irritate rather than conciliate." He then tells at length the story of the triumph of her enemies and the annoyance of the emperor that led to his loss of position.

Some years afterward Da Ponte met the Ferrarese at Venice. She greeted him joyfully, and when she found out that he was in search of singers for London she redoubled her attentions. The prudent man first heard her sing, and then was of the opinion that she would not please the London public. Yet his heart was in a measure touched, for he took her to a café for an ice. "When the gondolier had left us, she seized my hand, and, looking into my eyes with the effrontery characteristic of these stage-women, she said, 'Do you know that you are handsomer than ever?' I answered, 'I am sorry I cannot say this to you.' She kept still, her face flushed, and I thought I saw tears in her eyes. Remorseful, I took her hand and squeezed it, and turned the speech into a joke, saying that inasmuch as I was now a married man I had promised never to speak of love to any woman, and especially not to her. This word '*especially*' seemed to console her." Then they went to the opera-house and heard Casti's "Re Teodoro." "After the performance we

*Lorenzo Da Ponte, born at Ceneda, March 10, 1749, now famous only as Mozart's librettist, died at New York, August 17, 1838. For the story of the last years of this singular man see Mr. H. E. Krehbiel's entertaining chapter, "Da Ponte in New York," in "Music and Manners" (New York, 1898).

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took supper in company with two very handsome opera singers, but I was looking for talent, not for beauty. I escorted the Ferrarese to her house, and then returned to my inn, well pleased with myself, my visits, and my friends."

Francesca died at Venice in 1795.

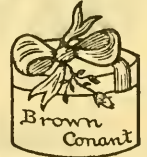
***

The lamented Vernon Blackburn of the *Pall Mall Gazette* heard "Così fan tutte," conducted by Richard Strauss, at the Residenz Theatre, Munich. He wrote:—

"The interior of the Residenz-Theater of Munich is, I suppose, as wrong from any artistically decorative point of view as the interior of any little theatre can possibly be. It is all curls, and flourishes, and twirligigs, and cork-screws. Every tier is divided into so many sham boxes separated from one another by plaster pillars twisted into unearthly shapes, and decorated with puffy little angels blowing absurd trumpets. The scheme of color once was bright red, but the color has somewhat faded, and looks a little pathetic, like a creature that wishes to be clamorous, but has lost its voice. The chandelier which depends from the middle of the ceiling is a serious attempt at magnificence, covered as it is with hundreds of curly gold things; but something has gone wrong with the upper part of the stem, which is now veiled in a dowdy piece of green cloth, looking extremely apologetic. The whole thing, with its renaissance fresco-work, its resolute superfluity of ornament, and its wild confusion of decoration, is a rococo riot, from (*sic*) which Mr. Ruskin and every man of taste must shudder. And yet—and yet—it is an irresistible little theatre, and by the very reason of its utter apparent artlessness it grows upon you every time you see it. It is the kind of place you call jolly; its childishness might even overcome the reluctance of the man of taste himself.

"It is here that Herr von Possart's experiments in Mozart—if the term be not too flippant—are being carried out. There is, it is true, only a strictly limited number of seats from which you can see everything on the stage with convenience, and those plaster pillars seem to have been set up for the express purpose of interfering with the view; but this leaves the more to adventure, and only a little essay in gym-

A. B. Conant
Gowns and Waists



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nastics is required to baffle the obvious intentions of the architect with considerable success. I have no precise knowledge of the general size of the theatres in Mozart's own day, for which his operas were written; but as the number and quality of the instruments used here for those operas are precisely limited to the known composition of Mozart's orchestra, and as the orchestra here seems exactly right for the size of the theatre, I suppose one may reckon that an audience is pretty well in the precise position of the audiences of a hundred years ago when the first notes of the overture sound. The opera is 'Così fan tutte,' or as the German translation has it, 'So machen es Alle,' the libretto by Lorenzo da Ponte; the music, if you please, by W. A. Mozart. It is the custom of our supercilious generation, which (more or less like other generations) will always find an excuse in its own vanity for shirking work, to consider Da Ponte more or less a bungler unworthy of consideration. At Covent Garden on 'Figaro' nights it is the commonest experience in the world—and a very trying experience too!—to hear as a kind of catch-word dropping from every quarter, 'What a lovely opera! But I haven't the smallest idea what it's all about, and I never could find out.' And Da Ponte gets the blame. Now I am quite sure that if ever Covent Garden went mad enough to produce on its boards 'Così fan tutte,' precisely the same criticism would wander round. The music, by a kind of known convention, would receive every proper praise, but what the play is all about Heaven knows! And once more Da Ponte gets the blame. The fact is, however, that Da Ponte always had good stories to tell, and that he had the neatest way in the world of telling them; but they require compactness, quickness, intelligence, and swift manipulation of scenery to show them forth rightly. They are lost upon a big stage where it takes half an hour to build up a set scene, and where anything like a quick change is either impossible or is so monstrously unlike all human experience that the significance of the narrative is simply lost in the spaces of the theatre. The proportions between the play and the production become those between a spaniel and the wilderness, and I am sure that anybody who remembers the London version of 'Don

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"The first strains of the overture—in the hands of Herr Strauss—sound curiously to the ear after those big thunders of 'Tristan' last night at the theatre next door. Indeed, there seems something a little wanting here, in spite of all the delicacy; you are even inclined to laugh. Then as instrument blends with instrument come odd little reminiscences, which finally settle into memories, above all things, of the Monday Pops. Then that minor sensation also fades away, and you come closer to the actual beauty, the real emotion of Mozart's music. The overture ceases, or rather, in the proper manner of music-drama, runs straight into the action of the opera; the curtain rises, and on the delightful little stage the scene springs to view of an open-air restaurant where the philosophic Alfonso and the two officers, Guglielmo and Ferrando, are lunching and discoursing of love. Guglielmo loves Dorabella, Ferrando loves her sister, Fiordiligi, and their beloved ladies are incomparable. Ah, how the music chatters and sways, now to this, now to that emotion of the lovers' praises! Alfonso believes in no woman; let the officers announce their departure, disguise themselves, each approach the other's lady, and the inconstancy of either will be shown. Done; it is a wager, and the three run forth to make their preparations, singing a martial and humorous trio. Clang! —the theatre darkens, and by the simple process of swivelling on a circular stage, the scene is instantly changed to a long and beautifully-arranged Italian garden. The sisters, the beloved of Guglielmo and Ferrando, sing their loves in phrases that only Mozart could have

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conceived, when the news is brought of the impending departure of their lovers. Black despair—but with that little touch of mockery and of hidden laughter which is the most subtle quality of Mozart's comedy—followed by the expression of Fiordiligi's sadness in an aria which is one of the most difficult, as it is one of the greatest, of the musician's masterpieces. Again, with instant swiftness, the scene changes to a room in the house of the ladies, where the philosopher and that famous maid, so common to Da Ponte's stories, and so honored by Mozart in 'Figaro' and in this opera by a lovely crown of music, are in a conspiracy to undermine the constancy of these fair ones. The officers, gloriously disguised, are introduced, and make their advances in right and proper form, but are dismissed with scorn. Back we go to the garden, where their addresses are renewed with infinite humor, and are finally rejected in a scene of brilliant musical comedy to the tune of one of Mozart's most masterly finales. In the second act we are back in the house, where the ladies are playing cards to the accompaniment of exquisite tripping music; but they are none too happy; their new lovers have made an impression, and they sigh—Mozart sighs. The philosopher enters and bids them to the garden, outside which their lovers have prepared what our ancestors would have called 'a musick.' We go, and hear a divine serenade. It is the conquest of Dorabella; he gives her hand to Ferrando, to Guglielmo's eternal disgust, who is less fortunate with Fiordiligi. But that young lady is only a shade firmer; back in the house she gives way to her emotion finely, and surrenders to Guglielmo. A wedding is arranged—it shall be a *Doppel Hochzeit*, screams the humorous philosopher—and in a twinkling we are in a gorgeous apartment looking out in the far distance on an Italian garden. The wedding guests arrive and drink their wine merrily, with songs that are as intoxicating as their champagne; a mock wedding is gone through, when the return of the officers is announced; follow the flight of the disguised husbands, their entry without disguise, a comedy of reproach, the mock-agony of the poor ladies, a reconciliation, and finally the payment of the wager to the philosopher, as the scene descends upon a noble concerted piece."

In another letter Mr. Blackburn characterized the libretto as "an

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agreeable charade; it is the mere amplification of a catchword to which Shakespeare was not ashamed to subscribe when he identified women with frailty."

***

These excerpts from the opera have been performed here at these concerts:—

Quintet, "Di scrivermi ogni giorno," November 20, 1886 (Miss Gertrude Franklin, Miss Mary H. How, Messrs. George J. Parker, Jacob Benzing, J. A. Libby); April 28, 1900 (Mme. de Vere-Sapio, Miss Gertrude May Stein, Messrs. Ben Davies, William W. Walker, Herbert Witherspoon).

Aria, "Rivolgete a lui" (Giuseppe Campanari, March 4, 1905).

Scene, "Ei parte," and Rondo, "Per Pietà" (Mme. Emma Eames, December 30, 1905).

Two Orchestral Fantasies, "Meergruss" (Thalatta!) ("Greeting to the Sea"); "Seemorgen" ("A Morning on the Ocean") . . . . Max Schillings

(Born at Düren (Rhineland), April 19, 1868; now living at Stuttgart.)

These two fantasies were performed at a concert of the Musikalische Akademie of Munich at the Odeon on February 7, 1896. I find no record of an earlier performance, and the criticism at the time would lead one to infer that this performance was the first. The fantasies were then criticised harshly, as "ultra-modern" music.

"Meergruss" is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, triangle, harp, and the usual strings.

"Seemorgen" is scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets,

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three trombones, bass tuba, a set of three kettledrums, harp, and the usual strings.

Each fantasie has a prose poem for an argument. The argument on a fly-leaf of "Seemorgen" was suggested by Lenau's* verses with the same title, the third poem in the little cycle "Atlantica," but Schillings, or whoever was the author, wholly changed the spirit of Lenau's conclusion. The German of the arguments is involved and sometimes turgid. A free paraphrase in English is here given:—

MEERGRUSS (THALATTA!).

Thalatta!† Durchbebt von gewaltigen Schauern grüsst dich, ewigen Meeres erhabene Pracht, das sturmbewegte Herz. Ihm entringt sich, mutige Klage; kühne Träume, sehnsüchtige Hoffnungen werden lebendig, wachsen empor, quälender Zweifel, mächtig sich aufbäumend, zwing sie nieder.

Leise enttönt da wundersame Tröstung deiner Wogen hehrem Wandel: von Frieden in deinen dämmernden Tiefen dringt holde Kunde in die Seele, und sie ahnt ein reines stilles Glück, das vom Lebenskampfe ungetrübt in Herzenstiefen wohnend, in erhabene Wehmut wandelt den Schmerz, die Zweifel in stolze Kraft.

* Nicolaus Lenau, whose true name was Nicolaus Niembsch von Strehlenau, was born at Cstatad, Hungary, August 13, 1802. He studied law and medicine at Vienna, but practised neither. In 1832 he visited the United States. In October, 1844, he went mad, and his love for Sophie von Löwenthal had much to do with the wretched mental condition of his later years. He died at Oberdöbling, near Vienna, August 22, 1850. He himself called "Don Juan" his strongest work.

† It is hardly necessary to note that this was the cry of Xenophon and the Ten Thousand when for the first time they saw the sea after the famous campaign and retreat.

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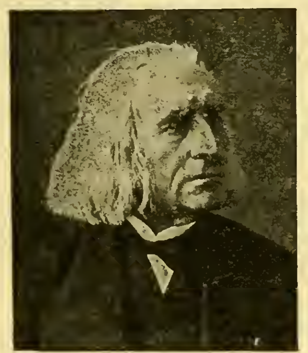
GREETING TO THE SEA.

O sea! The storm-tossed heart shaken by mighty thrills greets you, nobly splendid, eternal Sea. Courageous lamentation bursts from the heart; daring dreams, wistful hopes spring up and come to life; tormenting doubt, arising, sinks and disappears.

The wondrous consolation of your billows in their august procession gently resounds. From your peaceful, dimly lighted depths come gracious tidings to the soul. It foresees pure, calm happiness, which, unvexed in life's conflict, and dwelling in the recesses of the heart, turns grief to noble melancholy, doubt into lordly vigor.

A theme for trumpets and horns, with the rhythm of "Thalatta!" symbolizes the greeting of the Ten Thousand seeking their way home. This theme is found later, chiefly in rhythmic diminution. The other themes are said by Ernst Otto Nodnagel* to typify "courageous lamentation," "daring dreams," "wistful hopes," and "tormenting doubt." The rhythm of the first two are strongly marked. The Hope theme is at first given to three flutes. In the thematic working-out and combination the symbol of Hope is more and more passionately expressed. "Then the typical motive of Doubt, ever stronger, goes in to a broken-hearted explosion" of the "Thalatta" theme. Clarinets and flutes in waving sixteenths with harp harmonics and divided strings make a striking tonal effect. Again the cries of Hope and Doubt

*Nodnagel, born at Dortmund in 1870, died in 1909 at a neurotic asylum in Berlin. He studied law and music at Heidelberg, and was a student at the Royal High School in Berlin. From 1899 to 1903 he was a singing teacher, and music critic at Königsberg. He was also a Lieder singer and composer. As composer, he wrote "Lyric Recitatives" of an ultra-modern nature, and svmphonic poems ("Symbolinen"), as "Vom tapfren Schneiderlein" (op. 25) and "L'Adultera" (op. 30). Certain songs with orchestra (op. 16) are entitled "Neurotika." An admirer of Schillings, he wrote pamphlets concerning the latter's operas. He wrote also on other subjects, and in 1905 published "Käthe Elsinger," a romance.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are heard. The theme of Doubt (divided strings) is answered by the theme of Happiness (flutes and clarinets). And now all the recurring themes have a more joyous expression. After the last climax there is a gentle epilogue in which the Hope motive and the theme of Happiness bring a peaceful ending.

Seemorgen.

Hinaus aufs Meer! Stolze Kraft drängt neuen Zielen entgegen! Vom Morgenwinde die Segel geschwellt, zieht wanderfroh, mit mächtiger Brust den Wogendrang zerspaltend, das Schiff dahin. Entzückt ruht das Auge auf der Wellen tausendfargibem Gesprühe, das in lauterer Sonnenpracht rings erglüht. Doch der Blick schweift weiter über die Fluten, ins Uferlose; ein ungeduldiges Sehnen keimt auf, durchwogt mächtig die Brust. Lass ab von deinem ruhenlossen Fragen, thörichte Ungeduld! Verstumme vor dem ruhigen Glücksgedanken, der sonnenhell die Seele durchzieht, der im frohen Lebenskämpfe mich geleite.

Morning at Sea.

On board! To sea! Proud vigor presses on toward new goals! With sails bellying from the morning wind, the ship, a joyful wanderer, cleaves with sturdy breast the thronging waves. The eye falls entranced on sparkling myriad-hued billows, and yet looks far beyond the tides toward the boundless ocean. Impatient longing arises and stirs the breast. Foolish impatience, cease your restless questioning! Be dumb in the presence of tranquil thoughts of happiness, which as sunshine streams through the soul and leads me into life's joyous contest.

After a few introductory measures the bass clarinet and the violoncello give out the chief theme. After violins, horns, and wood-wind instruments have taken it up, trumpets and flutes have an energetic motive, which, according to Nodnagel, is rhythmically related to the "Vengeance" motive in Schillings's opera "Ingwelde." At the end of a powerful crescendo the two themes are combined. Flutes and oboes introduce a new and graceful theme in canon while the viola accompanies with the chief theme. Divided strings, harp, and wood-wind instruments begin a passage that portrays the foam struck by the

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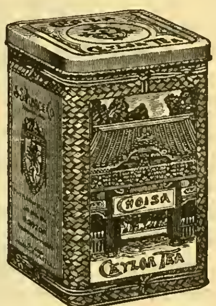

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sun. A fourth motive typifies the unrest and longing. This theme of "Longing" is the basis of a mighty crescendo that leads to the chief climax of the fantasie. The chief theme enters again with the Foam motive, and the energetic second theme follows while the motive that typifies Longing leads to a crescendo with many combinations with the chief theme to the end. There is a broadly devised Coda, which introduces a new motive for flute over a pedal accompanied by horn, harp, and eight muted violins. This typifies the peaceful thought of happiness. Combined with the chief theme, it brings the end.

* * *

Max Schillings was born of a distinguished and wealthy family. He studied music as a child at Düren with Hilgers, an ardent Wagnerite; and at the Gymnasium at Bonn he studied the violin with O. Von Königslöw and composition with Brambach. Then he went to Munich to fit himself for the bar. Soon he preferred philosophy to the law, and then he abandoned philosophy for music. In 1892 he was active in the direction of rehearsals at Bayreuth. In 1903 he was given the degree of Royal Professor. He was called to Stuttgart in the fall of 1908 to be chief conductor of the Court Opera and the Court Orchestra's Symphony Concerts, with the title of *Generalmusikdirektor*. Heidelberg University gave him the honorary degree of Doctor in 1911.

His chief compositions are as follows:—

Works for the Stage: "Ingwelde," opera (Carlsruhe, November 13, 1894); "Der Pfeifertag," opera (Schwerin, November 26, 1899); "Moloch," opera (Dresden, December 8, 1906); music to the "Orestie" of Æschylus (Berlin, November 24, 1900); music to the first part of Goethe's "Faust," (1908).

"Meergruss" and "Seemorgen," for orchestra (1896); "Ein Zwiegespräch," for small orchestra, solo violin, and solo violoncello (1897); Rhapsody, "Dem Verklärten" (after Schiller), for baritone, mixed chorus, and orchestra (1905).

For recitation with accompaniment for orchestra or pianoforte, "Das Hexenlied" (poem by Ernst von Wildenbruch, Munich, 1902); "Kassandra"; "Das Eleusische Fest" (Schiller); "Jung Olaf" (Ernst von Wildenbruch), Op. 28 (Stuttgart, November 9, 1911).

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"Glockenlieder," four songs, poems by Spitteler, for tenor and orchestra (1907); about forty songs with pianoforte accompaniment; "Abenddämmerung," for baritone, violin, and pianoforte.

String quartet in E minor (composed in 1887, revised in 1906, and produced at Berlin, October 20, 1906); "Am Abend," "Improvisation," and "Schlichte Weisen," for pianoforte and violin.

***

The Prelude to Act II. of "Ingwelde" was performed here at a concert of the Boston Symphony Orchestra, November 7, 1896; the Prologue to "Œdipus Rex" was performed at the concert of March 1, 1902; the Prelude to Act III. of "Der Pfeifertag" was performed at the concert of April 7, 1906; "The Harvest Festival," from "Moloch," at the concert of January 16, 1909. "Das Hexenlied" was recited by Dr. Ludwig Wüllner at a concert in aid of the Orchestra's Pension Fund, February 28, 1909. Two movements—Andante and Scherzo—from the string quartet in E minor were played in Boston at a concert of the Hess-Schroeder Quartet, December 22, 1908.

A study of Schillings as a composer will be found in Ernst Otto Nodnagel's "Jenseits von Wagner und Liszt," pp. 129–146 (Königsberg, 1902).

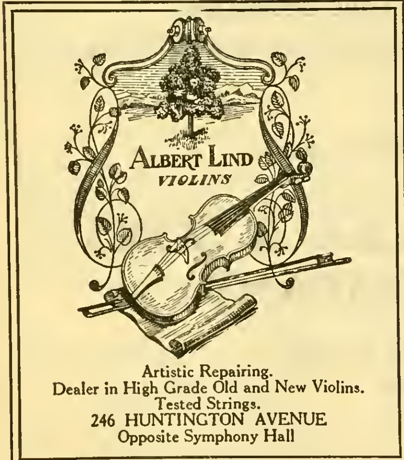
It is reported that Schillings is now at work on an opera, "Monna Lisa."

Three Poems, "Im Treibhaus," "Träume," and "Schmerzen."

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

These songs are Nos. 3, 5, 4, of a set entitled "Fünf Gedichte füı eine Frauenstimme in Musik gesetz von Richard Wagner." The set includes "Der Engel," "Stehe still," "Im Treibhaus," "Schmerzen," "Träume." The words are by Mathilde Wesendonck (1828–1902). Born Luckemeyer, she was married to Otto Wesendonck in 1888.



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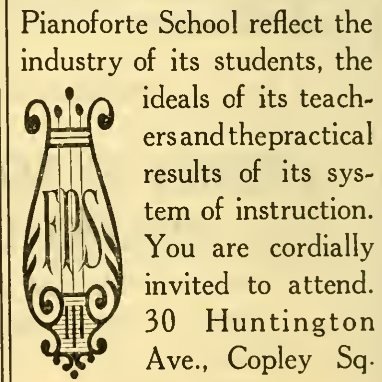

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When she met Wagner in 1852, she was, in her own words, "a blank page." She wrote dramas, dramatic poems, tales, and verses. The story of her connection with him is best told in "Richard Wagner to Mathilde Wesendonck," translated, with preface, etc., by W. A. Ellis (New York, 1905).

IM TREIBHAUS.

Hoch gewölbte Blätterkronen,
Baldachine von Smaragd,
Kinder ihr aus fernen Zonen,
Saget mir warum ihr klagt?
Schweigend neiget ihr die Zweige,
Malet Zeichen in die Luft,
Und der Leiden stummer Zeuge,
Steiget aufwärts süsser Duft,
Weit in sehnenden Verlangen,
Breitet ihr die Arme aus,
Und umschlinget, nah'nfangen
Öde Leere nicht'gen graus.
Wohl ich weiss es arme Pflanze,
Ein Geschicke theilen wir,
Ob umstrahlt von Licht und Glanze,
Unsere Heimat ist nicht hier!
Und wie froh die Sonne scheidet
Von des Tages leerem Schein,
Hüllet der, der wahrhaft, leidet
Sich in Schweigens Dunkel ein.
Stille wird's, ein säuselnd weben
Füllet bang den dunklen Raum,
Schwere Tropfen seh' ich schweben
An der Blätter grünem Saum.

IN THE GREENHOUSE.

Mighty domes and leafy bowers,
Em'rald arches grand and high,
Ye were born 'neath tropic showers.
Sad ye seem,—ah, tell me why!
Slow and still your arms are weaving
Mystic figures in the air,
And a perfume, anguish breathing,
Sorrow sweet arises there.
How ye show desire and longing
In your mighty arm's embrace,
Grasping, while vain hopes are thronging,
Only air and empty space!
I, too, know it, prison'd palm-trees!
One our lot, one pain we bear.
Tho' we're bathed in radiant sunbeams,
Yet our homeland is not here!
And so oft the sun at evening
Parts in twilight from the day.
Each of us, in silent grieving,
Bides the morrow as he may.
Now 'tis still, and yet a sighing
Thro' the palm house goes and grieves.
Heavy tear-drops now are lying
On the margins of the leaves.

(*Translated by F. F. Bullard.**)

TRÄUME.

Sag', welch' wunderbare Träume
Halten meinem Sinn umfangen,
Dass sie nicht wie leere Schäume
Sind in ödes Nichts vergangen?

DREAMS.

Say, oh, say, what wondrous dreamings
Keep my inmost soul revolving,
That they not like empty gleanings
Into nothing are dissolving?

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Träume, die in jeder Stunde, Jedem Tage schöner blüh'n, Und mit ihrer Himmelskunde Selig durch's Gemüthe ziehn?	Dreamings that with every hour, Every day, in brightness grow, And with their celestial power Sweetly through the bosom flow?
Träume, die wie hehre Strahlen In die Seele sich versenken, Dort ein ewig Bild zu malen: Allvergessen, Eingedenken!	Dreamings that like rays of splendor Fill the bosom, never waning, Lasting image there to render: All forgetting, one retaining!
Träume, wie wenn Frühlingssonne Aus dem Schnee die Blüthen küsst, Dass zu nie geahnter Wonne Sie der neue Tag begrüsst,	Dreamings like the sun that kisses From the snow the buds new born, That to strange and unknown blisses They are greeted by the morn,
Das sie wachsen, dass sie blühen, Träumend spenden ihre Duft, Sanft an deiner Brust verglühen, Und dann sinken in die Gruft.	That expand they may and blossom, Dreaming spend their odors suave, Gently die upon thy bosom, And then vanish in the grave.

(*Translated by Francis Hueffer.*)

SCHMERZEN.	SORROWS.
Sonne, weinest jeden Abend Dir die schönen Augen roth, Wenn im Meeresspiegel badend Dich erreicht der frühe Tod; Doch ersteh'st in alter Pracht, Glorie der düst'ren Welt, Du am Morgen neu erwacht, Wie ein stolzer Siegesheld!	Sun, thou weepest every even Thy resplendent glances red, When into the sea from heaven All too soon thou sinkest dead; But new splendors thee adorn, Glory of the darkened earth, When thou wakest in the morn, Hero-like of proudest worth!
Ach, wie sollte ich da klagen, Wie, mein Herz, so schwer dich seh'n, Muss die Sonne selbst verzagen, Muss die Sonne untergeh'n? Und gebieret Tod nur Leben, Geben Schmerzen Wonnen nur: O wie dank' ich, dass gegeben Solche Schmerzen mir, Natur!	Why should I in vain regretting Load with heaviness my heart, If the sun must find a setting, If the sun e'en must depart? And engenders death but living, If but grief can lead to bliss: Oh! I thank thee then for giving, Nature, me such pain as this.

(*Translated by Francis Hueffer.*)

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The following quotation is from pages 16, 17, of "Richard Wagner to Mathilde Wesendonck":—

[DECEMBER, 1857.]

"[The following is a memorandum by Frau Wesendonck herself, found in company of the said two additional closes to 'Schmerzen,' the last whereof is the same as that now in use. The difference between the first and second versions of 'Träume' consists in addition of the sixteen introductory bars, the first version having commenced with our bar 17.—TR.]

"On the 30th of November, 1857, Richard Wagner wrote the music to the song 'In der Kindheit frühen Tagen' (= 'Der Engel').

"December 4, 1857, the first sketch for 'Sag', welch' wunderbare Träume?'

"December 5, 1857, the second version of 'Träume.'

"December 17, 1857, 'Schmerzen,' with a second, somewhat lengthened close. This was soon followed by a third close, beneath which stood the words: 'It must become finer and finer!'

"After a beautiful, refreshing night, my first waking thought was this amended postlude: 'we'll see whether it pleases Frau Calderon, if I let it sound up to her to-day.'*

* "Träume" was also scored for a small orchestra, and conducting eighteen picked Zürich bandsmen, Wagner performed it beneath Frau Wesendonck's window, as a birthday greeting, December 23, 1857; possibly he played or sang "Schmerzen" on the same occasion.—TR.

"February 22, 1858, 'Sausendes, brausendes Rad der Zeit' [= 'Stehe still'].

"May 1, 1858, 'Im Treibhaus.'

"All five songs subsequently came out at Schott's Sons, Maince (1862), by the masteı's own instructions.. Before their publication 'Tıäume' and 'Im Treibhaus' were named by himself 'Studien zu "Tristan und Isolde."'"

Wagner wrote in his Venetian diary, December 22, 1858, the diary intended for Mrs. Wesendonck, that he had been plodding at a passage in his "Tristan und Isolde,"—"wen du umfangen, wem du gelacht," and "In deinen Armen, dir geweiht," but could make no progress, until suddenly the thought came to him, and he wrote it down quickly, "A severe critic will find a touch of reminiscence in it. The 'Träume' flit close by, but thou'lt forgive me that—my darling! Nay, ne'er repent thy love of me: 'tis heavenly!"

And in Vienna, September 28, 1861, he wrote to Mathilde that he had been looking through the contents of his big green portfolio. "The pencilling of the song—I found that too—whence sprang the Night Scene (in 'Tristan und Isolde'). God knows, this song 'Träume' has pleased me better than the whole proud scene! Heavens, it's finer than all I have made! It thrills me to my deepest nerve to hear it! And to carry such an omnipresent after-feeling in one's heart without one's being overjoyed!"

* * *

"Träume" was sung at a "Popular Concert" of the Boston Symphony Orchestra in Boston on May 29, 1886, by Mme. Lilli Lehmann.

It was sung at regular concerts of this orchestra in Boston on October

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20, 1894, by Miss Emma Juch (with pianoforte accompaniment); by Mme. Josephine Jacoby on April 9, 1898 (with pianoforte accompaniment); by Mme. Marie Brema, March 31, 1900 (with accompaniment scored for orchestra by Felix Mottl); on March 6, 1909, by Mme. Berta Morena (with pianoforte accompaniment); on November 18, 1911, by Mme Schumann-Heink (with accompaniment scored for orchestra by Felix Mottl); by Mme. Julia Culp, April 12, 1913 (with accompaniment scored for orchestra by Felix Mottl).

"Schmerzen" was sung at a concert of the Boston Symphony Orchestra in Boston by Mme. Josephine Jacoby, April 9, 1898 (pianoforte accompaniment); by Mme. Berta Morena (with pianoforte accompaniment) on March 6, 1909.

Miss Elena Gerhardt sang "Stehe still," "Träume," and "Schmerzen" at a concert in aid of the orchestra's Pension Fund, March 3, 1912 (with orchestra).

JUBILEE OVERTURE . . . . CARL MARIA VON WEBER

(Born at Eutin, in the grand-duchy of Oldenburg, on December 18, 1786; died in London on June 5, 1826.)

The "Jubel" overture and the "Jubel" cantata were composed by von Weber for the festival to celebrate the fiftieth anniversary of the ascension of the King of Saxony, Friedrich August I., to the throne. The overture, however, has no connection with the cantata.

Weber began the composition of the overture at Dresden, September 2, 1818. He completed the work on September 11. On the 20th he wrote in his diary: "Festival-day. At night grand court concert in the Opera House. My Jubilee overture went finely." September 23:

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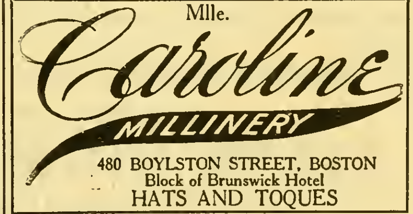

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The autograph manuscript is in the private library of the King of Saxony at Dresden.

The overture was composed after Weber learned, to his great disappointment, that the cantata would not be performed at the festival concert. The programme of this concert on September 20, 1818, was as follows:—

1. WEBER . . . . Jubilee Overture
2. MORLACCHI . . . . Aria from "Boadicea"
Frl. FUNK
3. POLLEDRO . . . . Violin Concerto
GIOV. BATTISTA POLLEDRO.
4. NICOLINI . . . . Duet
GIOVANNI SASSAROLI, Frl. FUNK
5. RONDO . . . . For Clarinet
ROTH.
6. ZINGARELLI . . . . Quartet
GIOCHINO BENINCASA, GIOVANNI SASSAROLI, CARLO TIBALDI, and Frl. FUNK.

The overture begins with a pompous introduction, Adagio, E major, 3-4. The main body of the work is in E major, Presto assai, 2-2. The first theme enters fortissimo for full orchestra, and is developed at considerable length. A descending phrase for 'cellos brings in the light second theme, B major, for wood-wind and horns. This theme is fully developed, and the free fantasia is largely of a contrapuntal nature. There is a recapitulation of the first section with the second theme in E major. The coda, Andante, E major, 3-4, is built on the national hymn, "Heil dir im Siegerkranz" ("God save the King"). The theme is given in full harmony to the wind choir while the strings play a "whizzing counterpoint" against it.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and the usual strings; and two piccolos, two flutes in octave, and, *ad libitum*, triangle, cymbals, and bass drum were indicated by Weber for the coda.

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It has been said that the first performance of the Jubilee overture in the United States was by the Philharmonic Society of New York, April 22, 1843, but the overture was performed in Boston at a concert of the Boston Academy of Music, February 26, 1842. The first performance at a concert of the Boston Symphony Orchestra in Boston was on February 24, 1883.

***

"God save the King" was performed for the first time in public, it is stated, at a dinner in 1740 to celebrate the taking of Portobello by Admiral Vernon (November 20, 1739), and it is also said that it was sung by Henry Carey as his own composition, both words and music.

Carey's authorship of the music has been denied. For a discussion of this matter with reference to the "Ayre" of Dr. Bull (1619), the Scotch carol "Remember, O thou Man," in Ravenscroft's "Melismata" (1611), and other airs, one by Purcell, see the article "God save the King" in Grove's Dictionary of Music and Musicians (revised edition), vol. ii. pp. 188–191. Chappell's "Popular Music," Cummings' "God save the King" (1902), and Louis C. Elson's "National Music of America" may also be consulted.

The music of "God save the King" was adopted as the Danish national air (circa 1790). The Berlin form, "Heil dir im Siegerkranz," by Balthasar Gerhard Schumacher, was published in the *Spenerscher Zeitung*, Berlin, December 17, 1793.

Weber introduced the tune in his cantata "Kampf und Sieg" (1815) as well as in the Jubilee overture, and twice harmonized it for four

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***

The London *Chronicle* of September 12, 1911, published this paragraph: "It was in an Ostend café, and the band out of compliment to a party of German visitors had played the national anthem of the Fatherland. But, although requested, they would not tickle the patriotism of the English present by rendering 'God save the King.' 'And why not?' asked the writer of the polyglot waiter who attended him. 'Had the Anglo-Belgian *entente cordiale* suddenly broken down, or what?' 'Nein,' replied he of the many languages. 'Eet vas becos eef zay blay eet, ze Anglais tink all over und valk out.'"

And on September 14 the following:—

"If the Englishman in the Ostend café had succeeded in getting the band to play 'God save the King,' the Germans, already favored with their national anthem (presumably 'Die Wacht am Rhein'), would have taken it for a second compliment to them. By appropriating our tune to 'Heil dir im Siegerkranz' the Germans have made such misconceptions numerous. More than once, in the course of a patriotic German selection, this writer has seen English tourists abroad suddenly spring to attention under the impression that it was their sovereign who was being honored. 'Rule, Britannia,' is safe from ambiguity."

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Haydn . . . . . . Concerto in D major, for Violoncello

Beethoven . . . . Symphony in F major, No. 6, "Pastoral"

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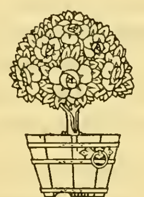

FRIDAY AFTERNOON, NOVEMBER 14

AT 2.30 O'CLOCK

SATURDAY EVENING, NOVEMBER 15

AT 8.00 O'CLOCK

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SATURDAY EVENING, NOVEMBER 15, at 8.00 o'clock

Programme

Schubert . . . . . . Unfinished Symphony in B minor

I. Allegro moderato.
II. Andante con moto.

Haydn . . . . . . Concerto in D major, for Violoncello

I. Allegro moderato.
II. Adagio.
III. Allegro.

Beethoven . . . Symphony in F major, No. 6, "Pastoral," Op. 68

I. Awakening of serene impressions on arriving in the country: Allegro, ma non troppo.
II. Scene by the brook-side: Andante molto moto.
III. Jolly gathering of country folk: Allegro.
In tempo d' allegro.
Thunder-storm; Tempest: Allegro.
IV. Shepherds' song; Gladsome and thankful feelings after the storm: Allegretto.

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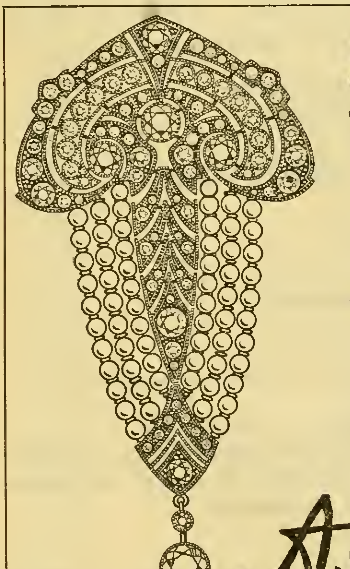

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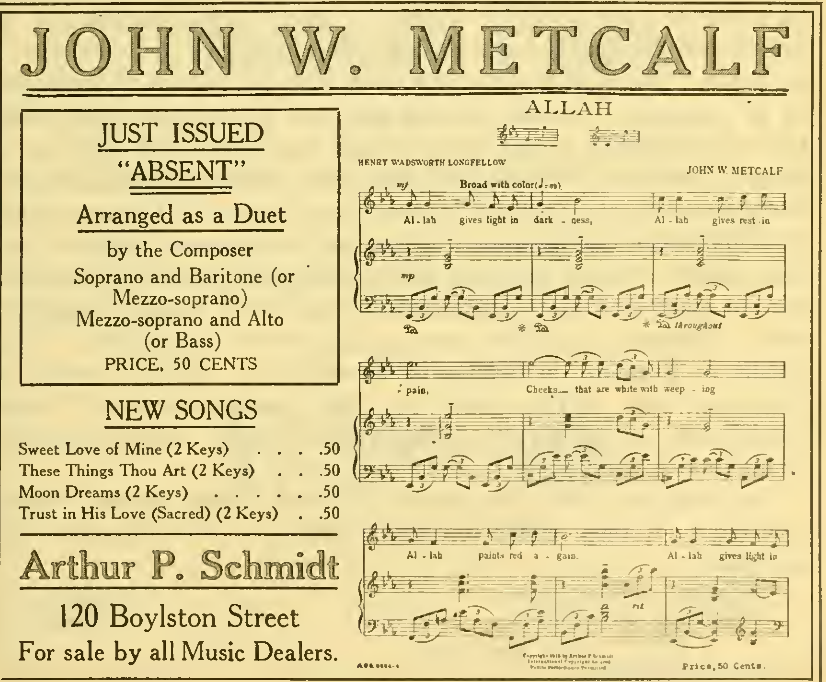
(Born at Lichtenthal, near Vienna, January 31, 1797; died at Vienna, November 19, 1828.)

Two brothers, Anselm and Joseph Hüttenbrenner, were fond of Schubert. Their home was in Graz, Styria, but they were living at Vienna. Anselm was a musician; Joseph was in a government office. Anselm took Schubert to call on Beethoven, and there is a story that the sick man said, "You, Anselm, have my mind; but Franz has my soul." Anselm closed the eyes of Beethoven in death. These brothers were constant in endeavor to make Schubert known. Anselm went so far as to publish a set of "Erl King Waltzes," and assisted in putting Schubert's opera, "Alfonso and Estrella" (1822) in rehearsal at Graz, where it would have been performed if the score had not been too difficult for the orchestra. In 1822 Schubert was elected an honorary member of musical societies of Linz and Graz. In return for the compliment from Graz, he began the Symphony in B minor, No. 8 (October 30, 1822). He finished the Allegro and the Andante, and he wrote nine measures of the Scherzo. Schubert visited Graz in 1827, but neither there nor elsewhere did he ever hear his unfinished work.

Anselm Hüttenbrenner went back to his home about 1820, and it was during a visit to Vienna that he saw Beethoven dying. Joseph remained at Vienna, and in 1860 he wrote from the office of the



Minister of the Interior a singular letter to Johann Herbeck, who then conducted the concerts of the Gesellschaft der Musikfreunde. He begged permission to sing in the concerts as a member of the society, and urged him to look over symphonies, overtures, songs, quartets, choruses, by Anselm. He added, toward the end of the letter: "He [Anselm] has a treasure in Schubert's B minor symphony, which we put on a level with the great symphony in C, his instrumental swan-song, and any one of the symphonies by Beethoven."

Herbeck was inactive and silent for five years, although several times he visited Graz. Perhaps he was afraid that, if the manuscript came to light, he could not gain possession of it, and the symphony, like the one in C, would be produced elsewhere than at Vienna. Perhaps he thought the price of producing one of Anselm Hüttenbrenner's works in Vienna too dear, and there is reason to believe that Joseph insisted on this condition. (See "Johann Herbeck," by L. Herbeck, Vienna, 1885, p. 165.)

In 1865 Herbeck was obliged to journey with his sister-in-law, who sought health. They stopped in Graz, and on May 1 he went to Over-Andritz, where the old and tired Anselm, in a hidden, little one-story cottage, was awaiting death. Herbeck sat down in a humble inn. He talked with the landlord, who told him that Anselm was in the habit of breakfasting there. While they were talking, Anselm appeared. After a few words Herbeck said, "I am here to ask permission to produce one of your works at Vienna." The old man brightened, his indifference dropped from him, and after breakfast he took him to his home. The work-room was stuffed with yellow and dusty papers, all in confusion. Anselm showed his own manuscripts, and finally Herbeck chose one of the ten overtures for performance. "It is my purpose," he said, "to bring forward three contemporaries, Schubert, Hüttenbrenner, and Lachner, in one concert before the Viennese public. It would naturally be very appropriate to represent Schubert by a new work." "Oh, I have still a lot of things by Schubert," answered the old man; and he pulled a mass of papers out of an old-fashioned chest. Herbeck immediately saw on the cover of a manuscript "Symphonie in H moll," in Schubert's handwriting. Herbeck looked the symphony over. "This would do. Will you let me have it copied immediately at my cost?" "There is no hurry," answered Anselm, "take it with you."

The symphony was first played at a Gesellschaft concert, Vienna, December 17, 1865, under Herbeck's direction. The programme was as follows:—

Overture in C minor (new) . . . . *Hüttenbrenner*
Symphonie in B minor . . . . *Schubert*
1. Allegro
2. Andante } (MS. First time.)
3. Presto vivace, D major

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(First time.)
Symphony in A . . . . *Mendelssohn*

What was this "Presto vivace, D major," put on the programme as the third movement of the "Unfinished" Symphony? There are only nine measures of the Scherzo, which is in B minor. Neither Ludwig Herbeck nor Hanslick tells us.

Hüttenbrenner's overture was described as "respectable Kapellmeistermusik"; "no one can deny its smoothness of style and a certain skill in the workmanship." The composer died in 1868.

The Unfinished Symphony was played at the Crystal Palace, Sydenham, in 1867.

The first performance in Boston was by the Orchestral Union, led by Mr. Zerrahn, February 26, 1868.

The first performance at a concert of the Boston Symphony Orchestra in Boston was on February 11, 1882, Mr. Henschel, conductor.

The symphony remained a fragment, as "Christabel," until a Berliner named August Ludwig added two movements of his own invention. He entitled the third "Philosophen-Scherzo," in which "a ring was put through the nose of the bear Learning, *i.e.*, counterpoint, that he might dance, to the amusement of all." "The second and tender theme conjures from the fairyland of poetry (Invention) a fay which tames and frees the bear, who pines in constraint." The Finale is a "March of Fate," and it is described by the composer at length and in fearsome words. The motto is, "Brazen stalks Fate, yet is she crowned with roses and love!" "Truly," says Ludwig, "Fate has stalked with brazen steps over our ancient masters. A new age has awakened a new music-era." There is much more of this.

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The incredible work, the Unfinished Symphony of Schubert, finished by August Ludwig, was performed at the Philharmonie, Berlin, December 8, 1892.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, strings.

The first movement, Allegro moderato, B minor, 3-4, opens with a solemn phrase in 'cellos and double-basses in low octaves. The first and second violins enter in the ninth measure with restless passage-work in thirds and sixths, an accompaniment to a lamenting theme of oboe and clarinet. There has been dispute concerning the classification of these motives. Let us quote Mr. W. F. Apthorp: "I have long been in doubt exactly how to classify these three phrases; indeed, I think I have classified them differently each time I have had to analyze the symphony for these programme-books. It seems to me, however, on maturer consideration, that the true classification, the one most consistent with the ordinary canons of the sonata-form, is this. The plaintive melody of the oboe and clarinet is but the continuation and further development of the initial phrase of the 'cellos and double-basses—or the response to it—and the two together constitute the first and second members of the first theme. The nervous passage-work in the violins is the counter-theme to this." The

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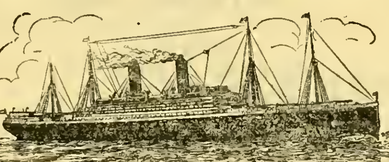

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development is suddenly cut short by syncopated chords in the full orchestra. A long-held D in horns and bassoons is followed by a modulation to G major, and the most Schubertian second theme is sung first by 'cellos against syncopated harmonies in the violas and the clarinets, and then by violins in octaves. The development is soon of an imitative contrapuntal character. The free fantasia is a long and elaborate working-out of the first section of the first theme. The third part of the movement begins with the first theme in the tonic, and the second theme enters in D major. The coda is short and based on the first section of the first theme.

The second movement, Andante con moto, E major, 3-8, is in sonatina form, "the sonata form without the free fantasia." The first theme is in E major in the strings. Wind instruments interrupt occasionally. A subsidiary theme is given out forte by wood-wind and brass over a contrapuntal bass in all the strings. There is a return of the first theme in the wood-wind. The second theme is a clarinet solo in C-sharp minor over syncopated harmonies in the strings. The theme suffers modulation in the development. A subsidiary in C-sharp minor is announced fortissimo by the full orchestra, and a theme in D major follows; the first violins imitate the 'cellos and the double-basses against a syncopated accompaniment in second violins

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and violas. There is a free closing passage, based on figures from this conclusion theme. The second part of the movement is planned according to the same scheme with the conventionally regular changes of tonality. The coda is short and built on the conclusion theme and the first theme.

***

The following sketch of the Unfinished Symphony is taken from Mr. Edmondstoune Duncan's* "Schubert." After quoting Felix Weingartner's remarks,—"Schubert was the lyric musician *par excellence.* Whatever he wrote, the most serene as well as the most tragic work, seems as it were imbued with that infinitely soft, melodic element, which always lets us perceive his figure as if through tears of gentle emotion. A blissful warmth emanates from his music,"—Mr. Duncan says:—

"It is difficult, perhaps, to realize that Schubert never saw the sea; never lent an ear to that wonderful voice which since the foundations of the earth were laid has chanted its ancient ditty, whenever Dame Nature was in the mood to make melody in her heart. I have never yet heard Schubert's beautiful tone-poem—the B-minor symphony—without being put in mind of the salt-flavored breeze, the splendid

*William Edmondstoune Duncan, composer, pianist, organist, critic, was born at Sale, England, in 1866. He studied at the Royal College of Music and afterward with Sir George A. Macfarren. He holds a professorship at the Oldham College of Music. The list of his works includes an opera, "Perseus," and ode, "Ye Mariners of England," Ode to Music (words by Swinburne), Sonnet to the Nightingale (Milton), orchestral pieces, a mass and other music for the church, chamber music, organ pieces, piano pieces, songs.

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underlying pulsation of its waves, and the freedom and expanse which a wilderness of waters conveys to the mind. It is not for a moment suggested that anything of the kind was in Schubert's mind's eye, since the emotion which his tone-poem breathes might have been called into being by widely different objects (or causes), or indeed its true source might—nay, probably would—have baffled its human agent to define.

"A threefold subject may be a technical misnomer, but it is the description which best fits the opening subject-matter of this movement. The first section of this threefold subject (to retain the appellation) is shown in the eight bars quoted above." Mr. Duncan gives thematic illustrations. "These have all the significance of an introduction, and surely one of the simplest ever designed. That they are not a mere introductory feature is afterwards proved by the phrase being treated as an important and integral part of the leading theme. The second part of the threefold theme-material is seen in bars 9, 10, announced by all the strings. It is plainly in the nature of an accompaniment (and a very beautiful one) to a song. But the complete subject does not unfold itself until we reach bar 13, when the oboes and clarinets—in unison—give utterance to the melody which was in waiting. Beneath this appears the stringed passage (slightly modified) quoted immediately above. Attention may be directed to the delicate gleam of color which the horns and bassoons cast on the picture a brief

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moment later. Thought succeeds thought with ever-increasing interest and excitement until a powerful climax is wrought and the key of the tonic is reached. Here we meet with a simple little modulation —quite magical in its neatness and beauty (horns and bassoons)— which serves to introduce the second subject. So natural is the transition that any one might hear the movement many times without observing the unusual key to which we have been led—namely, G major. Here again the accompaniment precedes the air; but, being identical with that which accompanies the melody quoted, I do not separate them. The strain (first delivered by the 'cellos) is a haunting one, such as the poet had imagined when he tells us:—

> 'This music crept by me upon the waters,
> Allaying both their fury and my passion.'

"A fuller statement follows, where the upper strings take up the song in place of the mellow-voiced 'cellos. The blank bar suggests a sudden break in the blissful dream; we are once more face to face with stern realities.

"This second theme readily lends itself to imitation and other devices—such as the employment of sections of the main melody for the purpose of episode, etc.—and of these Schubert is not slow to avail himself. Indeed, throughout the whole work he seems to be unusually economical of his material, and little or nothing is introduced which does not afterwards unfold many other beauties. We may pass to the codetta, formed of a portion of the second subject, and employed

in imitation, as the illustration of our remark. The modulation which induces the repeat is a model of directness; nor is it overlooked in the development.

"The free fantasia is truly wonderful. One may hear such mystic sounds in some desolate place where the tide breaks complainingly over the low-lying rocks. It is as a song of forgotten ages; it touches on the mystery of life and death, the yearning of man, the futility of despair. The mood changes, and Hope (with its trumpet-call) regains its hold upon us. . . . Throughout this part of the work the texture is rich in device, and even from a mere technical point of view is of exceedingly fine workmanship. A noteworthy effect is the gradual repression of feeling until a calmer mind is reached. . . .

"The course of the recapitulation is marked by freshly-discovered beauties, which are disclosed by a treatment both rich and varied. . . . As we near the end we are again reminded of the music of many waters, —'the murmurs and scents of the infinite sea,'—and the last few chords come like the strokes of a hammer, wielded by some invisible hand—and to each stroke a word—but such a word as no *mortal* ear may discover.

"Melody such as is here must have come from fairyland"—Mr. Duncan is now speaking of the second movement—"or from some enchanted country which composers would fain visit could they bring away such strains. There seems scarce any analogy for the inspiration of this movement; we may look in vain for anything at all resembling it in the works of Mozart or Beethoven. The strange blending of peace and passion—and the almost religious atmosphere of the whole—find a counterpart in the well-known passage in the 'Merchant of Venice':—

> 'How sweet the moonlight sleeps upon this bank!
> Here we will sit, and let the sounds of music
> Creep in our ears; soft stillness and the night
> Become the touches of sweet harmony.
> Sit, Jessica; look, how the floor of Heaven
> Is thick inlaid with patines of bright gold;

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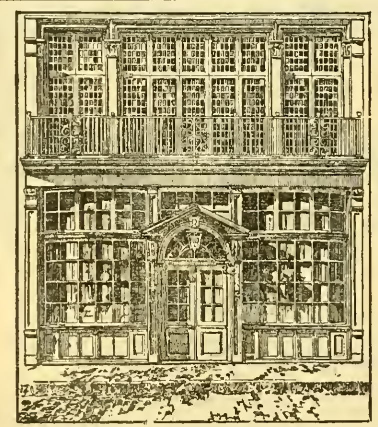
There's not the smallest orb which thou behold'st
But in his motion like an angel sings,
Still quiring to the young-ey'd cherubins;
Such harmony is in immortal souls;
But, whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it.'

"Extremely delicate contrasts of horns and bassoons (with a pizzicato bass) and violins, violas, and 'cellos, mark the opening of this delicious movement. A break from this quiet vein occurs at bar 33, where the trombones and trumpets utter a broad theme in strong contrasts to the stringed octaves. Repeated in sequential steps, the passage acquires considerable force and character; then it 'dwindles and blends like a peace out of pain,' and flutes, clarinets, and bassoons take up the original tender air. The device of introducing a new theme from sustained single sounds (which keep the ear in an expectant attitude) is here employed with remarkable success. The second principal theme (clarinet solo) thus makes its appearance in the relative minor (C-sharp minor). Who could believe that this plaintive melody—faintly breathed by clarinet, oboe, or flute—should shortly appear clad in thunder—pealed forth by the full orchestra? A new and delightful feature of the continuation of the movement is the duet between 'cellos and basses on the one part and the first and second violins on the other. The return from C to E is a most poetic device, with oboe, flute, horn, and clarinet gently calling to one another, while the strings slowly glide to the appointed key (E major). In the repetition much of the material is untouched; the second theme, however, now appears in A minor in place of C-sharp minor. An especially beautiful and prolonged coda closes the movement.

"In concluding these remarks it may be questioned whether the impression conveyed by the title 'Unfinished' is realized to any extent by the hearer of the symphony. The unity of the four-movement type of symphony (or sonata) is probably an illusion of habit which works like Beethoven's Sonata in E minor (Op. 90) or that in F-sharp (Op. 78)—another two-movement sonata—were intended to illustrate."



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Mr. HEINRICH WARNKE was born at Wesselbüren, a few miles from the German Ocean, on August 30, 1871. His father was a violinist, and all his sons are musicians. Mr. Warnke began to study the pianoforte when he was a young boy, and, when he was ten, his father began to give him violoncello lessons. Two years later the boy was sent to the Conservatory of Music in Hamburg, where he studied with Gowa, and it was there that he first played in public. He afterward studied at Leipsic with Julius Klengel, and made his début at the Gewandhaus. He has been associated with orchestras in Baden-Baden and Frankfurt-on-the-Main. About ten years ago Felix Weingartner invited him to be the first violoncellist of the Kain Orchestra at Munich. He left that orchestra in 1905, to take a similar position in the Boston Symphony Orchestra, as successor to Mr. Rudolf Krasselt, whom he had taught. In Munich he was associated with Messrs. Rettich and Weingartner in a trio club, and he was also a member of a quartet. He first played in the United States as a soloist at a concert of the Boston Symphony Orchestra in Boston, October 28, 1905 (Dvořák's Concerto in B minor for violoncello). On January 5, 1907, he played at a Symphony concert in Boston Volkmann's Concerto in A minor, Op. 33; on February 29, 1908, Dohnányi's Concert Piece in D major for orchestra, with violoncello obbligato, Op. 12 (first time in Boston); on March 13, 1909, Grädener's Concerto for violoncello, Op. 45

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(first time in America); on October 30, 1909, Strube's Concerto in E minor (MS.; first performance); on January 28, 1911, Saint-Saëns's Concerto in A minor; on February 10, 1912, Lalo Concerto; on December 21, 1912, Klughardt's Concerto, Op. 59 (first time in Boston).

On April 23, 1910, and February 18, 1911, he played the violoncello solo part in Richard Strauss's "Don Quixote."

In 1905-06 and 1906-07 Mr. Warnke was the violoncellist of the Boston Symphony Quartet (with Messrs. Hess, Roth, and Ferir).

CONCERTO IN D MAJOR, FOR VIOLONCELLO . . . . . JOSEF HAYDN

(Born at Rohrau-on-the-Leitha, Lower Austria, March 31, 1732: died at Vienna, May 31, 1809.)

Haydn wrote at least six concertos for violoncello. Three are named in his own catalogue of works. They were all composed at Esterház, from 1771 to 1783.

The concerto played at these concerts was composed in 1783* for his friend and pupil, Anton Kraft (Krafft), solo violoncellist of Prince Esterhazy's orchestra, and it was the only one of the concertos that was published. It even reached a second edition. In André's new edition, Op. 101, the violoncello part was revised by R. E. Bockmühl, and an accompaniment for pianoforte was arranged by G. Goltermann. Cadenzas were added by Carl Reinecke.

Anton Kraft was born at Rokitzau, near Pilsen in Bohemia, on December 30, 1752. The son of a brewer and music lover, he studied the violoncello, then went to Prague to study law. Afterwards he went to Vienna, and Haydn engaged him for the orchestra at Esterház.

* Some give the year 1781, but see C. F. Pohl's "Joseph Haydn" (vol. ii. p. 199).

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He became a member January 1, 1778, and remained until the dissolution of the orchestra in 1790. Then he became a chamber musician to Prince Grassalkowitsch, and in 1795 to Prince Lobkowitz, in whose service he died, August 28, 1820. Haydn began to give him lessons in composition, but, when he began to neglect his instrument, Haydn told him he had learned enough. It is said that the 'cello part in Beethoven's triple concerto was intended for Kraft. Among Kraft's compositions are sonatas for violoncello, and duos for violin and violoncello, and for two violoncellos. He also wrote for two baritones and violoncello. His son and pupil Nicolaus (1778–1853) was a distinguished violoncellist.

Haydn's accompaniment is for two violins, viola, bass, two oboes, and two horns.

François Auguste Gevaert (1828–1908) revised this concerto, added two flutes, two clarinets, and two bassoons to the score, and wrote cadenzas. He dedicated this version "to the memory of the highly gifted virtuoso, Joseph Servais."

The concerto was first played in Boston by Mr. Anton Hekking at a concert of the Boston Symphony Orchestra on November 22, 1890. He then played a long cadenza by Carl Reinecke. There was no indication in the Programme Book concerning the version then used.

Mr. Hugo Becker played the concerto at a concert of the Boston Symphony Orchestra on January 12, 1901. He used Gevaert's edition.

I. There is an introductory orchestral ritornello, Allegro moderato, D major, 4-4, in which the first and second themes are announced with passage work. The solo instrument gives out the first theme. There is virtuoso passage work. After a short orchestral tutti the second theme appears in A major. The solo part employs new thematic material or has brilliant show passages until the second theme returns

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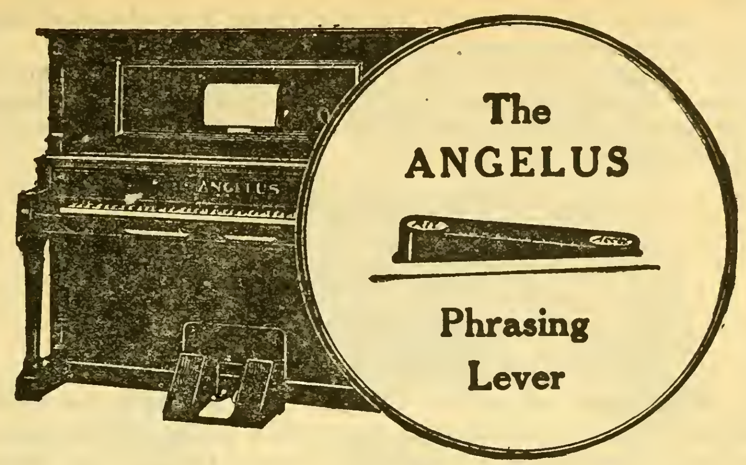

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in the tonic. An unaccompanied cadenza leads to a short and final tutti.

II. Adagio, A major, 2-4. The chief theme is developed at length. There is a subsidiary theme in C major.

III. Allegro, D major, 6-8. The finale is a rondo on two chief themes with some subsidiaries. Gevaert introduced here a cadenza.

Mr. Warnke at these concerts will play Gevaert's version with his own cadenzas.

ENTR'ACTE.

INTERPRETATION.

(From the London *Times*, September 20, 1913.)

A recent writer has said: "The true critic is simply the most enlightened listener,—not standing aloof with a manual of arrogant imperatives, but taking his place among us to stimulate our attention where it falters and to supplement our knowledge where it is deficient." That is to say, it is his function, as another writer has phrased it, "to find out for us more than we can find out for ourselves" in the presence of a work of art; to be, in a word, our interpreter.

Using the word "interpreter," then, in this, its widest, sense, it becomes at once apparent that we can constitute two separate classes. There is the subjective interpreter,—the man, that is, who essays to

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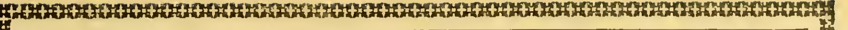

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illuminate our conception of the subjective aspects of a musical composition; and this class includes all writers on the art. Secondly, there is the objective interpreter, the man who has equipped himself technically as performer or conductor, in order to make articulate for us the ideas of the composer. And the question before us is, How far is it possible to predicate the lines and limits of their work? In the case of the writer, it is commonly assumed, by the less thoughtful, that his office is the provision of detail. If he can supply a date, explain a title, announce a modulation, or label a theme, then, it is supposed, his duty is fulfilled. He has presented us, with a few words of courteous introduction, to the composer, and we have now the great man's own notes to listen to and no need of an intermediary. There is, it must be admitted, something to be said for this attitude when the music concerned is of a simple character and is written in a contemporary and universally understood idiom. It is doubtful whether, beyond the information of a few *data*, any critic could increase the average listener's enjoyment of the "Casse-Noisette" Suite. But, when the work presented is, for historical or artistic reasons, a little outside the circle of the ordinary man's ready recognition, then do the services of the true critic become invaluable.

There is a fallacy abroad that, if a composer cannot make a successful appeal to a listener by the sole agency of sound, dispensing with any intervening explanation, the fault lies naked and exposed at the composer's door. Leaving aside the complicated and more controversial side of this question,—the side, that is, which involves such issues as programme music, form, harmonic exploration, the niceties of counterpoint, and so forth,—the position taken up above may be sturdily buttressed by an argument from the historical side. The writer who earns our gratitude under the name of "Q" makes a remark, in his

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most recent book, which every lover of literature will endorse. "It is," he says, "the property of immortal poetry to shift its appeal. It does not live by continuing to mean the same thing." That is to say, the temperament, the preconceptions, the scale of value, the standard of judgment,—all these qualities which form the receptivity of a human being become in the mass so modified from age to age that, after the lapse of a few generations, the poet finds himself pleading for his life before a court with whose traditions and procedure he is entirely unacquainted. And the great poet succeeds, because his conceptions embraced a wider vision than he himself had seen. So it is with great music. It is just conceivable that Bach may have been a man of level and even narrow emotional qualities; but his supreme place is assured because the most modern musician can conceive no crisis of emotion for which a specific balm is not supplied by an intuition quite distinct from intention in that little collection of forty-eight fugues. Indeed, not only do we read into Bach (and every great man of the past) something quite different from what his contemporaries found in him, but even the most imaginative historian among us can no more reconstruct their attitude than he can prophesy the attitude of listeners two hundred years hence toward Wagner or Brahms. Among the legion of music lovers there are, happily, the hundreds who have taken thought, and so have passed from ignorance to some degree of knowledge; and these can be left, in such matters, to adjust the balance for themselves. But there still remain the thousands—or millions—who have passed through no initiation, who discover no element in music beyond tune and rhythm, who respond only to the obvious and unmistakable moods, because they can only, as one of them recently expressed himself, "take music as it comes." Surely, such might incalculably multiply their enjoyment through the services of the true critic,—the man who would find for them a little more than they could find for themselves, who would pierce with a full light the mist through which such unfortunates must always view what is just beyond their comprehensions.

In such a sense the critic's mantle falls also on the conductor and performer, if they are to be accounted in any way great. This truth

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has been latterly somewhat obscured, and the reason for its temporary eclipse lies in the amazing progress made in technique in recent years. It is comprehensible, if not quite pardonable, that such a phenomenon should for a time absorb attention and interest. Every generation must, of course, produce experts technically superior to those of its predecessor, if there is to be progress; but into a decade we seem to have compressed the advance in technique of fifty normal years. Whatever branch of music we look at,—composition, conducting, violin or piano playing,—we find now in everything (except singing) an ability so far beyond what is due by date that we are astonished out of our critical attitude. But, unless music is to be permanently degraded into a branch of conjuring, we must soon refocus our minds on content rather than display, and allow the interpreters to regain their place above the jugglers. Then we shall realize again that the great interpreter is the man who can make us see, not what the music meant for the age in which it was written, but what it *can* mean for us now. "But, Mr. Turner," said a lady to the painter, "I do not see such color in nature." "No, madam," was his reply, "don't you wish you could?"

It is this power and property of extension, potential in all great music, which helps us to see the commonest error in poor interpretations. An actor, reading through the lines of his part, realizes that he has to mould himself into an individual of a type that would naturally speak such lines. The character and the expression of it in words must strike the audience as homogeneous. From such a co-ordination is born the genius of all great acting. And in music the same process should hold good,—the performer should adapt his idiosyncrasy and technique to the presentation of the highest significance he can discover in the composer's ideas. Yet how long a list could be made of prominent performers, equipped with all the resources necessary for an ideal interpretation, who persistently treat the composer as the vehicle for the exhibition of their powers rather than ennoble themselves by becoming the vehicles of uplifting thoughts. If a man's temperament is such that he is an ideal interpreter of Chopin, then we feel, as he plays Chopin, that we are listening to ideal improvisation,—he impresses

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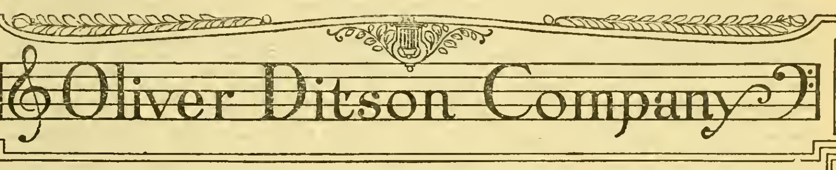
his personality on us as one of which the notes played are a spontaneous and inevitable manifestation. If, however, he would play us Beethoven, he must not play him distorted through the lens of the Chopin temperament. Unless he can sensitize himself into receptivity of the Beethoven temperament, he should leave the experiment untried. Such wine is not for him to decant. But such counsels of perfection are not likely to appeal to the performer until the day arrives when our audiences have a true conception of the nature and limits of interpretation; and then the appeal will be made through the inexorable, if prosaic, medium of the box office.

SYMPHONY NO. 6, IN F MAJOR, "PASTORAL," OP. 68.

LUDWIG VAN BEETHOVEN.

(Born at Bonn, December 16, 1770; died at Vienna, March 26, 1827.)

This symphony—"Sinfonia pastorale"—was composed in the country round about Heiligenstadt in the summer of 1808. It was first performed at the Theater an der Wien, Vienna, December 22, 1808. The symphony was described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*). All the pieces performed were by Beethoven: an Aria, "Ah, perfido," sung



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by Josephine Kilitzky; Hymn with Latin text written in church style, with chorus and solos; Pianoforte Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); Sanctus, with Latin text written in church style from the Mass in C major, with chorus and solos; Fantasie for pianoforte solo; Fantasie for pianoforte, "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." The concert began at half-past six. We know nothing about the pecuniary result.

There was trouble about the choice of a soprano. Anna Pauline Milder,* the singer for whom Beethoven wrote the part of Fidelio, was chosen. Beethoven happened to meet Hauptmann, a jeweller, who was courting her, and in a strife of words called him "stupid ass!" Hauptmann, apparently a sensitive person, forbade Pauline to sing, and she obeyed him.

Antonia Campi, born Miklasiewicz (1773), was then asked, but her husband was angry because Miss Milder had been invited first, and he gave a rude refusal. Campi, who died in 1822 at Munich, was remarkable not only as a singer: she bore seventeen children, among them four pairs of twins and one trio of triplets, yet was the beauty of her voice in no wise affected.

Finally Josephine Kilitzky (born in 1790) was persuaded to sing

* Pauline Anna Milder was born at Constantinople, December 13, 1785. She died at Berlin, May 29, 1838. The daughter of an Austrian courier, or, as some say, pastry cook to the Austrian embassador at Constantinople, and afterward interpreter to Prince Maurojeni, she had a most adventurous childhood. (The story is told at length in von Ledebur's "Tonkünstler-Lexicon Berlin's.") Back in Austria, she studied three years with Sigismund Neukomm. Schikaneder heard her and brought her out in Vienna in 1803, as Juno in Süsmayer's "Der Spiegel von Arkadien." She soon became famous, and she was engaged at the court opera where she created the part of Leonora in "Fidelio." In 1810 she married a jeweller, Hauptmann. She sang as guest at many opera houses and was offered brilliant engagements, and in 1816 she became a member of the Berlin Royal Opera House at a yearly salary of four thousand thalers and a vacation of three months. She retired with a pension in 1831, after having sung in three hundred and eighty operatic performances; she was also famous in Berlin as an oratorio singer. She appeared again in Berlin in 1834, but her voice was sadly worn, yet she sang as a guest in Copenhagen and St. Petersburg. Her funeral was conducted with pomp and ceremony, and it is said that the "Iphigenia in Tauris," "Alceste," and "Armide," her favorite operas, were put into her coffin, a favor she asked shortly before her death.

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"Ah, perfido." She was badly frightened when Beethoven led her out, and could not sing a note. Röckel says a cordial was given to her behind the scenes; it was too strong, and the aria suffered in consequence. Reichardt describes her as a beautiful Bohemian with a beautiful voice. "That the beautiful child trembled more than sang was to be laid to the terrible cold; for we shivered in the boxes, although wrapped in furs and cloaks." She was later celebrated for her "dramatic coloratture." Her voice was at first of only two octaves, said von Ledebur, but all her tones were pure and beautiful, and later she gained upper tones. She sang from 1813 to 1831 at Berlin, and pleased in many parts, from Fidelio to Arsaces, from Donna Elvira to Fatime in "Abu Hassan." She died, very old, in Berlin.

"Ah, perfido," had been composed in 1796 for Josephine Duschek. The "Fantasie," for piano, orchestra, and chorus, was Op. 80.

J. F. Reichardt wrote a review of the new works. He named, but incorrectly, the subtitles of the Pastoral Symphony, and added: "Each number was a very long, complete, developed movement full of lively painting and brilliant thoughts and figures; and this, a pastoral symphony, lasted much longer than a whole court concert lasts in Berlin." Of the one in C minor he simply said: "A great, highly-developed, too long symphony. A gentleman next us assured us he had noticed at the rehearsal that the 'cello part alone—and the 'cellists were kept very busy—covered thirty-four pages. It is true that the copyists here understand how to spread out their copy, as the law scriveners do at home." No record of the reception by the audience of the new works has come down to us. Reichardt censured the performance of the Hymn—a Gloria—and the Sanctus, and said that the piano concerto was enormously difficult, but Beethoven played it in an astounding manner and with incredible speed. "He literally sang the Adagio, a

masterpiece of beautiful, developed song, with a deep and melancholy feeling that streamed through me also." Count Wilhourski told Ferdinand Hiller that he sat alone in an orchestra stall at the performance, and that Beethoven, called out, bowed to him personally, in a half-friendly, half-ironical manner.

***

The Pastoral was described on the programme of 1808 as follows:—

Pastoral Symphony [No. 5 (*sic*)], more expression of feeling than painting.
First Piece. Pleasant feelings which awake in man on arriving in the country.
Second Piece. Scene by the brook.
Third Piece. Jovial assemblage of the country folk, in which appear suddenly
Fourth Piece. Thunder and storm, in which enter
Fifth Piece. Beneficial feelings, connected with thanks to the Godhead after the storm.

The headings finally chosen are on the title-page of this Programme Book. The descriptive headings were probably an afterthought. In the sketch-book, which contains sketches for the first movement, is a note: "Characteristic Symphony. The recollections of life in the country." There is also a note: "The hearer is left to find out the situations for himself."

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M. Vincent d'Indy in his "Beethoven" (Paris, 1911) devotes several pages to Beethoven's love of nature. "Nature was to Beethoven not only a consoler for his sorrows and disenchantments; she was also a friend with whom he took pleasure in familiar talk, the only intercourse to which his deafness presented no obstacle." Nor did Beethoven understand Nature in the dryly theoretical manner of Jean Jacques Rousseau, whose writings then were in fashion, for there could be no point of contact between the doctrines of this Calvinist of Geneva and the effusions of Beethoven, a Catholic by birth and by education. Nor did Beethoven share the views of many romantics about Nature. He would never have called her "immense, impenetrable, and haughty," as Berlioz addressed her through the mouth of his Faust. A little nook, a meadow, a tree,—these sufficed for Beethoven. He had so penetrated the beauty of nature that for more than a dozen years all his music was impregnated by it.

His bedside book for many, many years soon after his passion for Giulietta Guicciardi was the "Lehr und Erbauungs Buch" of Sturm. Passages underscored show the truth of the assertions just made, and he copied these lines that they might always be in his sight: "Nature can be justly called the school of the heart; it shows us beyond all doubt our duty towards God and our Neighbor. I wish, therefore to become a disciple of this school and offer my heart to it. Desirous of self-instruction, I wish to search after the wisdom that no disillusion can reject; I wish to arrive at the knowledge of God, and in this knowledge I shall find a foretaste of celestial joys."

Nature to Beethoven was the country near by, which he could visit in his daily walks. If he was an indefatigable pedestrian, he was never an excursionist. "*Tourisme*, a mania of modern Germany carried to such an extent with its instinct of militarism that it is clothed

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in a uniform (gray green coat with hartshorn buttons, and a shabby little hat ornamented with a shaving brush *)—*tourisme*, I say, did not exist at the beginning of the 19th century. When any one undertook a distant journey, it was for business, not for pleasure; but pedestrian tours were then very common."

M. d'Indy draws a picture of the little *Wirthschaften* in the suburbs of the large towns, humble inns "not yet ticketed with the pompous barbarism of 'restaurant.'" They were frequented by the bourgeoisie, who breathed the fresh air and on tables of wood ate the habitual sausage and drank the traditional beer. There was a dance hall with a small orchestra; there was a discreet garden with odorous alleys in which lovers could walk between the dances. And beyond was the forest where the peasant danced and sang and drank, but the songs and dances were here of a ruder nature.

Beethoven, renting a cottage at Döbling, Grinzing, or Heiligenstadt, which then were not official faubourgs, could in a few minutes be in the forest or open country. Thus influenced, he wrote the pianoforte

* M. d'Indy forgets the field-glass with a strap around the neck and dangling just above or on the wearer's paunch.—P.H.

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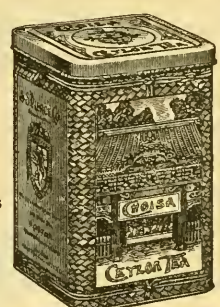

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sonatas, Op. 28 and Op. 31; the "Waldstein" sonata; the violin sonata, Op. 30, No. 3; three movements of the seventh quartet (1806); the sixth, seventh, and eighth symphonies; and the tenth sonata for violin, Op. 96; also Village Dances, the finales of Trios, Op. 70, No. 2, and Op. 97, and the pastoral entr'acte of "Egmont." Beethoven did not attempt to reproduce the material, realistic impression of country sounds and noises, but only the spirit of the landscape.

Thus in the Pastoral Symphony, to suggest the rustic calm and the tranquillity of the soul in contact with Nature, he did not seek curious harmonic conglomerations, but a simple, restrained melody, which embraces only the interval of a sixth (from *fa* to *re* *). This is enough to create in us the sentiment of repose—as much by its quasi-immobility as by the duration of this immobility. The exposition of this melody based on the interval of a sixth is repeated with different timbres, but musically the same, for fifty-two measures without interruption. In an analogous manner Wagner portrayed the majestic monotony of the river in the introduction to "Rheingold." Thus far the landscape is uninhabited. The second musical idea introduces two human beings, man and woman, force and tenderness. This second musical thought is the thematic base of the whole work. In the Scherzo the effect of sudden immobility produced by the bagpipe tune of the strolling musician (the oboe solo, followed by the horn), imposing itself on the noisy joy of the peasants, is due to the cause named above; here, with the exception of one note, the melody moves within the interval of a fifth.

The storm does not pretend to frighten the hearer. The insufficient kettledrums are enough to suggest the thunder, but in four movements of the five there is not a fragment of development in the minor mode.

* In his "Essais de technique et d'esthétique musicales," 1902, pp. 380–383, M. Élie Poirée has already remarked the pastoral character of this interval in the key of F major, which by a very plausible phenomenon of "colored audition" appears to him in correspondence with the color green.—V. d'I.

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The key of F minor, reserved for the darkening of the landscape hitherto sunny and gay, produces a sinking of the heart and the distressing restlessness that accompany the approach of the tempest. Calm returns with the *ambitus* of the sixth, and then the shepherd's song leads to a burst of joyfulness. The two themes are the masculine and feminine elements exposed in the first movement.

According to M. d'Indy the Andante is the most admirable expression of true nature in musical literature. Only some passages of "Siegfried" and "Parsifal" are comparable. Conductors usually take this Andante at too slow a pace, and thus destroy the alert poetry of the section. The brook furnishes the basic movement, expressive melodies arise, and the feminine theme of the first Allegro reappears, alone, disquieted by the absence of its mate. Each section is completed by a pure and prayer-like melody. It is the artist who prays, who loves, who crowns the diverse divisions of his work by a species of Alleluia.*

* * *

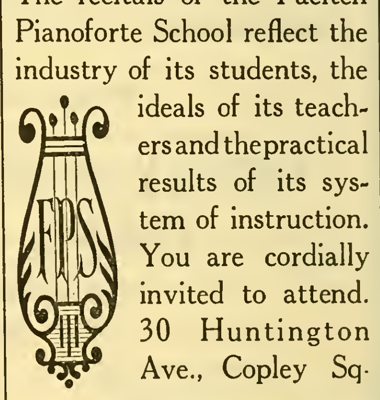
It has been said that several of the themes in this symphony were taken from Styrian and Carinthian folk-songs.†

The symphony, dedicated to Prince von Lobkowitz and Count Rasoumoffsky, is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings. Two trombones are added in the fourth and fifth movements and a piccolo in the fourth.

The first movement, Allegro ma non troppo, F major, 2-4, opens immediately with the exposition of the first theme, piano, in the strings.

* Thus I have condensed and paraphrased the beautiful pages of M. d'Indy (65-74). A translation into English of his "Beethoven" has just been published by the Boston Music Company.—P.H.

† See the volume of folk-songs collected by Professor Kubac, of Agram.



The more cantabile phrase in the antithesis of the theme assumes later an independent thematic importance. The second theme is in C major, an arpeggio figure, which passes from first violins to second violins, then to 'cellos, double-basses, and wood-wind instruments. The development of this theme is a gradual crescendo. The free fantasia is very long. A figure taken from the first theme is repeated again and again over sustained harmonies, which are changed only every twelve or sixteen measures. The third part is practically a repetition of the first, and the coda is short.

Second movement, Andante molto mosso, B-flat major, 12-8. The first theme is given to the first violins over a smoothly flowing accompaniment. The antithesis of the theme, as that of the first theme of the first movement, is more cantabile. The second theme, more sensuous in character, is in B-flat major, and is announced by the strings. The remainder of the movement is very long and elaborate, and consists of embroidered developments of the thematic material already exposed. In the short coda "the nightingale (flute), quail (oboe), and cuckoo (clarinet) are heard.")

The third movement is practically the scherzo. Allegro, F major, 3-4. The thesis of the theme begins in F major and ends in D minor, the antithesis is in D major throughout. This theme is developed brilliantly. The second theme, of a quaint character, F major, is played by the oboe over middle parts in waltz rhythm in the violins. "The bass to this is one of Beethoven's jokes. This second theme is supposed to suggest the playing of a small band of village musicians, in which the bassoon-player can get only the notes F, C, and octave F out of his ramshackle old instrument; so he keeps silent wherever this series of three notes will not fit into the harmony. After being played through by the oboe, the theme is next taken up by the clarinet, and finally by the horn, the village bassoonist growing seemingly impatient in the matter of counting rests, and now playing his F, C, F, without stopping." The trio of the movement, In tempo d' allegro, F major, 2-4, is a strongly accentuated rustic dance tune, which is developed in fortissimo by the full orchestra. There is a return of the first theme of the scherzo, which is developed as before up to the point when the

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second theme should enter, and the tempo is accelerated to presto. But the dance is interrupted by a thunder-storm, allegro, F minor, 4-4, which is a piece of free tone-painting.

Fourth movement, Allegro, F major, 6-8. There is a clarinet call over a double organ-point. The call is answered by the horn over the same double organ-point, with the addition of a third organ-point. The horn repetition is followed by the first theme, given out by the strings against sustained harmonies in clarinets and bassoons. This theme, based on a figure from the opening clarinet and horn call, is given out three times. This exposition is elaborate. After the climax a subsidiary theme is developed by full orchestra. There is a short transition passage, which leads to an abbreviated repetition of the foregoing development of the first theme. The second theme enters, B-flat major, in clarinets and bassoons. The rest of the movement is hardly anything more than a series of repetitions of what has gone before.

It may here be said that some programme-makers give five movements to this symphony. They make the thunder-storm an independent movement. Others divide the work into three movements, beginning the third with the "jolly gathering of country-folk."

* * *

One of the earliest performances in Boston of this symphony was at a Boston Academy of Music Concert, January 15, 1842. The programme included Cherubini's overture, "Les deux Journees" (*sic*); a song, "The Stormy Petrel," by the Chevalier Neukomm and sung by Mr. Root; an oboe solo, fantasia, "Norma," played by "Signor Ribas";* and then the first two movements of the "Pastoral" Symphony ended the first part. The programme stated that the notes of quail and cuckoo are heard in the second movement. Part II. began with the last three movements of the "Pastoral," after which Mr. Wetherby sang a ballad, "When the Flowers of Hope are fading," by Linley, and the overture to "Masaniello," by Caraffa (*sic*), ended the concert.

*Antonio L. de Ribas, born at Madrid January 12, 1814; died in Boston, January 28, 1907. A distinguished virtuoso, he made his first appearance in London in 1837 and in New York in 1839. He was the first oboe when the Boston Symphony Orchestra was established in 1881. His associate then was Paul Fischer.

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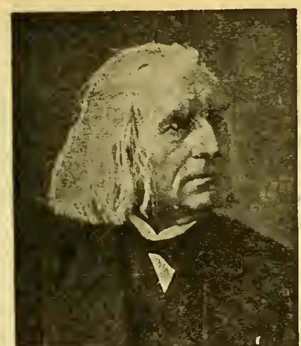

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The programme published this Macedonian appeal: "The Academy regret to be obliged to add that without increased patronage the series of concerts they were prepared to give must be discontinued, as the receipts fall far short of the expenses. The hopes entertained of a different result have induced the Academy to persevere thus far, and it will be with great reluctance that they abandon their plan." The concerts were continued, certainly until February 27, 1847.

The first public performance in London was at a concert given for the benefit of Mme. Vaughan, May 27, 1811. Other first performances: Paris, March 15, 1829, Paris Conservatory; St. Petersburg, March 1, 1833; in Spain, in 1866, at Barcelona.

* * *

Ries tells us that Beethoven often laughed at the idea of "musical painting," even in the two oratorios of Haydn, whose musical talent he fully appreciated; but that Beethoven often thought of a set and appointed argument when he composed. Beethoven especially disclaims any attempt at "painting" in this symphony; yet one enthusiastic analyst finds in the music the adventures of some honest citizen of a little town—we believe he locates it in Bavaria—who takes his wife and children with him for a holiday; another hears in a pantheistic trance "all the voices of nature." William Gardiner in 1832 made this singular remark,—singular for the period: "Beethoven, in his 'Pastoral Symphony,' has given us the warm hum of the insects by the side of the babbling brook; and, as our musical enterprise enlarges, noises will be introduced with effect into the modern orchestra that will give a new feature to our grand performances."

Ambros wrote in "The Boundaries of Music and Poetry": "After all the very superscriptions 'Sinfonia eroica,' 'Sinfonia pastorale,' point to a profound individuality of the art work, which is by no means deducible from the mere play of the tones with forms. It has as yet not occurred to anybody to find the 'Heroic' Symphony not heroic and the 'Pastoral' Symphony not pastoral, but it surely would have called forth contra-

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diction on all sides if the title-pages of both works had been accidentally interchanged. He that denies any other content of music than mere tone-forms set in motion has no right whatever to join in this contradiction. There is no heroic arabesque, no heroic kaleidoscopic picture, no heroic triangle or quadrangle." Hanslick has questioned the propriety of the title "Heroic," and Rubinstein argued at length against that title. Rubinstein expressed himself in favor of the programme "to be divined," and against the programme determined in advance. "I believe that a composer puts into his work a certain disposition of his soul, a programme, but with the firm belief that the performer and the hearer will know how to understand it. He often gives to his work a general title as an indication; and that is all that is necessary, for no one can pretend to express by speech all the details of a thought. I do not understand programme-music as a deliberate imitation, with the aid of sounds, of certain things or certain events. Such imitation is admissible only in the naïve and the comic. The 'Pastorale' in Western music is a characteristic expression of simple country life, jolly, awkward, rather rude; and this is expressed by a fifth held on the tonic of the bass. The imitation in music of natural phenomena, as storm, thunder, lightning, etc., is precisely one of the naïvetés of which I have spoken, and yet is admitted into art, as the imitation of a cuckoo, the twittering of birds, etc. Beethoven's symphony, with the exception of these imitations, portrays only the mood of the villager and nature; and this is why it is programme-music in the most logical acceptation of the term."

***

Programme-music has in a certain sense existed from the early days of music. Dr. Frederick Niecks, in his "Programme Music in the Last Four Centuries," begins with the vocal compositions of Jonnequin, Gombert, Josquin Deprès, and others. "It was the French school of clavecinists, culminating in François Couperin, that achieved the first artistically satisfactory results in programme music." And Niecks quotes titles from preceding French lutenists, from Dennis Gaultier, for example. Gaultier died about 1660–70. In the eighteenth century

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there were many strange achievements, as Dittersdorf's Symphonies, illustrative of certain stories told by Ovid,—"Actæon," "Phaëton," etc.,—with elaborate analyses by J. T. Hermes. The pamphlet of Hermes has been reprinted. There were both serious and humorous attempts. Thus Johann Kuhnau, who wrote "Bible" sonatas, tells of a sonata he once heard which was entitled "La Medica." "After an illustration of the whines of the patient and of his relations, the running after the doctor, the pouring out of sorrow, there finally came a jig, with the motto: 'The patient is progressing favorably, but has not quite recovered his health.'"

Still funnier is the serious symphonic poem by Villa, "The Vision of Brother Martin" (Madrid, March, 1900), "a Psychological Study of Luther, his Doubts and his Plans for Reform."

Or what is to be said of Major A. D. Hermann Hutter of Nuremberg, with his "Bismarck" Symphony (1901) in four movements: "*Ex ungue leonem; Patriae inserviendo consumor; Oderint dum metuant; Per aspera ad astra*"?

And has not Hans Huber written a "Böcklin" Symphony, in which certain pictures of the imaginative Swiss painter are translated into music, Stanford a symphony on pictures by Watts, Rachmaninoff a symphonic poem on Böcklin's picture "The Island of the Dead"?

Yet we once smiled at Steibelt's "Britannia, an Allegorical Overture, describing the Victory over the Dutch Fleet by Admiral Duncan," with its programme from "Adagio: the stillness of the night, the waves of the sea, advice from Captain Trollope," to "Acclamation of the populace, 'God save the King.'"

On the other hand, there is a subtle meaning in the speech of Cabaner, as quoted by Mr. George Moore: "To portray silence in music, I should need three brass bands."

***

The following sayings of Beethoven, taken from "Beethoven: The Man and the Artist, as Revealed in his own Words," compiled and

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annotated by Friedrich Kerst and edited by Mr. H. E. Krehbiel (New York, 1905), may well be quoted here:—

"I always have a picture in my mind when composing, and follow its lines." This was said in 1815 to Neate and with reference to the "Pastoral." Ries says that Beethoven frequently thought of an object while he was composing, "though he often laughed at musical delineation, and scolded about petty things of the sort."

"The description of a picture belongs to the field of painting; in this the poet can count himself more fortunate than my muse, for his territory is not so restricted as mine in this respect, though mine, on the other hand, extends into other regions, and my dominion is not easily reached."

"Carried too far, all delineation in instrumental music loses in efficiency." This remark is found in a sketch for the "Pastoral."

"How happy I am to be able to wander among bushes and herbs, under trees and over rocks; no man can love the country as I love it. Woods, trees, and rocks send back the echo that man desires."

"O God! send your glance into beautiful nature and comfort your moody thoughts touching that which must be." To the "Immortal Beloved."

"My miserable hearing does not trouble me here [Baden]. In the country it seems as if every tree said to me: 'Holy! Holy!' Who can give complete expression to the ecstasy of the woods? Oh, the sweet stillness of the woods!" (July, 1814.)

"When you reach the old ruins, think that Beethoven often paused there; if you wander through the mysterious fir forests, think that

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Beethoven often poetized, or, as is said, composed there." (In the fall of 1817 to Mme. Streicher, who was taking a cure at Baden.)

***

It is said that, when Beethoven was about to move into an apartment rented for him at Baden, he said to the landlord: "This is all right—but where are the trees?" "There are none." "Then I shall not take the house," answered Beethoven. "I like trees better than men."

In his note-books are these passages: "On the Kahlenberg, 1815, end of September." "God the all powerful—in the forest—I am happy—happy in the—forest every tree speaks—through you." "O God what—sovereignty—in a—forest like this—on the heights—there is rest—to—serve Him."

Justin Heinrich Knecht (1752–1817) composed a symphony, "Tone Pictures of Nature" (1784), with a programme almost identically the same as that used by Beethoven, although the storm scene was to Knecht the most important section of the symphony.

In 1810 E. T. A. Hoffmann, after the parts of Beethoven's "Pastoral" had been published, wrote a carefully considered study of the work for the *Allgemeine musikalische Zeitung* of Leipsic (January 17), undoubtedly the first critical article on the symphony.

ERRATUM.—On page 246, line 28, of the Programme Book of October 31–November 1, 1913, is this sentence: "Born Luckemeyer, she was married to Otto Wesendonck in 1888." For "1888" read "1848."

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Mr. Spooner is a delightful and rare tenor, and charmed the audience with his artistic program.—*Washington Herald.*

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SATURDAY EVENING, NOVEMBER 22, at 8 o'clock

PROGRAMME

Mahler . . . . Symphony No. 5

Mozart . . . . . . Nottorno for Four Small Orchestras

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Programme of the Sixth Rehearsal and Concert

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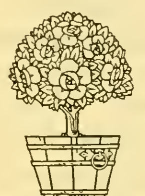

FRIDAY AFTERNOON, NOVEMBER 21
AT 2.30 O'CLOCK

SATURDAY EVENING, NOVEMBER 22
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FRIDAY AFTERNOON, NOVEMBER 21, at 2.30 o'clock

SATURDAY EVENING, NOVEMBER 22, at 8.00 o'clock

Programme

Mahler . . . . . Symphony in C-sharp minor, No. 5

PART I. { 1. Dead March. With measured step. Like a funeral train. Suddenly faster, passionately, wildly. A tempo.
2. Stormily restless. With utmost vehemence. }

PART II. 3. Scherzo. With force, but not too fast.

PART III. 4. Adagietto, very slow.
5. Rondo Finale: Allegro.

Mozart . . Notturno for Four Orchestras of Two Violins, Viola, Bass, and Two Horns, (K. 286)

I. Andante.
II. Allegretto grazioso.
III. Minuet.

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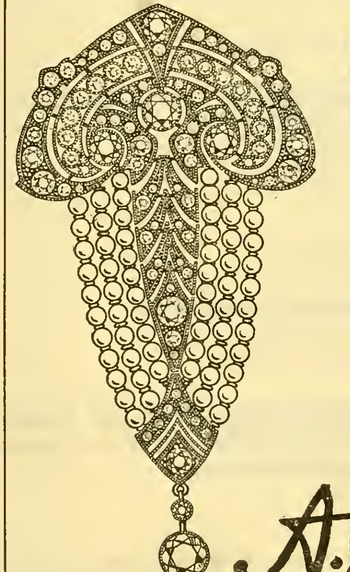

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This symphony, known to some as "The Giant Symphony," was performed for the first time at a Gürzenich concert at Cologne, October 18, 1904. The composer conducted. There was a difference of opinion concerning the merits of the work. A visiting critic from Munich wrote that there was breathless silence after the first movement, "which proved more effectively than tremendous applause that the public was conscious of the presence of genius." It is stated that after the finale there was much applause; there was also hissing.

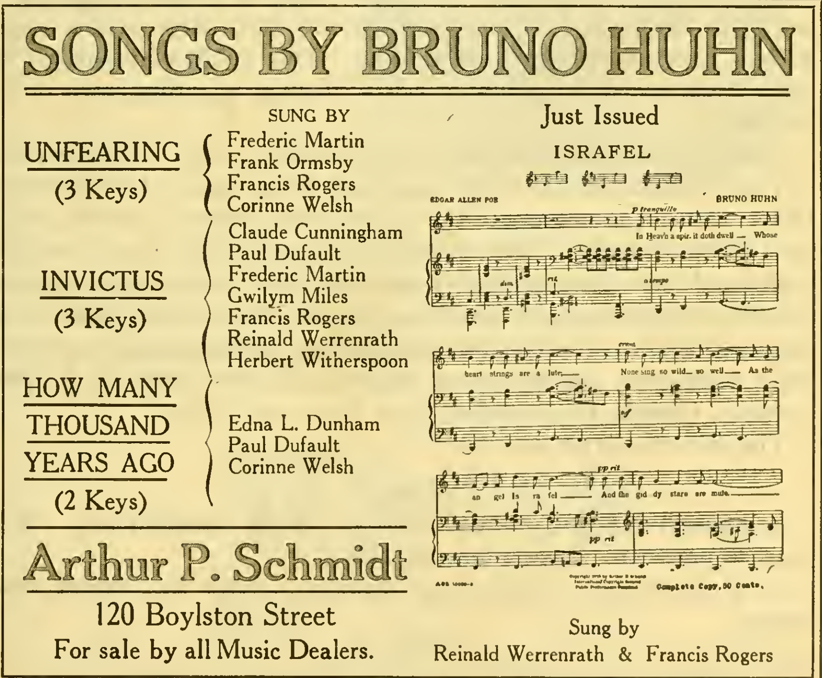
The symphony was played for the first time in the United States by the Cincinnati Orchestra at Cincinnati on March 25, 1905.

The first performance in Boston was at a Symphony Concert, February 3, 1906. Mr. Gericke conducted.† A second performance was requested, and it took place on February 24, 1906. The third performance was on April 19, 1913, led by Dr. Muck.

When the symphony was performed in certain German cities, as at Dresden, January 27, 1905, at a symphony concert of the Royal Orchestra, and at Berlin, February 20, 1905, at a Philharmonic concert, the

* Mahler's parents, as he himself said, believed July 1 the correct date, but the papers relating to his birth-date were lost.

† Mr. Gericke then made cuts and changed the instrumentation of certain passages. Dr. Muck produced the symphony as Mahler wrote it.



programme books contained no analytical notes and no argument of any sort. The compilers thus obeyed the wish of the composer. Mr. Ludwig Schiedermair tells us, in his "Gustav Mahler: eine biographisch-kritsiche Würdigung" (Leipsic, Hermann Seemann Nachfolger, *s. d.*), of Mahler's abhorrence of all programme books for concert use, and he relates this anecdote. Mahler conducted a performance of his Symphony in C minor at a concert of the Munich Hugo Wolf Society. After the concert there was a supper, and in the course of the conversation some one mentioned programme books. "Then was it as though lightning flashed in a joyous, sunny landscape. Mahler's eyes were more brilliant than ever, his forehead wrinkled, he sprang in excitement from the table and exclaimed in passionate tones: 'Away with programme books, which breed false ideas! The audience should be left to its own thoughts over the work that is performing; it should not be forced to read during the performance; it should not be prejudiced in any manner. If a composer by his music forces on his hearers the sensations which streamed through his mind, then he reaches his goal. The speech of tones has then approached the language of words, but it is far more capable of expression and declaration.' And Mahler raised his glass and emptied it with 'Pereat den Programmen!'"

Yet Mr. Mahler's enthusiastic admirer and partisan, Ernst Otto Nodnagel, of Darmstadt, contributed to *Die Musik* (second November number and first December number of 1904) a technical analysis of the Fifth Symphony, an analysis of twenty-three large octavo pages, with a beautiful motto from Schiller. This analysis, published by Peters, and sold for the sum of thirty pfennig, is within reach of the humblest.

The symphony was completed in the spring of 1903. It was written in 1901–02 at his little country house near Maiernigg on Lake Wörther. Other works of this date are the "Kindertotenlieder" and other songs with Rückert's verses. The symphony is scored for four flutes (the third and fourth interchangeable with piccolo), three oboes, three clarinets (the third interchangeable with bass clarinet), two bassoons, one double-bassoon, six horns (in third movement a horn obbligato), four trumpets, three trombones, one bass tuba, kettledrums, snare-drum, bass drum, cymbals, triangle, Glockenspiel, gong, harp, and strings.

The movements are as follows:—

PART I.

1. Funeral march, C-sharp minor, 2-2. With measured step. With marked precision. Like a funeral train.

2. A minor, 4-4. With stormy emotion. With the utmost vehemence.

PART II.

3. Scherzo, D major, 3-4. Vigorously, but not too fast.

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4. Adagietto, F major, 4-4. Very slow.
5. Rondo-Finale, D major, 2-2. Allegro commodo.

Let us respect the wishes of the composer who looked on analytical or explanatory programmes as the abomination of desolation. Yet it may be said that in the Rondo-Finale, after the second chief motive enters as the subject of a fugal section, one of the lesser themes used in the development is derived from Mahler's song, "Lob des hohen Verstands" (relating to the trial of skill between the nightingale and the cuckoo with the ass as judge).

***

Mahler visited Boston as conductor of the Metropolitan Opera House and as conductor of the Philharmonic Society of New York. At the Boston Theatre he conducted "Die Valkyrie," April 8, 1908 (the singers were Mmes. Morena Leffler-Burkhardt, Kirkby-Lunn, and Messrs. Burrian, Blass, Van Rooy); "Don Giovanni," April 9, 1908 (Mmes. Eames, Fornia, Farrar, and Messrs. Scotti, Bonci, Blass, Mühlmann, and Barocchi); "Tristan und Isolde," April 11, 1908 (Mmes. Fremstad and Homer, Messrs. Burgstaller, Van Rooy, Mühlmann, Blass, Reiss, Bayer).

He conducted in Symphony Hall a concert of the Philharmonic Society of New York, which then visited Boston for the first time, on February 26, 1910. The programme was as follows: Berlioz, "Fantastic" Symphony; Bach, Suite (an arrangement by Mahler of movements from the second and the third suites, with the use of a "piano-harpsichord"); Beethoven, overture "Leonore," No. 3; Strauss, "Till Eulenspiegel's Merry Pranks."

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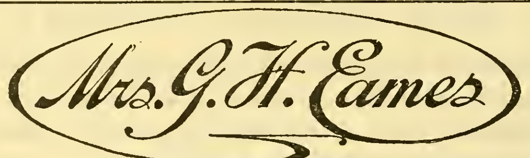

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Mahler's parents were of the tradesmen class, in very moderate circumstances, but ambitious in matters of education. They moved to Iglau soon after the birth of Gustav. He was a shy, quiet child, sensitive to the hymns and songs of the Moravians and the military music that he heard. When he was four years old, he played on an accordion whatever he heard, and especially the marches of the brass band. Two years later he spent hours with an old pianoforte, and, when he was eight, he gave lessons at five kreutzers a lesson to a seven-year-old. Music and reading were his passions. He studied at the gymnasium at Iglau, and for a short time at Prague, but his taste for music was so pronounced that in 1875 his father took him to Julius Epstein at Vienna and begged him to say whether the boy's talent warranted the necessary cost of development. Epstein heard Gustav play, and talked with him. He declared the boy to be "a born musician."

When Mahler entered the Vienna Conservatory in the fall of 1875, he was fifteen years old. Like Hugo Wolf, he was once described by the authorities as "rebellious," but, unlike Wolf, he was not expelled. He studied the pianoforte with Epstein, harmony probably with Robert Fuchs, and composition with Franz Krenn.* At the end of the first

* Krenn (1816–97), organist, Kapellmeister at the Michaels Church, composed fifteen masses and other music for the church, two oratorios, a symphony, lesser works, and he wrote treatises. He has been described as an excellent musician, taciturn, dry, and it was said of him that he never was young.

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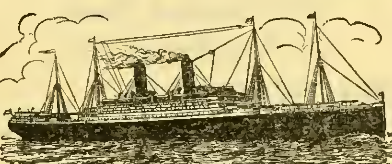

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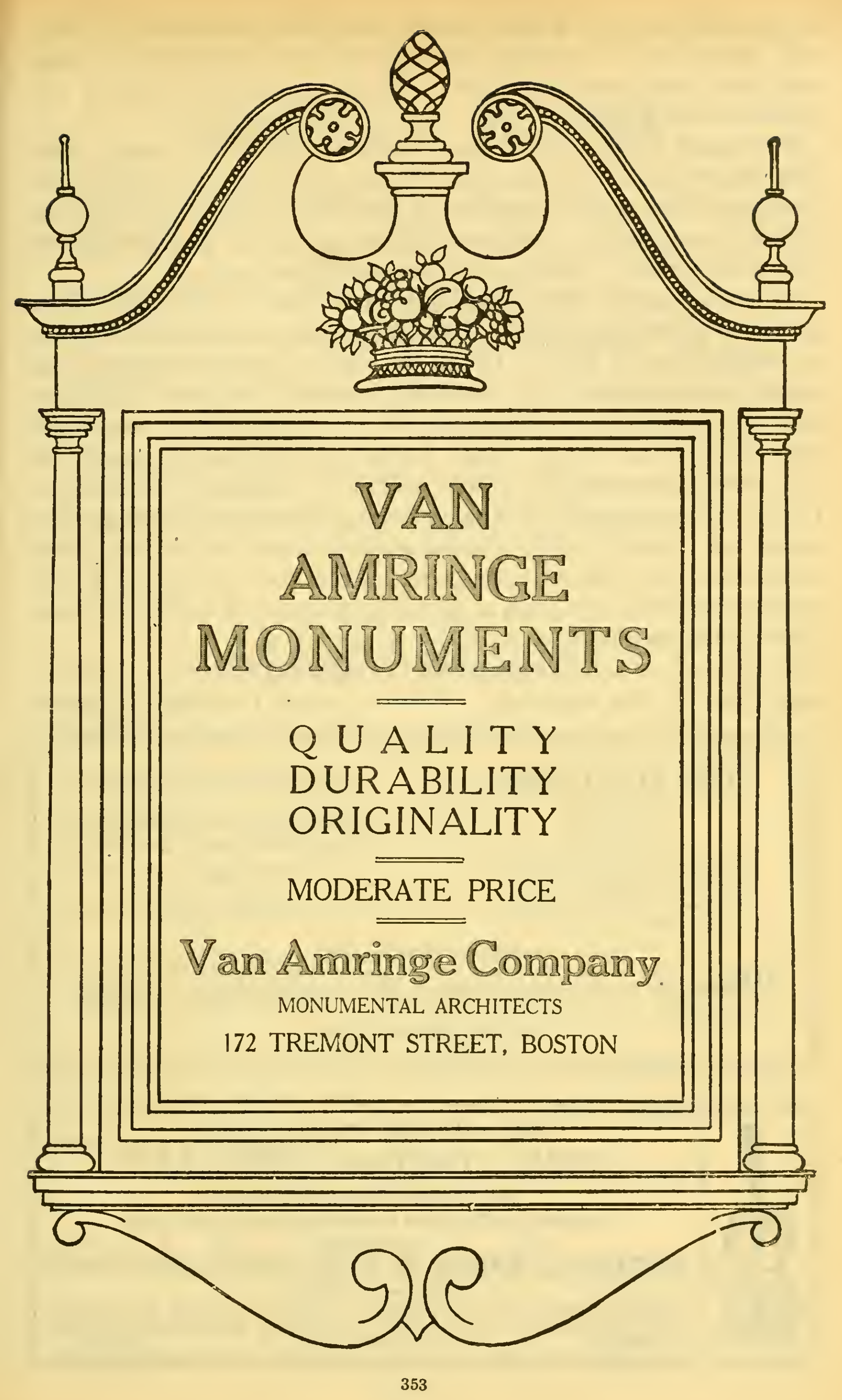
year he took a prize for pianoforte-playing and one for the first movement of a pianoforte quintet. In the second year the director Hellmesberger excused him from counterpoint because his compositions showed his knowledge. Mahler in after-years regretted that he had thus been excused. He took other prizes, and on July 11, 1878, at the "*Schlussproduktion*" a scherzo from his pianoforte quintet was performed and the composer was the pianist.

It is often stated that Mahler was a pupil of Anton Bruckner; but Mahler never studied with Bruckner, at the Conservatory or in private. They were warm friends, however, and the older man would often play passages from his symphonies to him. Guido Adler, noting the influence of Bruckner, characterized him as the "adopted father-instructor" of the young man, who afterwards gave practical expression of his admiration by conducting Bruckner's symphonies. His arrangement of Bruckner's third symphony for the pianoforte, four hands, was published probably in 1878.

While he was at the Conservatory, Mahler studied according to the final course in the gymnasium, and entered his name at the Vienna University as a student of philosophy and history.

His fellow-students wondered at his pianoforte playing. From all accounts he might have been a great virtuoso. He composed busily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at the Conservatory: a violin sonata was praised; he wrote a "Northern" symphony; he worked on an opera, "Die Argonauten"; these and other works were discarded. His "Klagende Lied" was at first conceived as an opera.

Philosophy was a favorite study with him, and he was versed in the writings of Kant, Schopenhauer, Fechner. Goethe and Schiller were familiar to him, and he delighted in historical, biological, and psychological investigations. His favorite writers were E. T. A. Hoffmann and Jean Paul Richter. Dostoievsky impressed him greatly.

While he was in the Conservatory, he added to his small income by giving pianoforte lessons. After he left the Conservatory, he found an engagement at Hall in Upper Austria, to conduct operettas and music for plays of all sorts in a summer theatre for the sum of 30 guldens and the extra salary of 50 kreuzers for each performance. In the fall he went back to Vienna, where he gave lessons and composed. In 1881–82 he conducted at a little theatre in Laibach. He again returned to Vienna and worked on an opera, "Rübezahl," which he never completed. Early in 1883 a better position was offered to him as first conductor at the Olmütz opera-house. From there he went to Cassel, where he remained two years as second conductor with the title "Königlicher Musikdirektor."

In 1883 and 1884 he composed his "Lieder eines fahrenden Gesellen," and began his first symphony. He wrote music for tableaux vivants,

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illustrative of Scheffel's "Trompeter." This music was popular, and it was performed in other German cities. Having conducted at a music festival at Cassel, he left that city in 1885 for Prague. Angelo Neumann's first conductor then at the opera-house was Anton Seidl. Rehearsals were intrusted to Mahler, who prepared "Das Rheingold" and "Die Walküre," but his abilities were first recognized publicly by his conducting "Don Giovanni." Later he conducted music-dramas of Wagner. At a symphony concert led by him three of his songs were sung by Miss Frank, the first public performance of any of his works.

Dr. Karl Muck conducted at this theatre in Prague (1886–92). Paul Stefan, in his Life of Mahler, states that Dr. Muck conducted Beethoven's Ninth Symphony at a Sunday concert in the opera-house. Mahler conducted the communion scene from "Parsifal" at the same concert. The Deutsche Schulpfennigverein arranged for a repetition of this concert on February 21, 1886. As Dr. Muck was obliged to go on a journey, Mahler conducted the symphony and the excerpt from "Parsifal." "He conducted," says Stefan, "with true *terribiltà* and without the score." Mahler received an address of thanks for this and for his work in behalf of Mozart, Beethoven, and Wagner. Later Mahler worked earnestly for Smetana's music.

From the summer of 1886 till the summer of 1888 Mahler was second conductor at the Leipsic opera-house. Nikisch was the first, but he

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had many engagements abroad and was sick for six months, so that Mahler conducted many performances. The relationship was friendly. Mahler was appreciated by the musicians and the public, and he left only because he wished to be first conductor, and this position was offered to him at Budapest. At Leipsic he became acquainted with the grandson of Weber, who asked him to complete and revise his grandfather's opera "Die drei Pintos." Mahler did this, and the opera was produced at Leipsic under his direction January 20, 1888, with great success.

Mahler conducted at Budapest from 1888 to 1891. The opera-house was in a poor condition. He made it famous throughout Europe, but he could not agree with Count Géza Zichy, pianist, composer, and poet, who became the Intendant early in 1891. He resigned his position. Pollini called him as first conductor to Hamburg, where he ruled for six years and conducted as a visitor in other cities. He also conducted subscription concerts in Hamburg. In the summer of 1892, with a company chiefly made up of Hamburg singers and players, he visited London and gave performances of "Tristan und Isolde," "The Ring," and "Fidelio."

In 1897 he was invited to take the place of Wilhelm Jahns as conductor of the Vienna opera. Soon afterwards he was also appointed direc-

tor. He ruled with an iron hand. He conducted the concerts of the Philharmonic Society of that city 1898, 1899, till 1901. From 1898 to 1900 he also conducted the Gesellschaft concerts.

Late in 1907 Mahler came to New York, and for three years conducted operas at the Metropolitan Opera House. Among the operas were music-dramas of Wagner, "Le Nozze di Figaro," "Fidelio," "The Sold Bride," and Tschaikowsky's "Pique Dame." His first appearance at this opera-house was on January 1, 1908, when he conducted "Tristan und Isolde." His first appearance in this country as a concert conductor was on November 29, 1908, with the Symphony Society of New York. In 1909 he was made the director of the reorganized Philharmonic Society of New York. He held this position during the seasons of 1909–10 and 1910–11, but before the end of the latter season ill-health obliged him to give up conducting. Hoping to find relief from a disease of the heart, he was treated in Paris, but it was his wish to die in Vienna. There inflammation of the lungs set in and brought the end. He was buried on May 22, 1911, in the Grinzing Cemetery. According to his wish the service was simple. There were no speeches at the grave.

* * *

Various dates have been given to his symphonies, and until the publication of Stefan's biography it was not easy to determine whether the dates referred to the completion or the production of the earlier ones.

Thus Hugo Riemann states that the First Symphony, in D major, was produced in 1891 at Budapest and performed afterward in 1894 at the Music Festival at Weimar; others lead one to infer that the first performance was at Weimar, in 1894. Mr. Nodnagel, who apparently

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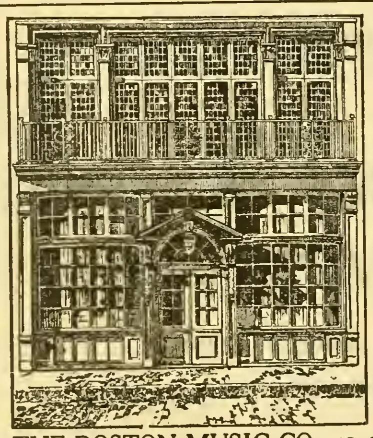
wrote with authority, said that the symphony was composed in 1888 and baptized at Weimar as the "Titan" (after Jean Paul Richter's romance); he said nothing about a performance at Budapest. The facts are these: the first symphony was begun in 1883–84 and completed in 1888. The performance at a concert of the Tonkünstler Fest at Weimar, June 3, 1894, was not the first. The composer conducted. The symphony was performed there chiefly through the insistence of Richard Strauss and Professor Doctor Kretzschmar. It was known as "Titan" (after Jean Paul Richter's romance). There was only one rehearsal, and the performance was inadequate. The symphony was performed for the first time at Budapest under Mahler's direction on November 20, 1889, and the programme characterized it as a "Symphonic poem in two parts."

The Second Symphony, C minor, was begun at Leipsic and completed at Steinbach on Lake Atter, in June, 1894.

The three instrumental movements of this colossal work were performed at a Philharmonic concert, conducted by Richard Strauss, in Berlin, March 4, 1895. According to Mr. Nodnagel, the programme notes prepared by Dr. Heinrich Reimann swarmed with errors, both in statements of fact and in the analysis of the extremely complicated music. He says that Dr. Reimann was unable to discover the first leading motive of the first movement; omitted to mention another important theme; blundered on his way to the end; and therefore there was an expression of disapproval as well as hearty applause. It is not easy to see how even the grossest errors of an analyst could so prejudice hearers in the audience. The second and third movements met with great favor, and the composer was called out five times after the scherzo. Mr. Nodnagel also states that the majority of the Berlin



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critics distorted or suppressed the facts, and represented the performance as a fiasco. Mahler at once began work on his Third Symphony, in F major, and on December 13, 1895, he conducted at his own concert in Berlin the whole of the Second. Again the Berlin critics behaved indecently, according to Mr. Nodnagel; the majority paid no attention to the invitation to the last rehearsal, and they were "so frivolous" as to take the three purely orchestral movements for granted, and went into the hall to hear only the finale. One of them referred in his article to "the cynical impudence of this brutal and very latest music-maker." But Messrs. Nikisch and Weingartner, who were present, were deeply impressed, and nine out of ten in the audience were wildly enthusiastic: they pressed close to the stage, and called out Mahler again and again. A few months later, March 16, 1896, Mahler gave another concert in Berlin, when he led the first movement of his Second Symphony, four "Lieder eines fahrenden Gesellen," for low voice and orchestra (Anton Sistermans, singer), and his First Symphony, with the title "Titan" omitted, and also with the omission of the second movement, the andante. The First Symphony was warmly received, and even the professional critics were not so bitter as at the first concert. This symphony is called by some "The Resurrection Symphony."

The Third Symphony, F major, known as the "Summer Morning's

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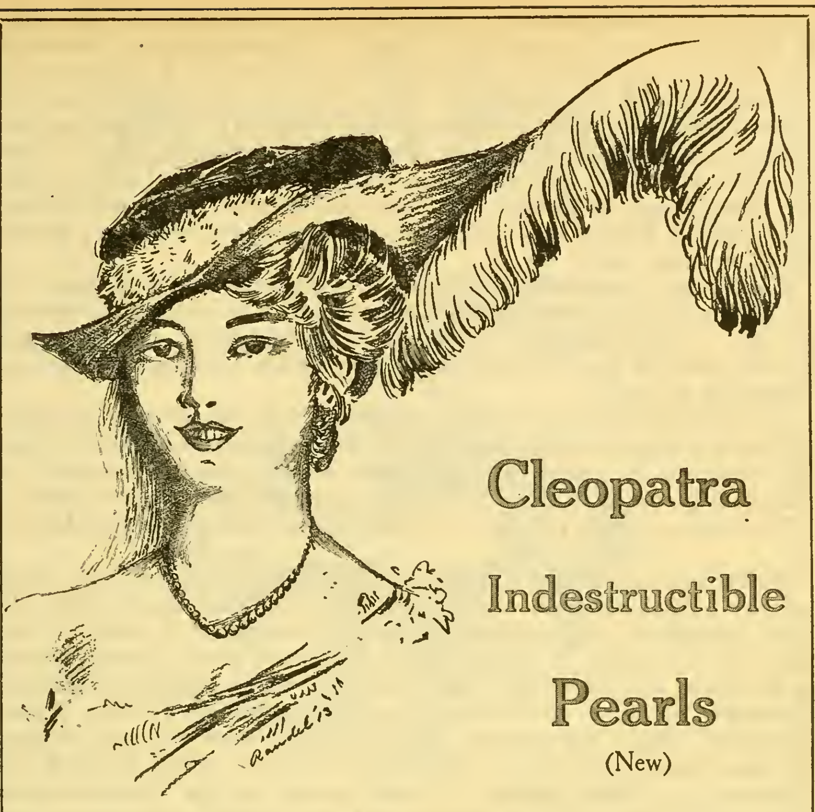

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Dream," or "Programme" symphony, was sketched in August, 1895, at Steinbach, and completed in 1896. It was produced piecemeal and from the manuscript. Mr. Nikisch produced at a Philharmonic concert in Berlin, November 9, 1896, the second of the six movements, "What the flowers of the meadow tell me" (minuet). Mr. Weingartner produced the same movement at Hamburg, December 8, 1896. Three movements (2, 3, 6) were soon afterward (March 9, 1897) produced by Mr. Weingartner in Berlin. The first performance of the whole symphony was at Krefeld at a concert of the Allgemeiner Deutscher Musikverein, in June, 1902.

The Fourth Symphony, G major, was composed in 1899-1900. It was produced at a concert of the Kaim Orchestra in Munich, November 28, 1901. The composer conducted. This symphony was performed in New York for the first time under Mr. Walter Damrosch's direction, November 6, 1904.

The Sixth Symphony, A minor, composed with the Seventh at Maiernigg, was produced at the Tonkünstler Fest at Essen on May 27, 1906. The Seventh, E minor, was produced at an exhibition concert at Prague, September 19, 1908. Mahler conducted both performances.

The Eighth, begun in 1906, was produced at Munich, September 12, 1910.

Mahler left behind him a work completed at Toblach in 1908, "Lied von der Erde," Chinese songs with orchestra, sometimes called the Tenth Symphony, and a Ninth Symphony completed in 1909. "Das Lied von der Erde," a symphony in six parts, after Chinese poems, for contralto and tenor solos and orchestra, was produced at Munich, November 19, 1911, and repeated on November 20. Bruno Walter conducted. Mme. Cahier and William Miller were the solo singers. The text was taken from a collection of Chinese lyrics selected and translated by Hans Bethge. "Those chosen by the composer were altered and epitomized by him so that they should express one predominating idea—withdrawal from the world. The metaphysical development of this genius ends in pessimism and at last finds in renouncing the world adequate expression of his view of life and his feeling for life. The new work shows the profile of one regenerated

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after he had sought nothing more from life. The last movement of the composition may be interpreted as Mahler's own epilogue to his artistic career. Alone he stands in the fading world, and, while once more from quickly passing nature the old voice of earthly life is heard, he awaits death, exclaiming:

> "Thou my friend, to me in this world
> Fortune was not kind. Whither do I go?
> I go and wander in the mountains,
> I seek peace, peace for my lonely heart!
> I wander to my home, to my homestead,
> And will no longer roam about.
> Still is my heart and awaits its hour.
> The dear earth—everywhere—
> Blooms in the spring, and buds anew!
> Everywhere and forever
> The far-off light is blue—
> For ever—for ever—for ever." *

The Ninth, in four movements, wholly instrumental and without any programme, was produced in Vienna late in June, 1912. The last movement is an adagio. Bruno Walter conducted.

* * *

"Mahler composed forty-one songs," writes Mr. Stefan; "they are not difficult, yet they are seldom sung." The text of the majority of them is taken from "Des Knaben Wunderhorn," the collection of Arnim and Brentano.

The four "Lieder eines fahrenden Gesellen" were composed in 1883, and published, score and version for pianoforte, in 1897. They were first sung by Anton Sistermans in Vienna, March 16, 1896.

"Lieder und Gesänge für eine Singstimme und Klavier" were published in 1892.

Songs from "Des Knaben Wunderhorn" were composed in 1888–1901. "Urlicht" is the contralto solo from the Second Symphony.

"Kindertotenlieder," text by Rückert, were composed at Maiernigg in 1901 or 1902.

* From the Munich correspondent of *Musical America*. The letter was published on December 9, 1911.

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La stanza vuota	" "
Vien! Presso al Gange	" "
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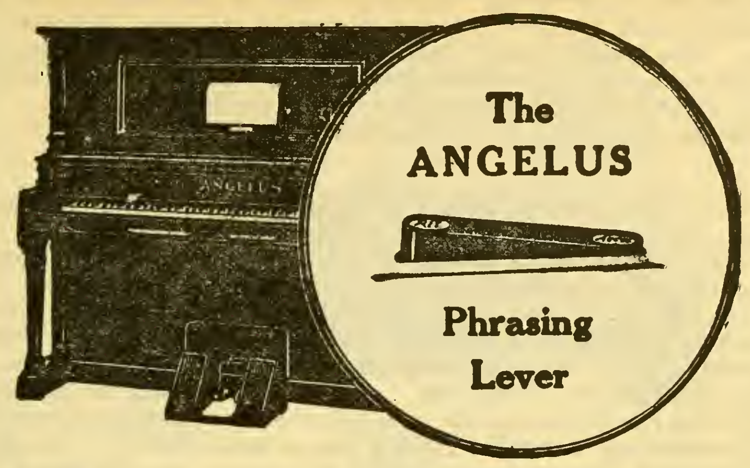

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"Das klagende Lied," solo voices, chorus, and orchestra, begun when Mahler was eighteen and completed when he was twenty, was not published until 1899, and was first performed at Vienna, February 17, 1901. The ballad is founded on the old legend of the singing bone.

There is a series of songs with orchestra, as "Der Schildwache Nachtlied," also a collection of songs with text by Rückert.

Mahler also composed "Humoresken" for orchestra.

***

Some of the symphonies of Mahler are characterized as programme music, but it has been said that he was no friend of realism as it is understood by Richard Strauss. "His music comes to a programme as to the ultimate ideal explanation of its meaning in language; with Strauss the programme is as a task set to be accomplished." To use Mahler's own words as reported: "When I conceive a great musical picture, I always arrive at the point where I must employ the 'word' as the bearer of my musical idea. . . . My experience with the last movement of my second symphony was such that I ransacked the literature of the world, up to the Bible, to find the expository word." Though he differed with Strauss in the matter of realism, he appreciated him highly: "No one should think that I hold myself to be his rival. Aside from the fact that, if his success had not opened a path for me, I should now be looked on as a sort of monster on account of my works, I consider it one of my greatest joys that I and my colleagues have found such a comrade in fighting and creating."

Extraordinary and fantastic things have been written about Mahler's works, especially by E. O. Nodnagel (see his "Jenseits von Wagner und Liszt: Profile und Perspektiven," chapter i., Königsberg, 1902)

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and Ludwig Schiedermair (see "Gustav Mahler," Leipsic, *s. d.*). Mr. Nodnagel declares frankly that he was long in doubt whether the first symphony was inspired by Richter's "Titan" or not; whether the motto, "From the Days of Youth," printed over the first part on the programme at Weimar had reference to Richter's "Blumen, Frucht- und Dornenstücke." He hastily reread the works and cudgelled his brains. The motto for the second part was "Commedia umana," and the different movements of this first symphony were thus characterized on the programme:—

I. "Spring and no end." "The introduction portrays the awakening of Nature on the first morning."

II. Mosaic.

III. "Under full sail."

IV. "The hunter's Funeral Procession: a dead march in the manner of Callot. The following may serve for an explanation if one be necessary: The composer found the exterior sources of inspiration in the burlesque picture of the hunter's funeral procession in an old fairy-book well known to all children in South Germany. The beasts of the forest escort the coffin of the dead forester to the grave; hares bear the banneret, and a band of Bohemian musicians, accompanied by cats, toads, crows, making music, and deer, foxes, and other four-legged and feathered animals of the woods, conduct the procession in farcical postures. This movement is conceived as the expression of a now ironically jovial and now ghastly meditative mood, which is followed immediately by 'Dall' inferno' (allegro furioso), as the sudden outbreak of doubt from a deeply wounded heart."

V. "Dall' inferno al Paradiso."

This funeral march in the manner of Callot has for a theme the familiar canon, "Frère Jacques."

No wonder that at first Mr. Nodnagel believed it was Mahler's intention to jibe at programme music. He came to the conclusion later that Mahler's mistake was in attaching a programme to music that had been first composed as absolute music. The score as published has no argument, no sub-titles, no mottoes.

This admirer of Mahler declares that the Symphony in C minor

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should be considered as absolute music as far as the effect of the music on the hearer be concerned. Yet Mr. Nodnagel suggests a programme: The Allegro maestoso is the funeral music for a great man, and there are hints at episodes in his life. The idyllic second movement refers to an episode of sunny happiness, the joy of childhood or of first love. The demoniacal scherzo portrays the doubt and despair of a racked soul. The fourth movement, "Primigenial Light," brings comfort with the alto solo (text from "Des Knaben Wunderhorn"). The finale, "The Great Call," includes text, partly from Klopstock, for solo voices and chorus, and, as "Resurrection" is the word of the prevailing mood, the symphony has been entitled the "Resurrection" Symphony; but Mr. Nodnagel rejects this title, and hastens to say that, while this last great appeal brings the eagerly longed-for deliverance, this relief is not that taught in the church, but according to "our modern philosophical view of life."

Consider for a moment the orchestra demanded for a performance of this Symphony in C minor. There should be as many strings as possible, and some of the double-basses should have the contra C string. There should be two harps, four flutes interchangeable with four piccolos, four oboes (two interchangeable with two English horns), five clarinets (one interchangeable with bass clarinet, and, when it is possible, the two clarinets in E-flat should be doubled in fortissimo passages), four bassoons (one interchangeable with double-bassoon), six horns (and four horns in the distance which in certain passages are added to the six), six trumpets (four trumpets in the distance, two of which can be taken from the six in the orchestra), four trombones, one tuba, organ, two sets of three kettledrums for three drummers, bass drum, snare-drum (and, when possible, several of them), cymbals, a gong of high pitch and one of low pitch, triangle, Glockenspiel, three bells, Ruthe,* and in the distance a pair of kettledrums, one bass drum, cymbals, triangle, soprano solo, alto solo, mixed chorus. The time of performance is about one hour and forty minutes.

The Third Symphony, "A Morning Summer Dream," also demands an unusually large orchestra,—four flutes (four piccolos), four oboes,

* A bundle of rods with which a drumhead is switched.

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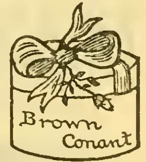

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three clarinets, four bassoons, eight horns, other wind instruments in proportion, all manner of percussion instruments, alto voice, female chorus and instruments in the distance, and a boy choir and bells high up in the hall. The score of this sympathy has no sub-titles, no mottoes, but when the work was first produced these titles were published in the programme:—

Introduction: Pan awakes.

I. Summer enters. (Procession of Bacchus.)
II. What the flowers of the meadow tell me (minuet).
III. What the animals in the forest tell me (rondo).
IV. What man tells me (alto solo).
V. What the angels tell me (female chorus and alto solo).
VI. What love tells me (adagio).

The orchestra of the Fourth Symphony is more modest,—four flutes (two interchangeable with piccolos), three oboes (one interchangeable with English horn), three clarinets in B, A, and C (one interchangeable with one in E-flat and one with a bass clarinet), three bassoons (one interchangeable with a double-bassoon), four horns, three trumpets, kettledrums, bass drum, triangle, little bells, Glockenspiel, cymbals, gong, one harp, strings. There is a soprano solo in the finale. The text is a Bavarian folk-song, to which Mr. Krehbiel in his translation gives the title "The Land of Cockaigne." Three verses will give an idea of the naïve poem:—

To us heav'n is yielding its pleasures:
Why heed then terrestrial treasures?
Earth's jars reach us never,
Contented forever,
In quietude time passes by.
Our conduct, while truly seraphic,
With mirth holds voluminous traffic,
With singing and dancing,
With skipping and prancing,
While Peter above lends an eye.

Turned loose by Saint John, the Lamb gambols,
Naught dreaming of Herod's dark shambles,
A spotless, an innocent,
A guileless, an innocent
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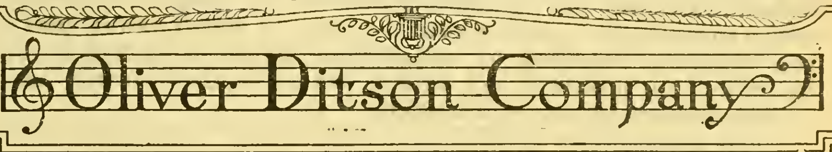
. . . .

No music to mortal men given
Compares with that we have in heaven;
Cologne's maids are dancing
To measures entrancing,
Saint Ursula beams with delight,
Cecilia and all her clansmen
Make excellent Royal Court Bandsmen,
At angelic voices
Our hearing rejoices;
They gladness unbounded invite.

The original title of this song is, we believe, "Der Himmel hängt voll Geigen" ("The heavens hang full of fiddles"), and the poem is in "Des Knaben Wunderhorn." He made no use of the traditional tune to which this Bavarian song is customarily sung.

Some invent a programme for this Fifth Symphony. Thus the editor of the programme books of the Cincinnati Orchestra wrote, when the work was produced in that city: "Without constructing a 'programme' for the work, it may be regarded as (I.) the plaint of one who has not realized his aspirations, and in his disillusionment stands at the verge of desperation; the harmless play and life of nature reconcile him to his lot (III., IV.), and he returns to his life-work, which he resumes (V.) with willingness, insight, and renewed strength, finally reaching



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heights before unattainable. Further than this, it would be useless to attempt to catalogue its meanings." We do not know whether this argument was original with Miss Roedter, or whether she borrowed it from some German deep thinker.

It should be observed, however, that Mahler, who at first gave clews to his hearers by means of titles and mottoes on the programmes of two of his symphonies, published the same symphonies as purely absolute music.

The Eighth Symphony is an illustration in music of the "Veni Creator Spiritus" and the closing scene of Goethe's "Faust." Here again the composer demanded an army of musicians: eight solo singers, three separate choirs,—two mixed and one of boys' voices,—an orchestra of 150 that includes a celesta, a pianoforte, a harmonium, a pipe organ, and a mandoline. When this symphony was performed in Berlin on May 17 and 18, 1912, the cost of the two performances was said to be over $12,000. The united choruses numbered about 900 singers, and those of the Gewandhaus, University and Riedelverein of Leipsic were brought to Berlin by special train. The speculation proved to be remunerative, and the demand for tickets was so great that a third performance was given in the Schumann Circus, which can accommodate about 10,000 persons.

***

Mahler's last year in New York was not a happy one. He was literally sick at heart; he was worried by trifling matters of detail, and his natural nervousness became a torment to him. Before he sailed for Europe, Mr. Spiering, the concertmaster of the Philharmonic Society at that time, was obliged to conduct in his stead. It is not necessary to revive the gossip or even the facts: it is well known that he was worried as conductor by well-meaning officers of the society, and by critics who protested, not without reason, against liberties taken by him in rewriting scores of masters.

These compositions of Mahler were performed at concerts of the Philharmonic Society of New York while he was the conductor:—

1910, January 6: "Fünf Kinder-Totenlieder" (Ludwig Wüllner, singer).

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1910, November 23, 25: songs, "Morning in the Fields" and "A Little Rhine Legend" (Mme. Alma Gluck, singer).

1911, January 17, 20: Symphony No. 4 (Miss Bella Alten, singer).

***

A correspondent in Berlin wrote an account of a conversation with the much-discussed Arnold Schönberg, who was fostered, encouraged, and at times reproved by Mahler. This account was published in *Musical America* (November 23, 1912). Schönberg is reported as saying: "Vienna is my home. It is there that I came to know that musical saint, Gustav Mahler. He it was who encouraged and guided me. In the pure atmosphere of his immortal creations I received my greatest inspirations and the incentive to work. . . . I can only reiterate what I said of his critics at the time of his death: 'How will they defend themselves against the charge that they were responsible for robbing the world of the greatest tone-poet of all times of his faith in his own works?' That caused him to say in one of his bitter moments: 'It seems that I have erred.' In the pure air of Mahler's doctrines there is to be found the faith that elevates and ennobles. Here in believing in the immortality of his works a composer reveals his faith in an eternal spirit."

***

Felix Weingartner, in his "Die Symphonie nach Beethoven" (1897, 1901), thus speaks of Mahler: "An interesting figure of our day, but far too little esteemed as a composer, is Gustav Mahler. His works are of colossal dimension, and require an unusually large number of executants, which makes their performance the more difficult and delays fame. If, however, we overlook these considerations, which are secondary, and view the composer himself, we find in him a deep, strong feeling which has its own mode of expression and says its say without any concern about possibilities of performance and success. His most striking characteristic is the remarkable breadth of his themes, which are of a very musical nature. He resembles Bruckner, his teacher, in many ways, but he is better able to treat his themes and construct his movements. There are perhaps bizarre passages and unnecessary

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difficulties in his works; we may find a certain prolixity; perhaps he is not severely critical in the selection of his themes; but everything he writes bears the stamp of a rich imagination and of a vital, passionate, well-nigh fanatical enthusiasm that has always kindled my sympathy."

This was written before the later symphonies were heard. It will be observed also that Mr. Weingartner makes the mistake of naming Bruckner as Mahler's teacher.

ENTR'ACTE.

PARMELINE, THE PIANIST IN "L'HABIT VERT."

TRANSLATION BY PHILIP HALE.

"L'Habit Vert,"* an amusing comedy, a satire on the French Academy, by Robert de Flers and G. A. de Caillavet, has been published, and we all now have the opportunity of becoming acquainted with Parmeline, the celebrated pianist. The comedy will probably not be

*"L'Habit Vert," a comedy in four acts, was performed for the first time at the Théâtre des Variétés, Paris, November 16, 1912.

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played in this country. If it were "adapted to suit the American taste," it would be pointless.

This Parmeline—the part was acted by M. Max Dearly at the Variétés—has been the lover of the Duchesse de Maulévrier, and is expected at the country house of the duke. The Duchess is an American by birth, and the duke has just received from M. Schelton, his father-in-law, a draft for $20,000, her allowance for three months. When the secretary announces this to the duke, the latter remarks: "This is of little importance, but you may draw up a receipt for me to sign; end it with some amiable speech." "What shall I write?" "Say that I am very well."

The duchess wishes her new chauffeur to meet M. Parmeline at the railway station. "But how will he recognize him?" "By the beauty of his heart," answers the duchess; "his heart is so beautiful, his forehead is so full of inspiration!"

This duchess is musical. She sings, plays the piano, and is at work on an opera. "I have written the libretto with my brain and the music with my heart." Asked what the subject is, she exclaims: "Love, love, a thing so ideal and yet so practical. I wish love everywhere. I have therefore given birth to an opera about Napoleon. It's very beautiful. . . . I have chosen the moment when he is in Egypt and fights as emperor on those great pointed things, the pyramids. Then he is received by a pasha who has two daughters, Fatima and Ernestine. It's very beautiful, and the two girls are in love with Napoleon. He prefers Ernestine, who is the more exciting. They love one another on the banks of the Nile. At night Fatima surprises them. She rushes at Napoleon, and kills him with a dagger. He is dead. It is all over. The story is a charming one, and not very well known."

Parmeline enters like a gust of wind. He is clad in an elegant travel-

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ling suit. His handsome head is that of an artist, with abundant hair streaked with white. He gives the impression of genius, madness, and magnificence. He holds his hat in one hand and a bouquet in the other, and shows his greatness by speaking of himself in the third person.

Parmeline. Here he is, here he is! It is he. It is Parmeline. He arrives covered with the laurels of glory and the dust of the roads. Do not disturb yourselves. It is he! It is he!

Bênin to Mme. Janvray. How unaffected he is!

Parmeline. See, Madame la Duchesse, this will prove that I thought of you. (*He puts his bouquet on a chair and hands his hat to the duchess.*)

The Duchess. Why this gray hat?

Parmeline. Oh, excuse me. (*He gives her the bouquet and takes his hat.*)

The Duchess. Ah, my dear, longed-for master, how good of you to come!

Parmeline. Parmeline always comes when his duchess calls him. (*He kisses her hand.*)

He is introduced to the guests.

Parmeline (*with a most amiable smile*). Heavens! into what sort of a wasp's nest have I poked?

Mme. Janvray. But he is crazy!

Bênin. No, he is a musician.

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And then Parmeline describes the horrors of his journey. "Atrocious, atrocious. At first I was in a crowded car. Dull souls, expressionless faces. I felt that these persons would not like what I did. The thought was intolerable. I went into another compartment. Only two travellers: by my side a young man of a distinguished appearance; a man who, you knew, had made his first communion and could mount a horse. Opposite me a woman, ugly,—oh, how ugly, so ugly that it was a torture to look at her. Ugliness has always been to me a personal injury. I leaned towards my neighbor, and whispered: 'I cannot stand it; that woman is too ugly. Pull the danger signal!' He answered: 'But, sir, that would make me liable to a fine of 300 francs and imprisonment from fifteen days to three months.' 'I know it,' I replied, 'and that's why I do not wish to pull it myself.' I looked again at the woman, and I saw a prodigious thing: her ugliness increased from station to station. At last she became so frightful that suddenly I comprehended the fact that she was a fairy."

The Duchess. Oh, what a great artist!

Parmeline. Yes. That idea came to me under its most musical form. Rhythms awakened, melodies burst forth, and I heard distinctly an admirable tenor voice sing within me, "Only a kiss will give her beauty back to her." I approached her brusquely, put my lips on hers, and said, "Be beautiful!" To my great surprise a torrent of insults met this injunction. Would you believe it? She was not a fairy.

The Duchess. What a pity!

Parmeline. It is my fate. My misfortune is never to meet on the road persons of sound sense, well-balanced persons. (*He puts his fingers in a cup of tea and burns them.*) Things themselves are hostile to me. They do not like what I do.

Mme. de Saint-Gobain. Everybody admires you.

Parmeline. Not enough, not enough. And Parmeline is not satisfied with admiration. He wishes to be loved. He needs love. No one loves him. I am an unfortunate man.

Bênin. But you have been applauded at Naples.

Parmeline. Yes, much; indeed, much.

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The Duchess. You were to stay there only a few days, and you tarried a month.

Parmeline. Yes.

Mme. de Jargeau. The stay did not seem monotonous to you.

Parmeline. No, no. Her name was the Countess Camerino.

All. Ah!

Parmeline. But I beg you never to mention her name. Be discreet.

Bênin. We, yes; but how about you?

Parmeline. Ah, I cannot be discreet. Why reproach me, then? But for you, it would be very bad.

Mme. Janvray (*to Bênin*). I am beginning to love him.

Parmeline, Besides, I came to prefer Bianca—the Countess Camerino—Angelica, the Countess Andrioli. In Italy the women that love you are always countesses.

Mme. de Jargeau. May I ask which was the more beautiful?

Parmeline. Ask me anything; I tell everything, I am not an ingrate. Certainly, Bianca was more—she had—that—in fact this— I cannot, I cannot.

Mme. de Saint-Gobain. What's the matter with you?

Parmeline. I cannot express myself in words; they are too old, too used. I should, however, like to show you. Bianca (*he makes the gestures of a pianist*). Wait, you will understand (*he sits at the piano and plays some glowing measures*). Angelica, on the other hand, was—wait—listen (*he plays some languorous measures*). Then, as for me (*he plays some notes*), it was hesitation, perplexity, and at last I have preferred (*he plays again some glowing measures*)—

Bênin. You have preferred Bianca.

Parmeline. Exactly. I could not have made you understand this with words! Ah, that night at Sorrento when for the first time she fell into my arms! What an atmosphere, emotional, balmy! How to explain this to you (*he again plays*)— A symphony of perfumes, oranges, tuberoses, vervain (*he keeps striking a little shrill note*), and jasmine. Do you smell the jasmine? And everywhere the stars (*series of tender notes*), and some of them (*a rapid arpeggio*) shooting stars.

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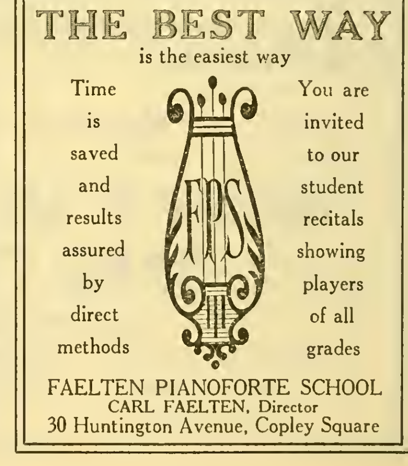

Parmeline. And it was our first night of love. (*He plays a triumphant hymn.*) I saw her a week later, for her husband's profession allowed her only one free night in the week.

Mme. de Jargeau. What does the Count Camerino do?

Parmeline. He is employed at the custom-house. And that was our second night of love. (*He plays the same hymn, but it is less triumphal.*)

Saint-Gobain. Well, well!

Parmeline. You see, there was less of surprise.

The Duchess. Less jasmine.

Parmeline. And the following Saturday was our third night of love. (*He plays the triumphal hymn, but in a more and more languishing manner; there are some false notes; he does not finish the hymn*). The next day the countess showed bad temper, coldness on her part, irritation on mine. Words passed between us. She said (*Music*). I replied (*Music*). She added (*Music*). I threw in her face (*Music*). I took my hat (*Music*). I opened the door and I slammed it as I went out. (*He shuts the piano violently.*) And I have never seen the door nor the Countess. Three days ago I came back to Paris. There I found a despatch from Mme. la Duchesse, calling me to her, and that is why Parmeline is now among you, very simple, very modest, unnoticed. (*Cannon shout without.*) The cannon! I am deceived. They know my arrival.

Michel (*entering*). Did Mme. la Duchesse hear it? 'Twas the signal of starting for the regatta at Havre.

The great Parmeline does not know the value of money. He asks Bénin when they are alone for a loan of twenty-five louis, as he wishes to go to the Casino and happens to have no money with him. Bénin gladly lends the sum.

Mme. de Jargeau (*returning*). My dear master, may I ask your assistance at the matinée in aid of the shipwrecked?

Parmeline. I cannot play, dear madame, shipwrecked myself, but I will contribute modestly. Here are five hundred francs. (*He gives her the bank-note which he had received from Bênin.*)

Mme. de Jargeau. How can I thank you! (*She turns toward Bênin.*) This ought to make you ashamed of yourself, baron, for you gave me only forty francs.

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Parmeline (*to Bênin*). My dear friend, how shabby! Fie, fie!

Later in the play Parmeline asks Hubert to lend him fifty louis. Hubert hesitates.

Parmeline. That does not bother you? No, evidently not. That's what I said to myself. Why should it distress you to give them to me, since it does not disturb me to ask you for them?

Hubert (*hands over the money*). Let's say no more about it.

Parmeline. You're right. Let's say no more about it and come to the real matter. But one more question. Are you fond of me?

Hubert. What?

Parmeline. I am afraid that you do not love me, not madly; that there are days when you do not think of me.

Hubert reassures him.

Parmeline. It's a delicate affair. (*Parmeline hesitates. He wavers.*) My friend, can you lend me a thousand francs?

Hubert. What? Again?

Parmeline. Why do you say again?

Hubert. Because I just gave them to you.

Parmeline. To me? When?

Hubert. A moment ago.

Parmeline. Where are they?

Hubert. In your pocket.

Parmeline. In my pocket? (*He puts his hand there.*) 'Tis true! 'Tis true! Ah, you do not love me!

Hubert. What?

Parmeline. No, you do not love me. If you loved me, you would have understood that it is not the same man that asked you for these two sums,—insignificant, by the way. Fifty louis, it is the man of pleasure! A thousand francs, it is the artist! But, if you have the least hesitation, I prefer to return this bank-note. (*He makes a pretence of putting it on the table, but puts it back into his pocket.*)

Hubert writes a check for the amount, and then asks why Parmeline's concerts are not successful.

Parmeline. What do you mean? I don't know which way to turn. There are offers on all sides. Only this morning I received a letter

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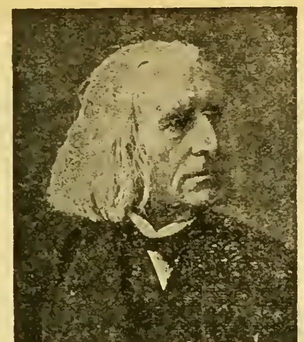
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Hubert. You accepted, of course.

Parmeline. No, I refused.

Hubert. You were wrong.

Parmeline. Why? I am very happy here. I live in a liberal and agreeable manner. I have everything that is necessary. I am not in need of anything or anybody; and I don't see why I should go and kill myself by playing to negroes. (*Hubert hands him the check.*)

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Various dates have been given with regard to the composition of this work at Salzburg. Köchel names 1777. Jahn was contented with "177?" André named one of the last years of the decade beginning 1770. But T. de Wyzewa and G. de Saint-Foix in their monumental work, "W. A. Mozart: 1756–1777" (Paris, 1912), are more definite. They give reasons for believing that the date of composition was between January and July, 1777 (vol. ii. p. 388).

The first performance in Boston was at a concert of the Boston Symphony Orchestra, led by Mr. Henschel, on January 28, 1882. The programme was commemorative of Mozart's birth, and as follows: Mozart, Masonic Funeral Music; Mozart, Notturno; Beethoven, concerto in E-flat major for pianoforte (Carl Baermann); Mozart,

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Symphony in D (K. 504). And Mr. Baermann played these solo pianoforte pieces: Mozart, Fantasy in C minor; Rheinberger, Ballad; Liszt, Venezia e Napoli.

The Notturno (Nocturne, Nachtstück) is not named as a type of musical composition in the Dictionaries of Brossard, Walther, and Rousseau, all of the eighteenth century, nor does Johann Mattheson speak of it. The word was originally used, as Serenade, Cassation, for a Divertissement in more than one movement, for wind instruments, especially horns, and sometimes for strings. There is in later days the Nocturne Entr'acte in Mendelssohn's music to "Midsummer Night's Dream." John Field (1782–1837) gave the name to twelve out of his twenty pianoforte pieces, all of which were soon called Nocturnes. Chopin's followed. And there are Nocturnes for one voice or more by Asioli and Blangini. The latter wrote one hundred and seventy Notternos for two voices.

Mozart in January, 1776, composed a Serenada Notturna for two little orchestras, one composed of two principal violins, viola, and double bass, the other of two violins, viola, violoncello, and kettledrums. Perhaps he wrote it as a New Year's surprise to his sister or for the two young daughters of the Countess Lodron, whose house in Salzburg he frequented. It may be that, remembering this little composition, he wrote the Notturno of 1777 for these girls, who fascinated him. This is certain: in 1776 he composed many pieces for the salons of the Salzburg aristocracy.

In the earlier one the two orchestras have nearly equivalent parts. In the later one the piece is constructed as echo music. After a short phrase given to the first orchestra, the second repeats a part of it, usually a rather long fragment; then the third in its turn repeats only the last part of the fragment, and at last the fourth orchestra plays only the

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last notes. Mozart himself in his score calls the three orchestras, to which more and more abridged phrases of the first are given, "echoes."

This type of a musical joke was not uncommon in Mozart's time and before it. Josef Haydn composed in 1767 an "Echo in E-flat" for two string trios, and many editions proved its popularity.* The full title is "Echo for four violins and two violoncellos, composed for performance in two adjoining rooms." Although it includes a long Adagio, an Allegro, a Minuet and Trio, a second Adagio, and a Presto Finale, the form is simple and rudimentary. "This repetition, alway complete and exactly alike, and the poverty of ideas capable of allowing such treatment, lead us to regard this old 'Echo' as a rather childish work, devoid of any artistic interest and any professional worth." Mozart's, according to Messrs. de Wyzewa and de Saint-Foix, has great variety, abounds in surprises, and shows emancipation from the narrow rules that had governed such repetitions. The authors maintain that, separated from the echoes and played without pauses, the music for the first orchestra alone would be agreeable, in spite of the servitude of the viola to the bass, for Mozart had not learned to give the viola independence.

The Notturno is in three movements. Since it ends with a minuet,

* See C. F. Pohl's "Josef Haydn," vol. i. pp. 258 and 323. The players were so seated that they could see each other. There were editions published in Berlin, Paris, and Naples. An arrangement for two flutes was published in Paris; and one for pianoforte, with accompaniment of two violins and a violoncello, was published by Simrock, with the accompanying players in an adjoining room, but within sight of the pianist. The "Echo" was performed in Berlin as a Double Trio in 1840. Pohl characterizes the original version as a musical joke written for the amusement of amateurs.

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and the trio of this minuet is for only a string quartet, Messrs. de Wyzewa and de Saint-Foix believe that this last movement was composed at a later date, probably during the great Viennese period. "It is not at all probable that Mozart in 1777 had the intention of ending a work like this with a minuet, and that too without a Trio. Evidently this minuet was at first in his mind only a third movement of the Notturno, followed by its trio and then by a grand Rondo Finale, which perhaps might have been preceded by a Prelude Adagio, after the example of Haydn's 'Echo.' We can therefore conclude, almost without possible error, that this second Notturno of Mozart, as we have it, is only a fragment of a work which the young man at the beginning of 1777 left unfinished, having found himself prevented from a performance; and afterwards at Vienna he wrote in a hurry the little Trio, to bring the Notturno out at Van Swieten's or elsewhere. To have completed the task would have taken a relatively long time; doubtless other more important works interrupted the completion."

I. Andante, D major, 3-4. This movement is treated as one of a sonata. It will be observed that it precedes the Allegretto, as is the case in Haydn's "Echo," which probably served as a model for Mozart. The first theme is repeated as a whole by the first echo, after which the other two take up shorter and shorter fragments. Then comes the second theme, and the first echo repeats only half of it. After the last repetition, there is a ritornello, repeated as a whole by the first echo. The horns of the first orchestra, reinforced by the quartet, play a sort of coda, which is repeated as a whole by the three echoes, and,

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to gain variety, the intervals of the repetitions are changed. There is a short development with imitation for the voices. Then the first echo takes up the last half, and so on. The first theme reappears, and is repeated as before, but, when the entrance of the second theme is expected, the first theme is continued by the first orchestra, and there are modulations which introduce the second. After this enter naturally the ritornello and the little coda.

II. Allegretto grazioso, D major, 2-4. This movement is treated after the manner of the first. The chief motive is announced by the first violin alone, accompanied by the viola. The ensemble of the first orchestra takes up the subject, and prolongs the last notes as an echo, after which the second orchestra plays this *tutti*, shorn of its beginning, and hands it over to the third and fourth, but always in shorter form. The second theme, in A major, is enchained with the first. It is a long melody sung by the first violin with a continuous accompaniment of the second. There is a short development which brings in the same theme, and without an echo leads to the reappearance of the first motive. A little coda is introduced. It is based on the rhythm of the first theme. The first orchestra plays a new and long *strette* with dialogue for violins and basses, and Messrs. de Wyzewa and de Saint-Foix hear in this "mocking and sensuous" dialogue a passage in the music for Zerlina in "Don Giovanni."

III. Menuetto, D major, 3-4. As we have stated, the Trio is for a single quartet of strings. The movement is extremely simple.

The autograph manuscript, owned by Gustav André in New York in 1860, is now in Berlin.

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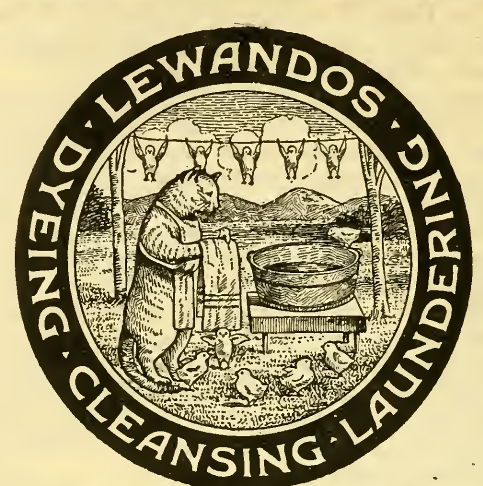

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PROGRAMME

Florent Schmitt . . . . . . "La Tragédie de Salomé"
(First time in Boston)

Mozart . . . . . Concerto for Violin in D major, No. 4

Cherubini . . . . Overture to "Anacreon"

Viotti . . . . Violin Concerto in A minor

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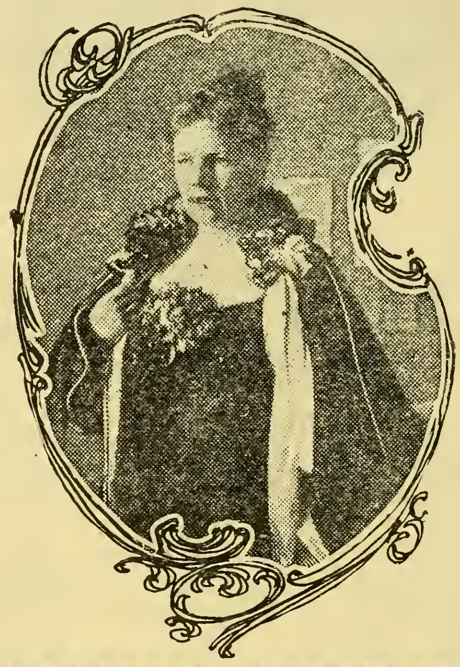

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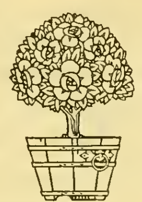

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FRIDAY AFTERNOON, NOVEMBER 28, at 2.30 o'clock

SATURDAY EVENING, NOVEMBER 29, at 8.00 o'clock

Programme

Florent Schmitt . . "La Tragédie de Salomé" for orchestra, after a poem by Robert d'Humières
First time in Boston

Mozart . . . Concerto in D major, No. 4, for violin (K. 218)

I. Allegro.
II. Andante cantabile.
III. Rondo. Andantino grazioso.

Cherubini . . . . Overture to "Anacreon"

Viotti . . . . . Concerto in A minor, No. 22, for violin

I. Moderato.
II. Adagio.
III. Agitato assai.

Lalo . . . . Overture to "Le Roi d'Ys"

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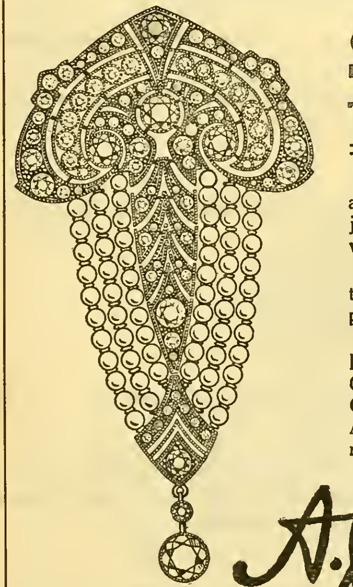

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"La Tragédie de Salomé" for Orchestra, after a Poem by Robert d'Humières, Op. 50 . . . . Florent Schmitt

(Born at Blâmont (Meurthe-et-Moselle), France, September 28, 1870; now living in Paris.)

"La Tragédie de Salomé," a mute drama in two acts and seven scenes by Robert d'Humières, with music by Florent Schmitt, was performed for the first time at the Théâtre des Arts, Paris, November 9, 1907. There were also first performances of a one-act comedy, "Sensationnel Article," by G. Casella and André de Fouquières, and a comedy in two acts, "Le Dernier Troubadour," by Maurice Soulié and Jean Thorel.

The cast of "La Tragédie de Salomé" was as follows: Hérode, M. Gorde; Jean-Baptiste, M. Lou Van Tel; Salomé, Mme. (*sic*) Loie Fuller; Hérodias, Mlle. J. Zorelli. Miss Fuller danced the dance of pearls, the dance of the peacock, the dance of serpents, the dance of steel, the dance of silver, and the dance of fear. "All the other persons in the drama," wrote M. Edmond Stoullig, "dwelt immovable in looking at Loie Fuller. What could they have done better? There was nothing to do except to admire with open mouth." The amiable Jules Clarétie wrote for *Le Temps* (November 5, 1907) a highly eulogistic article about a rehearsal of this performance, which may be found in Loie Fuller's volume of Memoirs published in French some years ago and in an English translation of this year (pp. 281–288). There is a picture of Miss Fuller in the Dance of Fear. Miss Fuller before this had mimed Salomé in a pantomime by Armand Silvestre and

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ARTHUR P. SCHMIDT

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Charles Henry Meltzer, with music by Gabriel Pierné, at the Comédie Parisienne, Paris, in March, 1895.

The orchestra at this theatre was a small one, too small for the composer to realize his intentions. He afterwards put together several episodes to form a suite in two parts for concert use. The original score was to the present one as a sketch to a picture. The suite was first performed at a Concert Colonne in Paris, January 8, 1911, when Mr. Pierné conducted. There was a later performance at a Lamoureux concert, October 20, 1912.

"La Tragédie de Salomé," with Schmitt's music, was performed by the Russian Ballet at the Châtelet, Paris, in April, 1912. Mme. Natacha Trouhanowa mimed Salomé, and the composer conducted. The orchestra was the Lamoureux.

There was a performance of the ballet by the Russian Company with Schmitt's music at Drury Lane, London, June 30, 1913, when the part of Salomé was danced by Mme. Karsavina.

* * *

The score is dedicated to Igor Strawinski, the composer. These instruments are required: piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, sarrusophone, four horns, three trumpets, three trombones, bass tuba, kettledrums, snare-drum, bass drum, triangle, cymbals, tam-tam, Glockenspiel, two harps, and the usual strings.

And in the section "Plus lent" of "The Enchantments on the Sea" female voices are introduced behind the scenes:* at first a single one,—"Puis une voix monte de l'abîme,"—later two in unison; and still later three, "or better six," which are heard nearer and nearer, at first in unison, at the end in harmony and fortissimo. A footnote says that this "Chant d'Aïca" was noted on the banks of the Dead Sea by Salvator Peïtavi.

* * *

The Tragedy of Salome.

by Robert d'Humières.

I.

Prelude.

A terrace of Herod's Palace, overlooking the Dead Sea. The mountains of Moab shut in the horizon, rose-colored and russet-hued, dominated by the bulk of Mount Nebo, on which Moses, at the threshold of the Promised Land, saluted Canaan before dying. The sun is sinking. John slowly walks across the terrace and disappears.

Dance of Pearls.

Torches light the stage. Cloths and jewels which overflow from a precious coffer sparkle under the glare of the flambeaux. Herodias, deep in thought, plunges her hands into the mass, raises on high the necklaces and the veils spangled with gold. Salome, as one fascinated, appears, bends over the chest, adorns herself, and with a childish joy outlines her first dance.

II.

The Enchantments on the Sea.

Salome has disappeared. Herod, enwrapped by the darkness, is lost in thoughts of lust and fear, while the watchful Herodias spies him.

Then on the cursed sea mysterious lights flicker and seem to arise from the depths. The buildings of the engulfed Five Cities are dimly revealed beneath the waves. One would say that old crimes recognize Salome and call to her in brotherly fashion.

*The music for the voices will be sung at these two concerts by members of the Musical Art Club of Boston.

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Snatches of ancient orgiac ditties, choked by the rain of bitumen and ashes on the terraces of Sodom and Gomorrah, are vaguely breathed. Dance measures, the shivering of stifled cymbals, the clapping of hands, sighs, mad laughter that spreads and dies away.

Then a voice arises from the abyss.

Herod is overcome. He hearkens. Mists now come up from the sea, enlaced figures assume a shape and mount from the depths, a living cloud from which, as brought forth by the dim dream and the ancient sin, Salome suddenly springs up, irresistible.

Far off the thunder rolls. Salome begins to dance. Herod starts to his feet.

Dance of the Lightnings.

Total darkness covers the stage, and the rest of the drama is seen imperfectly by flashes of lightning. There is the lascivious dance, Herod's pursuit, the amorous flight, Salome seized, her veils plucked off by the Tetrarch's hand. For a moment she is nude, but John suddenly appears, steps forward, and covers her with the anchorite's cloak. The furious gesture of Herod is quickly interpreted by Herodias. Her signal delivers John over to the executioner, who leads him away, and soon reappears, holding John's head on a brazen charger.

The triumphant Salome takes the trophy and outlines a step, laden with her funereal burden. Then, as one feeling sudden uneasiness, as if the voice of the beheaded had whispered in her ear, she runs all at once to the edge of the terrace, and hurls the charger over the battlement into the sea. And the sea turns to the color of blood, and Salome falls in a swoon, while mad terror sweeps away Herod, Herodias, and the executioners in frantic flight.

Salome comes to herself. The head of John appears, stares at her, then disappears. Salome quakes and turns away, in anguish. The head again gazes at her from another part of the stage. Salome wishes to steal away. And the heads, arising, are now everywhere.

Salome, terrified, turns about to escape the bloody vision.

Dance of Fear.

As she dances, the storm breaks. A furious wind envelops her. Sulphurous clouds roll about the precipice; the tempest rocks the sea. Pillars of sand rush in the desert places. The tall cypresses writhe tragically, and break in pieces with a crash. The bolt falls, and shatters the stones of the citadel. Mount Nebo vomits flame. The chain of Moab is on fire. All things burst on the dancer, who is swept about by an infernal frenzy.

* * *

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The parents of Florent Schmitt, although he was born in Lorraine, are Alsatians. Mr. Calvocoressi,* noting this fact, thinks that Schmitt's Alsatian descent "may help to account for his classical turn of mind—especially as by a curious misappropriation (originating in the fact that the great classics from the eighteenth century to the decadence of classicism inclusively, were German), what we commonly call classicism in music is in truth a result of specially German idiosyncrasies. His French blood and French culture have prevented him from having his originality impaired by scholasticism." The elder Schmitt was a musician, who took a special interest in church music and was violently opposed to Wagner. The son studied music at an early age. When he was seventeen, he resolved to devote himself to music. He took pianoforte lessons at Nancy of Henri Hess, and worked at harmony with Gustave Sandré. In October, 1889, he entered the harmony class directed by Théodore Dubois at the Paris Conservatory. He took a second *accessit* at the end of the year. Albert Lavignac replaced Dubois the next year, and Schmitt took a second prize. Counterpoint, fugue, and composition were studied under Massenet, and in 1896–97 with Gabriel Fauré, Massenet's successor. Schmitt did military service, but in 1897 took the first second *grand prix* with his cantata "Frédégonde," and in 1900 was awarded the first *grand prix de Rome* for his cantata "Sémiramis," text by Eugène and Édouard Adenis. "Sémiramis" was performed at a Colonne concert, Paris, December 9, 1900 (singers, Miss Hatto and Messrs. Laffitte and Ballard). From Rome

*The article from which I quote here and later was published in the *New Music Review* (New York) of July, 1912.—P. H.

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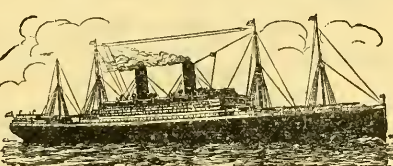

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he sent to Paris the first movement of his pianoforte quintet and some songs the first year. In the second he sent a symphonic poem suggested by the Ramayana, "Combat des Raksasas et délivrance de Sîta." The manuscript was lost in the flood at Paris, January, 1910. The third year he sent a symphonic étude, "Le Palais hanté," based on Poe's poem. Five "Feuillets de Voyage" orchestrated, "Musiques de plein-air," and "Psaume XLVI." were sent the fourth year.

And then Schmitt travelled in Germany and Austria, and visited North Africa and Turkey. Returning to Paris, he composed much. Some of his compositions written at Rome were performed at the Conservatory in December, 1906. His Psalm was among them, and it was performed by the Société Musicale Indépendante on June 9, 1910. At Lamoureux concerts these works were played: "Le Palais hanté," January 8, 1905; "Musiques de plein-air" ("Danse désuète" and "Procession dans la Montagne"), December 16, 1906; "Musique sur l'eau" and "Tristesse au jardin," two poems for singer and orchestra, February 27, 1910 (Mme. Jeanne Lacoste, singer). The Quintet for pianoforte and strings was performed in April, 1909, at the Cercle Musical, and a few days afterwards at the Société Nationale de Musique by Maurice Dumesnil, pianist, and the Firmin Touche Quartet.

It is said that Schmitt has been influenced largely by Chabrier and Debussy, but he is ranked among the neo-classics. He is neither a "Franckist" nor an impressionist. To quote Mr. Calvocoressi again: "He stands apart and baffles all attempts at classification. He is as capable of construing, of dealing with broad and complex forms, abstract

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emotions and 'pure' music as any of the 'intellectualists'; as richly endowed with fancy, receptiveness and capacity of creating delicate and refined modes of expressing himself as any impressionist. . . . His music, however, has attracted comparatively little attention, and certainly less criticism (laudatory or destructive) than that of his principal rivals of the French school; perhaps for the simple reason of its being practically impossible to include in the wholesale detractions or panegyrics lavished by partisans of either extreme 'school.' For, if the composer is decidedly modern in spirit and in methods, he avoids all mannerisms of form as well as of idiom and diction. The chief idiosyncrasy of his music is its variety and adaptability, according to moods or to subjects. Some of his shorter and picturesque works, like the delightful 'Lucioles' for piano, are remarkable specimens of musical impressionism pure and simple; the Symphonic Study on Edgar Poe's 'Haunted Palace' or the music to 'La Tragédie de Salomé' show a luxuriance of vivid colors and imagery, a direct method of treatment that reminds one of Russian Masters like Balakireff, or Glasounoff in his first manner; certain minor compositions, like the 'Reflets d'Allemagne,' or the 'Rapsodies' (piano duets), reveal a vein downright germanic, but tempered by a lurking whimsical fantasy akin to that of a Chabrier; in greater works, like the 'XLVI Psalm,' or the magnificent pianoforte Quintet, the directness of purpose and of style, the profundity and sober earnestness challenge comparison but with the classical masterpieces.

"Even more noteworthy than the variety of qualities that M. Schmitt has in common with other progressive French musicians is the fact that he reveals himself as deeply imbued with classical ten-

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dencies: not of the reactionary, imitative sort to which we owe so much counterfeit classicism, but of the sort resulting from the natural affinities of an artist who has much to say and says it in the most appropriate way. His music remains free from the abstract intellectuality and formalism that are so dangerous to all arts, and reveals a temperament loving sounds and rhythms for their own intrinsic beauty. It possesses that inwardness, that effusive lyricism through which it at times differs from the music of the 'impressionist' school, whose members strive to be as little subjective as possible, not to thrust their individuality forward in their music—in other words, as an English critic, Mr. Edwin Evans (Jr.), has very aptly put it, to suggest rather than to explain, or even to state. He does not scruple to use, at times, the simplest, and so to speak, the most massive dynamic effects. He shuns neither grandiloquence, nor insistence, nor any of the plain, if effective, means of classical art, never to be met with in the works of a Debussy or of a Ravel. But with him they are never mere rhetorical expedients, and nowise resemble the stereotyped airs and graces of the post-classicists. In fact, that straightforward idiom, that epic diction, being natural to M. Schmitt in some of his moods, appear in his music alive and original, whereas elsewhere they are obviously borrowed from musical chrestomathies. This affords a demonstration of what true creative power may do even with the simpler forms; but it should not be overlooked that the date of all M. Schmitt's works remains unmistakable, and that none of them could have been written at another period; even where the proportions and methods are classical, the spirit is entirely modern. . . . It must be added that M. Schmitt,

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whose output is tolerably great, has not written first-class music only, but much that is indifferent, especially among his early works; and this fact may have misled some people. He appears at his best in his Quintet (an absolute masterpiece), in his orchestral and choral works, and in some of his piano pieces, like the 'Musiques Intimes,' the 'Nuits Romaines' (including the 'Lucioles' already mentioned), and the Rapsodies. His solo songs, although at times good—like the 'Poèmes des lacs' with orchestral accompaniment—are not strikingly good; but the songs for four voices (Op. 39) are beautiful and characteristic. This inequality of his output (which, moreover, is no longer noticeable in the works of his maturity) should not be deemed surprising. Except a few hypercritical musicians of to-day, all artists have produced imperfect and even worthless works—often simultaneously with their most admirable."

***

A carefully prepared catalogue of Schmitt's works up to 1911 may be found in Octave Séré's "Musiciens français d'Aujourd'hui" (Paris, 1911), pp. 401–403. The most important are as follows:—

ORCHESTRAL: "En Été," Op. 3, 1893; Combat des Raksasas et délivrance de Sîta, symphonic poem after the Ramayana, 1898; "Musiques de plein-air: Danse; Procession; Accalmie," Op. 44, 1900; "Le Palais hanté," symphonic study after Poe, Op. 49, 1904. Rapsodie Polonaise and Rapsodie Viennoise, Op. 53, 2 and 3, originally for two pianofortes, 4 hands, 1904.

BALLETS: "La Tragédie de Salomé"; "Ourvaci" (not completed?).

CHORAL, ETC.: Psaume XLVI. for solo voices, chorus, organ, and orchestra,

Op. 38, 1904; Hymne funèbre for mixed chorus and military band, Op. 46, 1899; Chansons à 4 voix, for vocal quartet with accompaniment of orchestra or piano: 1. Véhémente; 2. Nostalgique; 3. Naïve; 4. Boréale; 5. Tendre; 6. Martiale,—Op. 39, 1903.

CHAMBER MUSIC: Andante et Scherzo for chromatic harp and string quartet, Op. 35, 1906; Quintet in 3 parts for pianoforte and string quartet, Op. 51, 1905–08; Lied et Scherzo for double quintet of wind instruments, of which one is a solo horn, Op. 54, 1910.

"Reflets d'Allemagne," to which Mr. Calvocoressi refers, are pianoforte pieces for four hands: Eight Waltzes, Heidelberg, Coblentz, Lübeck, Werder, Vienne, Dresde, Nuremberg, Munich, Op. 28, 1905. Werder, Dresde, Nuremberg, and Munich have been orchestrated. "Musiques Intimes" for pianoforte solo appeared in two volumes, Op. 16 (1897) and Op. 29 (1903). "Nuits Romaines: Le Chant de l'Anio" and "Lucioles," are Op. 23, 1901. Schmitt is given to fanciful titles. See his Op. 22, "Musiques Foraines," for pianoforte, 4 hands, 1901 (Parade, Boniment de Clowns, La belle Fathma, Les Éléphants savants, La Pythonisse, Chevaux de bois).

***

Schmitt's name is not unknown in Boston. His Rapsodie Viennoise for orchestra was played at Mrs. R. J. Hall's concert, conducted by Mr. Longy, in Jordan Hall, on March 11, 1912. Four of his Chansons à quatre voix for vocal quartet with the accompaniment of orchestra or pianoforte, 4 hands (Véhémente, Nostalgique, Tendre, Martiale), were sung at a Boston opera Sunday orchestral concert, January 5, 1913 (Mmes. Barnes and Gauthier, Messrs. Diaz and Sampieri, Straram and Strong). Lied and Scherzo for double quintet of wind instruments, of which one is solo horn, were heard at a Longy Club concert, January 23, 1913.

***

An account of various stage works, poems, and tales founded on the story of Salome and of the wild legends based on the little narrative in the Gospels of Matthew and Mark will be found in the Boston

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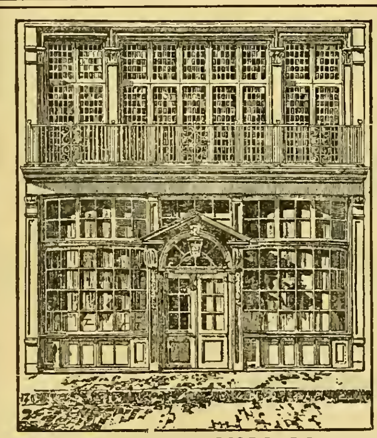
Symphony Programme Book of April 27, 1912. Wilde's tragedy, the operas by Massenet, Strauss, and Mariotte, the description of Herodias in Heine's "Atta Troll," the essay of Gomez Carillo, the pictures of Moreau, Regnault, Karel von Mander, and other painters, the tale of Flaubert, the dramas of Richard Hengist Horne and Hermann Sudermann, the libretto of Gustav Nicolai, are there discussed. It would seem that d'Haulmières took the idea of Salome throwing the head of John the Baptist into the sea from Jules Laforgue's "moralité légendaire."

Laforgue's Salome was a metaphysician and John, or Iaokanann, was a Socialist from a Northern country. She lived on one of the White Esoteric Islands, ruled over by the Tetrarch Emerald-Archetypas. John had wandered to these islands, and brought with him revolutionary and incendiary papers, so he was soon dungeoned. Princes of the Northern country, from which he came, visited the islands, and were shown every honor. They looked at the sea from the palace windows, "the sea, the sea, always new and respectable, the sea, since there is no other name by which it may be called." The tetrarch feared that perhaps they had come to claim their subject John, who might, after all, be "a gentleman of genius." The princes were carefully dressed, pomaded, gloved; their hair was parted in the middle, and locks were arranged on the temples so as to give tone to profiles on medals. They congratulated the tetrarch on his islands, on the White Basilica, where they heard a "Tædium laudamus," on the cemetery of beasts and things and on other curiosities.

They partook of a sumptuous fish and vegetarian dinner; they visited the wonderful aquarium and gaped at the fields of sponges, plantations of asparagus swollen in the alcohol of silence; they finally saw John in his dungeon. The nephew of the satrap of the North cursed him bitterly, and asked if it were here that he had come to be hanged. At this the tetrarch was much relieved.

They had not yet seen Salome, the singularly accomplished Salome, for whom they had brought presents,—paints without carbonate of lead, powders without bismuth or white lead, restorers without can-



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tharides, depilatories without arsenic, milk washes without corrosive sublimate, dyes that were wholly vegetable, two demijohns of perfumed waters of spring and autumn. But so far they had caught only a glimpse of a young girl "melodiously enmuslined in spiderlike jonquil with black peas."

They were entertained in full court. "An orchestra of ivory instruments improvised a little unanimous overture in a lively and fatalistic mode." There were musical clowns, serpent-like women who twisted themselves and lisped the hymn that begins, "Biblis, my sister, Biblis," virtuosos of the flying trapeze with ellipses that were nearly sidereal. There were skaters on natural ice who waltzed, who etched flamboyant Gothic cathedrals. There was a theory of tableaux vivants. There was improving conversation. Then Salome appeared, hermetically enmuslined, but with arms of angelic nudity and with more singular exposures. She tottered as she walked, though she was shod only with ankle-rings.

The tetrarch, her father, glowed in ecstasy of pride. And Salome began her long and metaphysical discourse. "How Nothingness, that is to say, the latent life which will see the day after to-morrow, or perhaps sooner, is estimable, absolvent, coexistent with infinity, limpid as anything! Love! Inclusive mania of not wishing to die absolutely, O false brother, I shall not tell you that it is time to explain. From eternity things are things."

She talked and talked. The princes of the North did not dare to pull out their watches, still less to ask: "At what hour do you go to bed?"

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The courtiers, intoxicated by the speech, wiped their foreheads. There was a momentary silence of ineffable confusion.

The tetrarch scrutinized the designs of his cushions. The speech was finished, and the hard voice of Salome asked for the head of John on some sort of a platter. "But, my child, don't think of it! This stranger"— The courtiers said that the wish should be granted. The princes of the North made no sign of approbation or disapproval.

The head of John was carried to the top of the tower, and Salome, with her elbows on the parapet of the observatory, avoiding national festivities, listened to the familiar sea of fair nights. The head was on a cushion. It was phosphorescently brilliant. It had been washed, painted, barbered, and it grinned at the twenty-four million stars.

As soon as she had received it, Salome, obeying her scientific conscience, had tried the famous experiments after decapitation. She was still expectant, but electric currents produced only inconsequential grimaces. She put an opal, as a sacred wafer, in the mouth of John, she kissed compassionately the mouth, she kissed it hermetically, and sealed the mouth with her corrosive seal—an instantaneous process.

Then she waited a minute and took up the head with her little hands and threw it into the sea. O the noble parabola! But, as she wished to clear the rocks, she had miscalculated the degree of her own necessary effort, and with a human cry she fell over the parapet, and far from the din of the national festivity she went from cliff to cliff in a picturesque anfractuosity. Her sidereal diamonds pierced her flesh, her skull was shattered, her agony was for an hour.

Nor did she have the viaticum of perceiving John's head floating, a phosphorescent star, on the waves.

As for the distances of the sky, they were far.

This is the argument of the tale of Salome as told by Jules Laforgue, who, born at Montevideo, died when he was twenty-seven years old, in a little room in Paris,—died of consumption and poverty, yet not unhappy; for the English girl whom he had married, sweet Leah Lee, nursed him lovingly, and followed him after a separation of only a few months.

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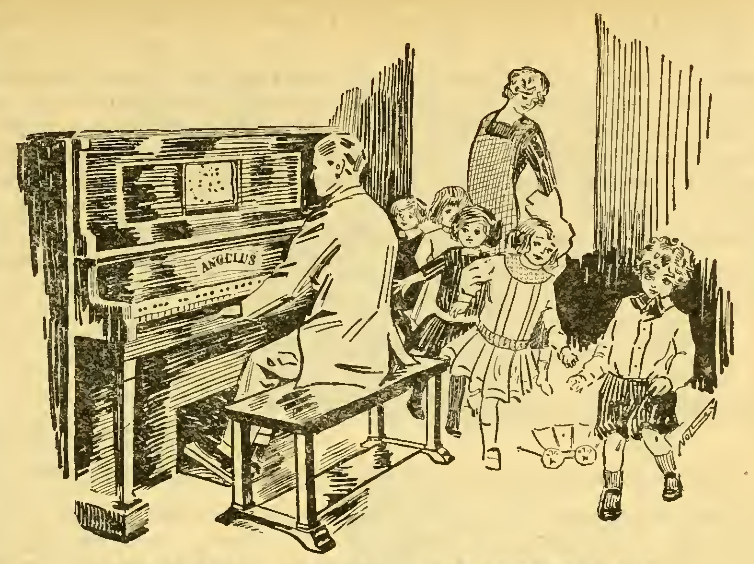

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15, 1907, he gave a recital in Symphony Hall, and on February 1, 1908, in Jordan Hall. He gave recitals in Boston in Jordan Hall, October 25, November 15, 1909; February 24, 1910. On April 9, 1910, he played Tschaikowsky's Concerto at a concert of the Boston Symphony Orchestra. At a concert of the same orchestra on November 23, 1912, he played Beethoven's Concerto. On December 1st of that year he gave a concert in Symphony Hall, assisted by an orchestra, and played Vivaldi's Concerto in C major, Mendelssohn's Concerto, and pieces by Martini, Pugnani, L. Couperin, Cartier, Tartini, Dvořák, Kreisler, and Paganini. He appeared with the Philharmonic Society of New York in Symphony Hall on November 2, 1913, and played Bruch's Concerto in G minor.

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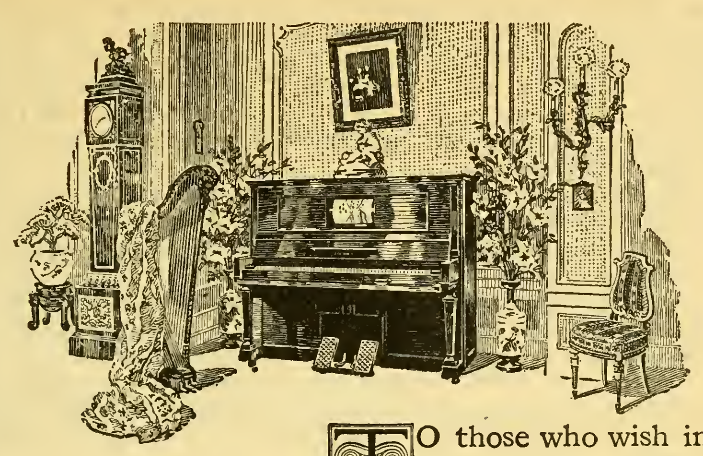

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paniment scored for flute, two oboes, two bassoons, two horns, and strings.*

These concertos were undoubtedly written for Mozart's own use. As a child, he played the violin as well as the forerunners of the pianoforte, and on his tour in 1763 he played the violin in public. His first published composition was a sonata in C major for pianoforte and violin (K. 6). The one in C major in its primitive form was for the clavecin alone. This and one in D major were dedicated to the Princess Victoire of France.

The characteristics of the series of Salzburg concertos are the same. The concertos are in three movements, Allegro, Andante or Adagio, and Rondo. The first movement is the one most developed, although it might be considered as in aria form rather than the form befitting a first movement of a symphony. There is the customary alternation between tutti and solo passages. The structure is more compact than that of the Aria, and has more life. The "passage" measures grow out of the themes, play about them, or are closely related to them. The second movement requires the expressive playing of sustained melody, and is of a cheerful character. The Finale is in Rondo form and in joyful mood.

I. Allegro, D major, 4-4. The movement opens with an orchestral exposition. The chief theme is proclaimed in octaves by the full orchestra, and the second theme in D major is given to the strings. The solo instrument enters with the chief theme, which is in two sections. The solo violin plays the second theme (A major). There is much passage-work for violin in the development section, and the recapitulation section begins with the second theme.

II. Andante cantabile, A major, 3-4. The first theme is given out by the orchestra. The solo violin shares in it a little later, and introduces the second theme in E major.

III. Rondo, Andantino grazioso, D major, 2-4. The solo violin announces the first theme. Messrs. de Wyzewa and de Saint-Foix

* A seventh concerto was discovered by Dr. Kopfermann in 1907, but there is some doubt as to its genuineness. Concerning the authenticity of this Concerto in D major (K. 271 a), said to have been written by Mozart at Salzburg in July, 1777, see "W. A. Mozart: 1756-1777," by T. de Wyzewa and G. de Saint-Foix (Paris, 1912), vol. ii. pp. 375-376.

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maintain that this little aria was inspired by the famous varied Andante in Haydn's "Imperial" Symphony (1774). The tempo becomes Allegro ma non troppo, 6-8. There is a new idea in A major for the solo violin. The Andantino material returns, and is again followed by that of the Allegro. There are other changes in tempo and a new subject, G major, for the violin. At the end the subject first heard in the Allegro ma non troppo is presented.

In 1775 Mozart was working diligently at the violin, to please his father. One of Mozart's duties at the court was to play the violin. This he disliked to do. His father, an excellent violinist and author of the celebrated treatise "Versuch einer gründlichen Violonschule" (Augsburg, 1756), encouraged his son: "You have no idea how well you play the violin; if you would only do yourself justice, and play with boldness, spirit and fire, you would be the first violinist in Europe." This was in answer to a letter from Munich, in which Mozart had written: "I played as though I were the greatest fiddler in Europe." In 1777 the father reproached him for neglecting the violin. In Vienna Mozart preferred to play the viola in quartets.

And it was in 1777 that Mozart wrote of one Franzl whom he heard playing a violin concerto in Mannheim: "You know I am no great lover of difficulties. He plays difficult things, but one does not recognize that they are difficult, and imagines that one could do the same thing at once; that is true art. He also has a beautiful round tone,—not a note is missing, one hears everything; everything is well marked. He has a fine staccato bow, up as well as down; and I have never heard so good a double shake as his. In a word, though he is no wizard, he is a solid violinist."

The manuscript of this concerto is in Berlin.

This concerto was played in Boston at a concert of the Boston Symphony Orchestra by Mr. Sylvain Noack, April 20, 1912. The first performance in Boston was at a concert of the Harvard Musical Association, February 26, 1874, when Mme. Camilla Urso was the solo violinist.

For a full account of Mozart as a violinist and an elaborate study of his violin concertos, see the great work of Messrs. de Wyzewa and de Saint-Foix, to which reference has already been made.

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"Anacréon; ou, l'Amour Fugitif," opera-ballet in two acts, book by "Citoyen" Mendouze, music by "Citoyen" Cherubini, ballet arranged by "Citoyen" Gardel, was produced at the Opéra, Paris, on "le 11 vendémiaire, an XII." (October 4,* 1803). The chief singers were Lays (or Lay), Anacreon; Mme. Branchu, Corinne; Miss Jannard, Vénus; Miss Lacombe, Glycère; Miss Hymm, l'Amour; Miss Chollèt, première esclave; Eloy, Bathille; Mme. Gardel, Athanaïs (a dancing and singing character). The chief dancers were Mmes. Gardel, Vestris, Taglioni, Coulon, and "le citoyen" Vestris.

The opera in rehearsal was known as "Anacréon chez lui."

In 1801 Cherubini wrote only four or five vocal pieces of slight importance and an ensemble to be added to "Les Deux Journées" (1800). In 1802 he wrote only a duet and a chorus for an opéra-comique that was not completed. In 1803 he wrote only "Anacréon." Cherubini during these unproductive years was disgusted with the emptiness of art. Late in December, 1800, Napoleon, first Consul, received at the Tuileries deputations from societies and public institutions. Napoleon said in the course of a conversation with the composer: "I am very fond of Paisiello's music; it is gentle, peaceful. You have great talent, but your accompaniments are too loud." Cherubini answered: "Citizen Consul, I have conformed to the taste of the French." Napoleon persisted: "Your music is too loud; let us talk of Paisiello's, which lulls me gently." "I understand," answered Cherubini: "you prefer music that does not prevent you from dreaming of affairs of state." Napoleon did not soon forgive the answer, and Cherubini felt himself put aside as a mediocre person. He devoted his spare time to raising flowers, and, like Méhul a few years later, he found consolation in horticulture.

The libretto of "Anacréon" was based on an ode of the Greek poet concerning the perfidy of the god Eros, an ode familiar to Frenchmen

* This date is given by de Lajarte, librarian of the Opéra archives. The date October 5 is preferred by Gustav Chouquet. Even the year of the performance is "1804' according to "Annales Dramatiques" (Paris, 1808, vol. i.). It is said by some that Aignan assisted Mendouze in the libretto.

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through the translation by La Fontaine. The libretto was condemned as intolerably stupid, yet certain scenes provoked wild gayety, as when Anacreon, wishing drink, addressed his favorite odalisque as "Esclave intéressante." The laughter was loud and long; the actor was unable for some time to continue. The dissatisfaction of the audience found vent at last in hissing; and it is said that "Anacréon" was the first opera hissed at this theatre. Yet the air of Corinne, "Jeunes filles au regard doux"; the quartet, "De nos cœurs purs"; the trio, "Dans ma verte et belle jeunesse"; the storm scene and the overture,—were admired at the time; and the overture and the air of Corinne have lived. "4th of October, 1803," exclaimed Castil-Blaze in 1855; "remember that date; it is the last good, beautiful, complete overture that we shall have to notice in the course of this history [of the Opéra]. Since then one has made at our Opéra, for our Opéra, only honorable or unfortunate attempts in this direction. Several, certain of failure, have decided to blind their operas by giving them without an overture."

As the story goes, Cherubini ascribed the failure of "Anacréon" to the "infernal claque against the Conservatory," and replied to some one who gave him friendly advice: "I write everything as I choose or not at all."

This overture was the first piece on the first programme of the Philharmonic Society of London, March 8, 1813. It has been stated that the audience was so pleased by it that it wished to hear it three times in succession, but the story is not told in George Hogarth's "The Philharmonic Society of London" (London, 1862). Cherubini visited London in 1815, and at the third concert he conducted his "Anacréon"

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overture and at the subsequent concert a manuscript overture composed by him expressly for the society.

The first performance of the "Anacréon" overture in Boston was by the Harvard Musical Association, February 8, 1866. The overture to "Les Deux Journées" ("The Water-carrier") was performed as early as January 15, 1842, at a concert of the Boston Academy of Music. The overture to "Medea" was first played here December 22, 1855 (Philharmonic concert); the overture to "Les Abencérrages," January 18, 1867 (Harvard Musical Association); the overture to "Faniska," December 1, 1870 (Harvard Musical Association); the overture to "Lodoiska," March 21, 1872 (Harvard Musical Association).

The overture to "Anacréon" was played in New York as early as November 22, 1845, at a concert of the Philharmonic Society.

* * *

The overture is scored for two flutes (of which the second is interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and strings.

It begins with a slow introduction, Largo assai, in D major, 2-2. A short idyllic passage, horns alternating with oboe, flute, clarinet, and bassoon, follows the stately opening chords of the full orchestra. The main body of the overture, Allegro, D major, 4-4, begins pianissimo with 'cellos and double-basses. The second violins introduce a motive of one measure, which goes through the whole overture. The chief theme (first violins) is built from this. There is no second theme, there is no conclusion theme; there is this one motive with one or two subsidiaries. In the repetition the 'cellos take the part of the second violins, which in turn take that of the first violins. The first violins have a counter-melody, while low D is sounded continually by the double-basses. A crescendo leads to a climax in A major. The chief theme now appears in the basses, while the violins play a figure in thirty-second notes corresponding to the opening bass figure. The first violins sink towards E major, but instead of a secondary theme the opening figure reappears. There is a change in mood, and after a passage in F major, analogous to the preceding passage in A major, the opening figure follows in D major. A more passionate section in B-flat

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major, and the first violins lead toward A major and a repetition of the first horn-passage. There is a short fugato, with a theme in counterpoint with horn chords. A new subsidiary enters, at first piano for wood-wind and horns. There is a crescendo and then the chief theme reappears. In the approach to the coda there is a passing sombre mood, as at the beginning; but the stretta is brilliant.

Wagner described Cherubini's overtures as poetic sketches of the chief thought of the drama, musically reproduced in concise unity and with the utmost clearness, and thus the composer remained true to the type handed down by Gluck and Mozart.

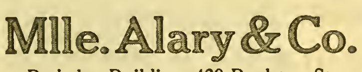
***

Other stage works with Anacreon for hero are: "Anacreonte tiranno," Sartorio (Venice, 1678); "Anacreon," heroic ballet, Rameau (Paris, 1757); "Anacréon," opéra-comique, Raymond (Paris, about 1785); "Anacréon chez Polycrate," Grétry (1797); "Anacreon," Hoszisky (Rheinsberg, about 1791); "Anacréon en Ionie," Ebell (Breslau, 1810); "Anacreonte in Samo," Mercadante (Naples, 1820). Beaulieu's "Anacréon" (written about 1819) and Méhul's "Anacréon" (sketched about 1783) and Miss Beaumesnil's "Anacréon" were not produced.

Méhul's music to the nineteenth ode of Anacreon was composed for Gail's translation (L'an VII.), to which Gossec, Lesueur, and Cherubini also contributed music. It was not published in separate form until 1882.

In Rameau's ballet the scenario tells of the rage of the followers of Bacchus because Anacreon is devoted to love as well as to wine. They carry off Lycoris, his mistress. Cupid, disguised as a slave, raps at Anacreon's door on a stormy night. He tells of the fidelity of Lycoris, and Anacreon brings her back. Cupid makes peace between the partisans of Love and Bacchus.

In Grétry's opera, which was successful on account of the music, Anacreon persuades Polycrates to forgive the ruler's daughter, who had married secretly a humble Samian. Laïs, or Lays, was the hero in this opera, as well as in Cherubini's. Martine, in his "Musique Dramatique en France" (Paris, 1813), tells us that Grétry in this opera



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substituted harmonic effects and general musical science for the original and piquant melody of his earlier years.

And yet Anacreon in the "Great Historical, Geographical, Genealogical, and Poetical Dictionary" of Jeremy Collier (1701) does not cut so heroic a figure: "Anacreon, a native of Teos, a city of Ionia, and an eminent Greek lyric poet, flourish'd about the sixtieth Olympiad; he was highly belov'd by Pisistratus, Tyrant of Athens, who sent a galley of 50 oars for him, and Polycrates, Tyrant of Samos; from whom having got 3,000 crowns, he was never quiet till he was rid of 'em; voluptuous to excess and at length chok'd with a grape-stone." Yet his statue stood in the citadel of Athens, as a man singing and with wine in his head, next the statue of Xantippe, who challenged the Persians to a fight with ships; and Anacréon sits here in Symphony Hall. Accused of all manners of naughtiness, he was defended centuries after by le Fèvre (see Bayle's Dictionary, article "Bathyllus"). Debauchery, however, agreed with the poet, for he lived to be eighty-five. It is said that in his old age he ate only raisins. Valerius Maximus saw in Anacréon's "gentle" death by a grape-stone a special favor of the gods.

***

The earliest form yet found of the melody of "The Star-spangled Banner" is the air of an English drinking-song, "To Anacreon in Heaven." The music has been ascribed to Samuel Arnold and also to John Stafford Smith. For a discussion of the original song and the

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adaptation and for an account of the first patriotic setting, "Adams and Liberty," made in Boston by Robert Treat Paine (1798) for a meeting and banquet of the Massachusetts Charitable Fire Society, see Mr. Louis C. Elson's interesting and valuable "National Music of America and its Sources," pp. 168–206 (Boston, 1900), and Mr. Oscar G. T. Sonneck's exhaustive report on "The Star-spangled Banner," "Hail Columbia," "America," "Yankee Doodle" (Washington, 1909).

CONCERTO FOR VIOLIN, A MINOR, No. 22 (LETTER B).

GIOVANNI BATTISTA VIOTTI

(Born at Fontanetto in Piedmont, Italy, May 23, 1753; died at London, March 3, 1824.)

Viotti, "the father of modern violin playing," pupil of Pugnani, and one of the most important composers for the violin, wrote twenty-nine concertos. The greater number of the first twenty were composed in Paris; the last nine, which bear letters of the alphabet, were composed in England and first published in London. No one knows who taught Viotti composition.

He visited London in 1792, and in 1793 settled there, remaining until 1798, when, absurdly charged with treasonable speech, he was ordered to leave England. He was permitted to return in 1801. In 1813 he took an active interest in the formation of the Philharmonic Society. Concerning his adventurous life as virtuoso, composer, conductor, wine

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merchant, director of the Paris Opéra, see Arthur Pougin's "Viotti et l'École moderne de Violon" (Paris, 1888). This biography contains a thematic catalogue of his violin concertos, violin sonatas, duos, and other works for violins, trios, quartets, pianoforte concertos, pianoforte sonatas, music for 'cello, and songs.

Some say, apparently without just cause, that Cherubini scored the accompaniment of the twenty-second concerto. Cherubini and Viotti lodged together in Paris for six years, but this concerto was composed in London.

Contemporaries of Viotti say that his playing was "grand, imposing, full-toned, amazing by reason of its verve and its variety."

The twenty-second concerto is in three movements: Moderato, A minor, 4-4; Adagio, E major, 4-4; Agitato assai, A minor, 2-4. It is in the traditional form, and requires no analysis.

Mr Kneisel played it at a concert of the Boston Symphony Orchestra in Boston, November 30, 1895. Others have played it in Boston: Master Leopold Lichtenberg at a Theodore Thomas concert, November 14, 1877; Mr. Ysaye at one of his recitals in Symphony Hall, January 12, 1913.

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Overture to the Opera "The King of Is" . . . Édouard Lalo

(Born at Lille, January 27, 1823; died at Paris, April 23, 1892.)

The opera "Le Roi d'Ys" was composed long before it was produced. An overture to it was performed for the first time at a Concert Populaire, Paris, led by Jules Pasdeloup, November 12, 1876. This overture, thoroughly remodelled, was first played in its present form at a Lamoureux concert at the Eden Theatre, Paris, January 24, 1886.

The first performance of the overture in Boston was at a concert of the Boston Symphony Orchestra, Mr. Nikisch conductor, November 21, 1891. The latest performance in this city was at a concert of the Boston Symphony Orchestra in Symphony Hall, November 23, 1907, when Dr. Muck conducted.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four trumpets, four horns, three trombones, bass tuba, kettledrums, bass drum, side-drum, and strings. The opera is dedicated to M. and Mme. Schleurer-Kestner.

The overture begins, Andante, 3-4, with a few sustained measures for strings in unison. After a short and plaintive song for the oboe, the clarinet has a tender melody, D major, which has been described as the mother-idea of the strain sung by the returning soldier, Mylio (act i.), "Si le ciel est plein de flammes." A trumpet fanfare ushers in the main body of the overture, Allegro, D minor, 2-2. The strongly rhythmed and fiery opening, which is supposed by some to picture the wild passion of Margared,—the invocation sung by her in act ii. is heard,*—leads to B-flat major, with a new version of the trumpet fanfare. A solemn phrase is begun by wind instruments against tremulous chords for the strings. A still more important section is

* "Lorsque je t'ai vu soudain reparaître."

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Faithfully yours,

(*Signed*) GEORGE COPELAND.

the 'cello theme, Andantino non troppo, B-flat major, 6-4, taken from Rozenn's air, "En silence pourquoi souffrir?" in her duet with Margared. There is a return to the opening theme of the allegro, and a reminiscence of the introductory andante leads to an impassioned and brilliant peroration, Mylio's war song.

***

The baritone Manoury* sang an aria from "Le Roi d'Ys" at a concert of the Société Nationale in Paris, April 29, 1876, and a duet from the opera was sung by Mme. Lalo† and Mme. H. Fuchs at a concert of the same society, March 13, 1880. The libretto had been in his hands for some years. The sketch of the opera was not completed, however, until 1881. In 1886 he made many changes, and at the same time worked on the instrumentation. The opera was completed in 1887, and the manuscript was given to the publisher.

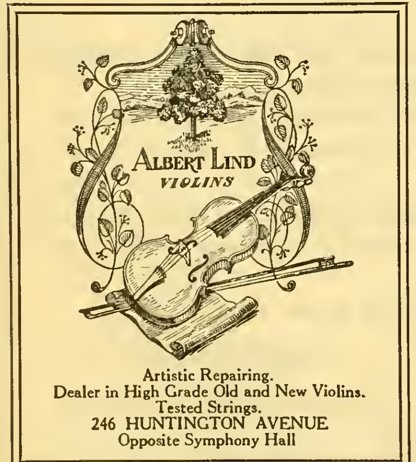
It had been Lalo's wish to produce his work at the Opéra, and Vaucorbeil, even before he was director of the Opéra,‡ had given Lalo great encouragement; he even recommended the work strongly to the Minister of Public Instruction and of Fine Arts; but, when he was chosen director, and Lalo reminded him of his interest in the opera, he asked him to write music for a ballet, and did not even give him the choice of a scenario. Furthermore, Lalo was obliged to write the music in four months. He accomplished the task, but during the rehearsals he had a paralytic stroke. This ballet, "Namouna," was produced at the Opéra, March 6, 1882, with Rita Sangalli as chief dancer.§

* Adolphe Théophile Manoury took the first prize for opera at the Paris Conservatory in 1874, and made his début in "La Favorita" at the Opéra, November 14 of that year. Remaining at the Opéra until 1880, he sang in many cities. He was director of vocal studies at the New York Conservatory (1889–90), and, returning to Paris, busied himself there as a teacher.

† Lalo married, July 5, 1865, one of his pupils, Julie Marie Victoire Bernier de Maligny, a distinguished contralto, for whom he wrote some of his best songs, as "L'Esclave."

‡ Auguste Emmanuel Vaucorbeil (1821–84) became director of the Opéra in 1879, and he held the position until his death. A pupil of the Paris Conservatory, he wrote a comic opera, "Bataille d'amour" (1863), chamber music, songs, etc. His wife, Armah Sternberg, was a distinguished singer and teacher. She died in 1898.

§ A suite from this ballet was played here for the first time at a concert of the Boston Symphony Orchestra, Mr. Paur conductor, January 4, 1896.



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"Le Roi d'Ys" went a-begging. Carvalho refused to put the opera on the stage, although it was played to him at Gounod's house, with Gounod singing certain passages. But it found a publisher, and Parévey of his own accord asked permission of the composer to produce it at the Opéra-Comique. The first performance was at that theatre, May 7, 1888. The cast was as follows: Mylio, Talazac; Karnac, Bouvet; the King, Cobalet; Saint Corentin, Fournets; Jahel, Bussac; Margared, Miss Deschamps; Rozenn, Miss Simonnet. The opera at once made him famous, although he had already composed many of his best works, orchestral, concertos, and chamber music. He was then sixty-five years old. For this opera he was made an officer of the Legion of Honor. He had received the decoration in 1880. The one hundredth performance of "Le Roi d'Ys" at the Opéra-Comique was celebrated May 24, 1889. (See Elzéard Rougier's pamphlet on the occasion, published in 1890.) Since then the opera has remained in the repertory. In 1905 it was performed four times.

The first performance of the opera in the United States was at New Orleans, January 23, 1890, when the cast was as follows: Mylio, Furst; Karnac, Balleroy; the King, Geoffroy; Saint Corentin, Rossi; Jahel, Butat; Margared, Miss Leavinson; Rozenn, Mrs. Beretta.

The Aubade from the opera was sung in Boston at a concert of the Boston Symphony Orchestra, Mr. Gericke conductor, by Mr. Charles Gilibert, with pianoforte, December 23, 1904.

***

The libretto of this opera in three acts was written by Édouard Blau (1836–1906), who heard an old legend of Brittany, told to him, it is said, by Jules de la Morandière; but the legend itself was no doubt known to Blau in his childhood. Blau's libretto is a very free treatment of the legend about the submersion of the ancient Armorican city of Is. In Blau's version the king of Is—or Ys, as Blau preferred—had two daughters, Margared and Rozenn. They both loved Mylio, a knight who was supposed to die far from home. The king was waging war

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with a neighbor, Karnac. To bring peace, he gave Karnac the hand of Margared, to her infinite distress. When Mylio, who loved Rozenn, returned, Margared refused to wed Karnac, and he renewed the war. Mylio routed him. Margared, mad with jealousy, plotted with Karnac, and opened the gate that kept the sea from the town. In the confusion Mylio killed Karnac, but the water kept rising until Margared cried out, "It will never stop till it has reached its prey," and threw herself into the flood. Saint Corentin appeared on the surface of the water, and commanded it to recede.

The old legend is much more striking. The city of Is was a mighty town in the fifth, sixth, or seventh century. It stood between the Baie des Trépasses and Douarnenez, a little west of Quimper. It was famous for its commerce, its civilization, and its luxury, but it was singularly built: it was protected against the ocean by a dike, and the gates could only be opened by a key which was kept by the king. The city suddenly disappeared beneath the ocean. Some say that this happened accidentally, but the mass of people looked on the disappearance as an act of divine justice and said that the innocent were drowned with the licentious to punish the crimes committed by the Princess Dahut. She was the daughter of the good King Gradlon of Quimper, and she was so corrupt and perverse that, to escape his vigilance, she went to live at Is. She bore night and day on her neck the keys of the gates. As she was deeply versed in magic, the fairies helped her to improve and adorn the city. The people of Is grew wicked, and strangers joined them in their orgies. If the men were handsome, they were allowed to visit Dahut in her tower; but they were forced to wear a magic mask, which at daybreak closed tight and strangled them. One night a tall man, dressed all in red, with a thick, long beard, with eyes that glittered like stars, wooed her; and he pleased her, for he was very wicked. He proposed a dance, the reel footed madly by the Seven Deadly Sins in hell. He called for his bagpiper, a dwarf clad in goatskin. While all were dancing, he stole the keys. The waters entered, and all were drowned save Gradlon, whom Saint Corentin rescued. Only Gradlon remained; and he saw afar off the man in red, waving in triumph the silver keys.

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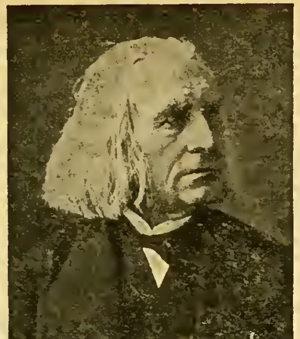
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Dahut's tower reminds one of the Tour de Nesle * and Margaret of Burgundy, immortalized by the drama of the elder Dumas; and of Tamara's tower, which inspired Balakireff's symphonic poem.† But there are still other versions of this legend of Is, and they may be found in Souvestre's "Foyer Bréton" and "Marveilles de la Nuit"; in Schuré's "Légendes et Paysages historiques de France"; in the Abbé

* They found in Paris an underground passage which, it is believed, connected the old Porte Dauphine and the Tour de Nesle, in which Margaret of Burgundy received her gallants.

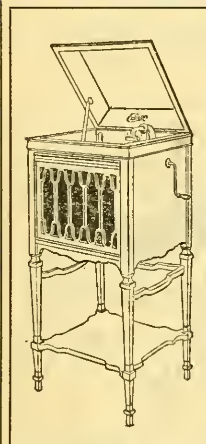
And where, I pray you, is the Queen,
Who willed that Buridan should steer
Sewed in a sack's mouth down the Seine?
But where are the snows of yester-year?

Mr. Hilaire Belloc says, by the way, that Rossetti mistranslated Villon's "d'antan," which is not "yester-year," but "all time past before this year."

"It's a brave night for the Tour de Nesle!" Would that we could see Dumas's famous drama again! When was it last played in Boston? As a matter of fact, this Marguerite was a highly respectable old and noble dame who founded the College of Burgundy, from which the École de Médicine is descended, and John Buridan was a distinguished philosopher who is still remembered by the proverb of Buridan's ass. This ass, placed between two pecks of oats, is not determined to begin to eat of the one sooner than of the other. For Buridan wished to prove that, if beasts were not determined by some external motive, they have no force to choose between two equal objects. Others say the ass, hungry and thirsty, stands between a bucket of water and a measure of oats. What will he do? If you say, "He will stand still," the answer is, "Then he will die." If you say, "He will not be fool enough to die," then the answer is, "He will go toward one or the other, and thus show that he has free will."

The story of a Queen who entertains sumptuously her lovers, and then sees to it that they are silenced that night forever, is an old one and found in many lands. It is in "The Thousand Nights and a Night." But who first thus made poor Marguerite a strangely fascinating and sensually tragic character? It is said that the legend was first heard of, except in Villon's poem, from a German in Leipsic in 1471. But see the article "Buridan" in Pierre Bayle's "Dictionnaire Historique et Critique."

† This symphonic poem was played for the first time in Boston at a Boston Opera House Sunday Orchestral Concert, December 1, 1912, Mr. Caplet conductor. There was a second performance by the same orchestra, December 22, 1912.



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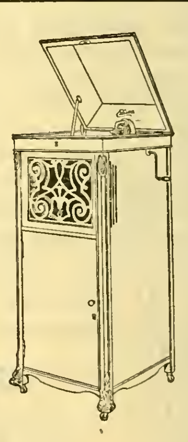

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Migné's "Dictionnaire des Sciences Occultes." De la Villemarqué gives a fantastical version in "Barzaz Breiz," which was translated into verse by Tom Taylor ("Ballads and Songs of Brittany"). Here is a translation into English prose:—

I.

Have you heard, have you heard what the man of God said to King Gradlon, who is at Is?

"Do not give yourself to wine; do not give yourself to folly. After pleasure, pain!

"Who bites into the flesh of fish will be bitten by the fish, and he that swallows will be swallowed.

"And he that drinks and mixes wine will drink water like a fish. He that does not know will learn."

II.

King Gradlon spake:—

"My joyous guests, I wish to sleep a little.

"Do you sleep till morning; stay here with us to-night; but do as you please."

Then the lover whispered softly, very softly, these words in the ear of the king's daughter:—

"Sweet Dahut—and the key?"

"The key will be taken; the water will flow; may it be done according to your wish!"

III.

Now whoever had seen the old king asleep would have wondered greatly, and admired him, seeing him in his purple cloak, with his white locks white as snow floating on his shoulders, with his golden chain around his neck.

If any one had been watching, he would have seen the white young girl enter quietly the chamber with her feet bare:

She approached the king, her father, she kneeled down, and she took away the chain and the key.

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IV.

He slept, the king slept. A cry is raised on the plain: "The water is let loose! The city is under water!

"Sire, arise! To horse! Away from here! The sea has burst its dikes!"

Cursed be the white young girl who opened, after the feast, the water gate of the city Is, the barrier of the sea!

V.

"Forester, forester, tell me, have you seen the wild horse of Gradlon pass in this valley?"

"I have not seen Gradlon's horse pass here, I only heard him in the black night: *trip, trep, trip, trep, trip, trep,* swift as the fire!"

"Have you seen, fis hermen, the sea-maiden combing her hair, blonde as gold, in the mid-day sun, on the shore of the sea?"

"I have seen the sea-maiden, I have even heard her sing. Her songs were mournful as the billows."

* * *

There is a city Is mentioned by Herodotus, but it was far from the sea and without legendary interest. The ancient Greeks believed in the disappearance of an island or continent, and Plato refers to it. This land was in the Atlantic, and the story of the lost continent was treated with the utmost seriousness by the Western sage and politician who espoused valiantly Bacon's authorship of Shakespeare's plays.*

* Ignatius Donnelly's "Atlantis: The Antediluvian World" (New York, 1882), has been frequently reprinted.

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See, too, Poe's "City in the Sea," the strange city lying alone far down within the dim west, the city of marvellous shrines,

> "Whose wreathèd friezes intertwine
> The viol, the violet, and the vine";

the city where turrets and shadows seem pendulous in air,

> "While from a proud tower in the town
> Death looks gigantically down.
> But, lo, a stir is in the air!
> The wave—there is a movement there!
> As if the towers had thrust aside,
> In slightly sinking, the dull tide;
> As if their tops had feebly given
> A void within the filmy Heaven!

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The waves have now a redder glow,
The hours are breathing faint and low;
And when, amid no earthly moans,
Down, down that town shall settle hence,
Hell, rising from a thousand thrones,
Shall do it reverence."

Renan, in his "Souvenirs," refers to the legend of Is and to the belief still current in Brittany that at twelve o'clock on the night before Christmas the bells of the submerged towers ring for midnight mass; and, as the peasants hear these bells, so he heard in his soul the faint echoes of the old beliefs in which he had been trained.

And cities have disappeared on land as by the sea. There was the city of many-columned Iram in Al-Yaman near Aden, which contained three hundred thousand palaces, each with a thousand pillars of gold-bound jasper. It took five hundred years in building, but, when Shaddad prepared to enter it, the cry of wrath from the Angel of Death slew him and his host. Allah blotted out the road which led to the city, "and it stands unchanged until the Resurrection Day." Sir Richard F. Burton met an Arab at Aden who had seen mysterious Iram on the borders of Al-Ahkáf, the waste of deep sands; "and probably he had, the mirage or sun-reek taking its place." There was the convent near Toledo, which was engulfed miraculously to protect the nuns from the Moors. The bells, organ, and choir of this convent were heard for forty years thereafter, when it was thought the last nun died. And the German country-folk know castles and villages that have been engulfed.

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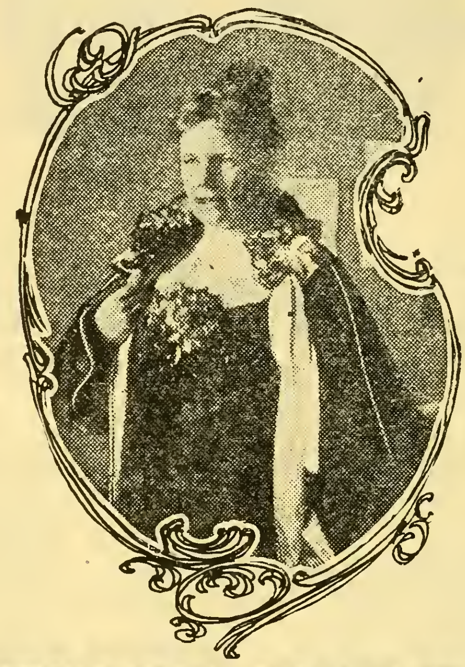

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FRIDAY AFTERNOON, DECEMBER 12, at 2.30 o'clock

SATURDAY EVENING, DECEMBER 13, at 8.00 o'clock

Programme

Beethoven . . . . Symphony No. 1, in C major, Op. 21

I. Adagio molto; Allegro con brio.
II. Andante cantabile con moto.
III. Menuetto: Allegro molto e vivace; Trio.
IV. Finale: Adagio; Allegro molto e vivace.

Weingartner . . . . . . Lustige Ouvertüre, Op. 53
First time at these concerts

Schumann . . Concerto in A minor for Pianoforte and Orchestra, Op. 54

I. Allegro affettuoso.
II. Intermezzo: Andantino grazioso.
III. Allegro vivace.

Strauss . . Festliches Präludium for Orchestra and Organ, Op. 61
First time in Boston

(Organ, Mr. WALLACE GOODRICH)

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There will be an intermission of ten minutes after the symphony

The doors of the hall will be closed during the performance of each number on the programme. Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers.

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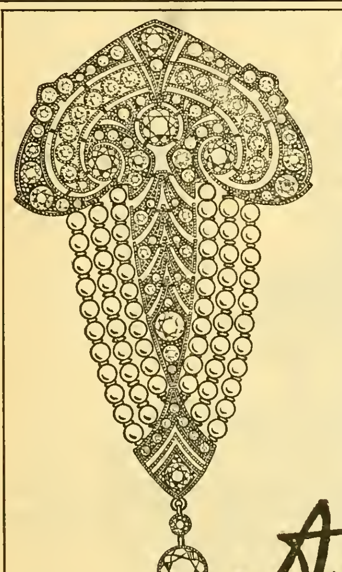

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Beethoven had composed two works for orchestra before the completion and performance of his first season,—the Concerto for pianoforte and orchestra, Op. 15 (1796); the Concerto for pianoforte and orchestra, Op. 19 (1794–95). It is probable that Beethoven meditated a symphony in C minor. There are sketches for the first movement. Nottebohm, studying them, came to the conclusion that Beethoven worked on this symphony in 1794 or early in 1795. He then abandoned it and composed the one in C major. Whether he used material designed for the abandoned one in C minor, or invented fresh material, this is certain: that the concert at which the Symphony in C major was played for the first time was announced in the *Wiener Zeitung*, March 26, 1800. It should be observed, however, that one of the phrases in the sketches for the earlier symphony bears a close resemblance to the opening phrase of the allegro molto in the Finale of the one in C major.

It is thought that Beethoven composed a few symphonies in Bonn, and one of these supposed symphonies was found and played in Germany last season.

The first performance was at a concert given by Beethoven at the

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National Court Theatre, "next the Burg," Vienna, of April 2, 1800. The programme was a formidable one:—

1. Grand symphony by the late Chapelmaster Mozart.
2. Aria from Haydn's "Creation," sung by Miss Saal.*
3. A grand concerto for pianoforte, played and composed by Beethoven.
4. A septet for four strings and three wind instruments, composed by Beethoven and dedicated to her Majesty the Empress, and played by Messrs. Schuppanzigh, Schreiber, Schindlecker, Bär, Nickel, Matauschek, and Dietzel.
5. A duet from Haydn's "Creation," sung by Mr. and Miss Saal.
6. Improvisation by Beethoven on Hadyn's "Emperor's Hymn."
7. A new grand symphony for full orchestra by Beethoven.

The concert began at 6.30 P.M. The prices of admission were not raised. It was the first concert given in Vienna by Beethoven for his own benefit. A correspondent of the *Allgemeine Musikalische Zeitung* (October 15, 1800) gave curious information concerning the performance. It is not known which concerto Beethoven played; but the correspondent said it contained many beauties, "especially in the first two movements." The septet, he added, was written "with much taste and sentiment." Beethoven improvised in masterly fashion. "At the end a symphony composed by him was performed. It contains much art, and the ideas are abundant and original, but the wind instruments are used far too much; so that the music is more for a band of wind instruments than an orchestra." The performance suffered on account of the conductor, Paul Wranitzky.† The orchestra men disliked him, and took no pains under his direction. Furthermore, they thought Beethoven's music too difficult. "In accompaniment they did not take the trouble to pay attention to the solo player; and there was not a trace of delicacy or of yielding to his emotional desires. In the second movement of the symphony they took the matter so easily that there was no spirit, in spite of the conductor, especially in the performance of the wind instruments. . . . What marked effect, then, can even the most excellent compositions make? The septet gained quickly such popularity that it nettled the composer, who frequently said in after years that he could not endure the work. The symphony soon became known throughout Germany. The parts were published in 1801, and dedicated to Baron von Swieten. The score appeared in 1820, and, published by Simrock, was thus entitled: "Ire Grande Simphonie in Ut majeur (C dur) de Louis van Beethoven. Oeuvre XXI. Partition. Prix 9 francs. Bonn et Cologne chez N. Simrock. 1953." Beethoven offered to the publisher Hofmeister the Septet, Op. 30, the Pianoforte Concerto, Op. 191, the Pianoforte Sonata, Op. 22,

* Miss Saal was the daughter of a bass, Ignaz Saal, a Bavarian, who was a favorite operatic singer at Vienna. She was the first to sing the soprano parts in Haydn's "Creation" and "Seasons." In 1801 she was engaged as a member of the National Opera Company, with a salary of fifteen hundred florins. She married in 1805, and left the stage. The picture of her made early in the nineteenth century is said to be unflattering to the verge of caricature.

† Paul Wranitzky (or Wraniczky), violinist, composer, conductor, was born at Neureisch, in Moravia, in 1756; and he died September 28, 1808, as conductor of the German Opera and Court Theatre at Vienna. He was a fertile composer of operas, symphonies, chamber music.

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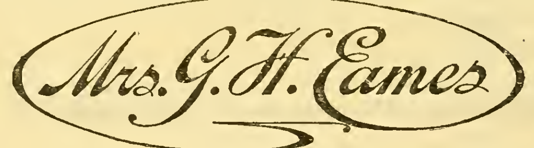
and the symphony for seventy ducats, about $140, and he offered the symphony alone for about $50. He wrote to the publisher: "You will perhaps be astonished that I make no difference between a sonata, a septet, and a symphony, but I make none, because I think a symphony will not sell so well as a sonata, although it should surely be worth more."

This symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

* * *

Berlioz wrote concerning it as follows: "This work is wholly different in form, melodic style, harmonic sobriety, and instrumentation from the compositions of Beethoven that follow it. When the composer wrote it, he was evidently under the sway of Mozartian ideas. These he sometimes enlarged, but he has imitated them ingeniously everywhere. Especially in the first two movements do we find springing up occasionally certain rhythms used by the composer of 'Don Giovanni'; but these occasions are rare and far less striking. The first allegro has for a theme a phrase of six measures, which is not distinguished in itself but becomes interesting through the artistic treatment. An episodic melody follows, but it has little distinction of style. By means of a half-cadence, repeated three or four times, we come to a figure in imitation for wind-instruments; and we are the more surprised to find it here, because it had been so often employed in several overtures to French operas. The andante contains an accompaniment of drums, *piano*, which appears to-day rather ordinary, yet we recognize in it a hint at striking effects produced later by Beethoven with the aid of this instrument, which is seldom or badly employed as a rule by his predecessors. This movement is full of charm; the theme is graceful and lends itself easily to fugued development, by means



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of which the composer has succeeded in being ingenious and piquant. The scherzo is the first-born of the family of charming badinages or scherzi, of which Beethoven invented the form, and determined the pace, which he substituted in nearly all of his instrumental works for the minuet of Mozart and Haydn with a pace doubly less rapid and with a wholly different character. This scherzo is of exquisite freshness, lightness, and grace. It is the one truly original thing in this symphony in which the poetic idea, so great and rich in the majority of his succeeding works, is wholly wanting. It is music admirably made, clear, alert, but slightly accentuated, cold, and sometimes mean and shabby, as in the final rondo, which is musically childish. In a word, this is not Beethoven."

This judgment of Berlioz has been vigorously combated by all fetishists that believe in the plenary inspiration of a great composer. Thus Michel Brenet (1882), usually discriminative, finds that the introduction begins in a highly original manner. Marx took the trouble to refute the statement of Oulibicheff, that the first movement was an imitation of the beginning of Mozart's "Jupiter" Symphony,—a futile task. We find Doctor Professor H. Reimann in 1899 stoutly maintaining the originality of many pages of this symphony. Thus in the introduction the first chord with its resolution is "a genuine innovation by Beethoven." He admits that the chief theme of the

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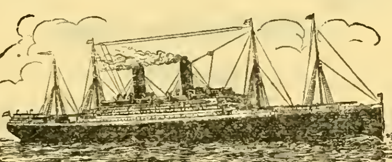

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allegro con brio with its subsidiary theme and jubilant sequel recalls irresistibly Mozart's "Jupiter"; "but the passage *pp* by the close in G major, in which the basses use the subsidiary theme, and in which the oboe introduces a song, is new and surprising, and the manner in which by a crescendo the closing section of the first chapter is developed is wholly Beethovenish!" He is also lost in admiration at the thought of the development itself. He finds the true Beethoven in more than one page of the andante. The trio of the scherzo is an example of Beethoven's "tone-painting." The introduction of the finale is "wholly original, although one may often find echoes of Haydn and Mozart in what follows."

Colombani combats the idea that the Symphony in C major is a weak imitation of symphonies by Haydn and Mozart or a happy blending of the styles of the two composers. "This is equivalent to the useless statement of a fact that every one knows, viz.: Beethoven is their immediate successor in the history of the symphony. . . . The general structure of the first symphony of Beethoven is regular and nothing more. It does not recall the type of Haydn or of Mozart any more than that of other symphonic composers who preceded them or of the composers of instrumental music who were the origin of the symphonists. Except in the Minuet, the nature of the melodic ideas

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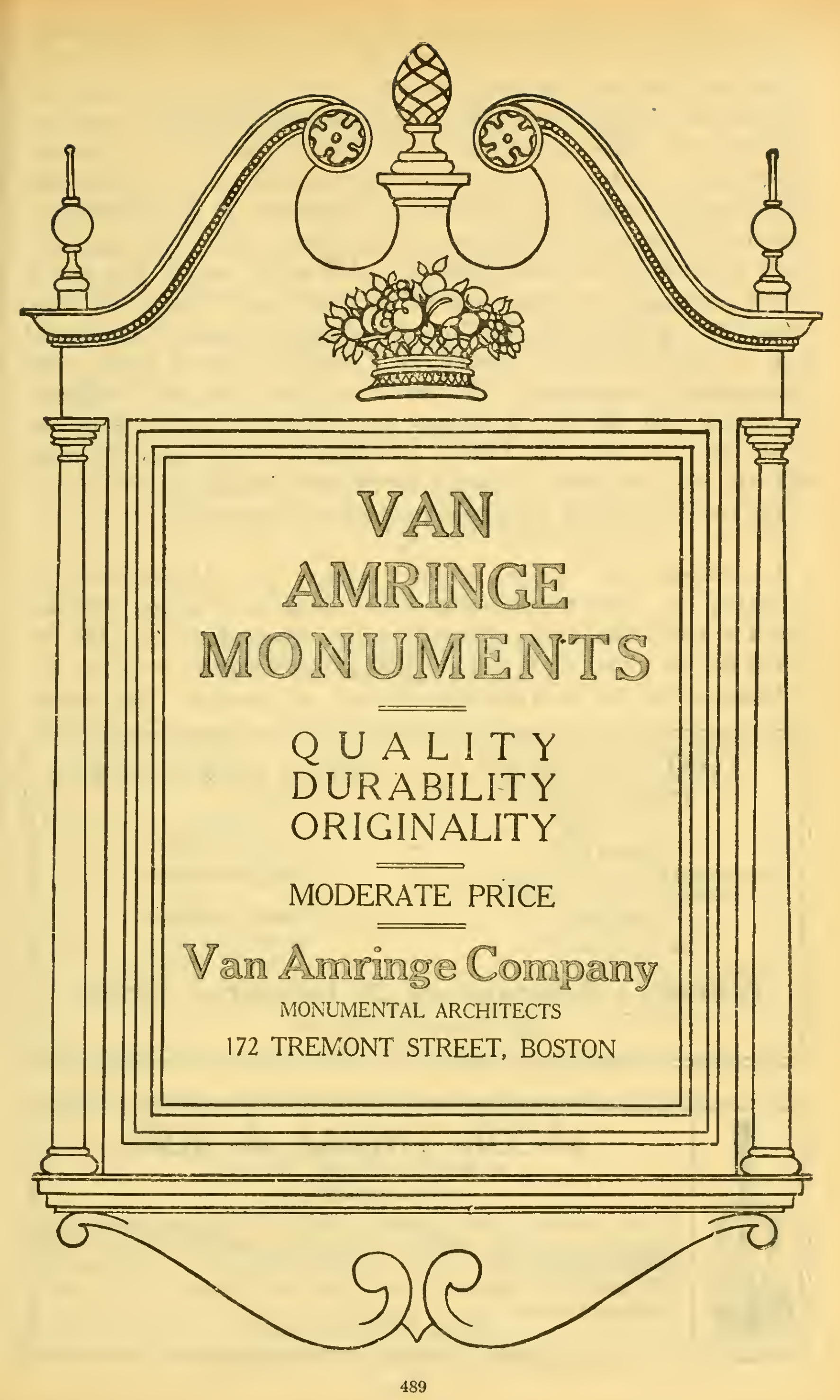
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has nothing in common with Haydn, and very little with Mozart. From the chord of the dominant seventh with which the Introduction begins to a few measures which precede the Finale, there are numerous innovations of detail introduced by Beethoven, if he be compared not only with Haydn but also with Mozart. And so one may lay much stress on these innovations—which would be a mistake—and arrive at the conclusion that the first symphony is a production of Beethoven's genius, independent of preceding works; or, one may wish to preserve the connection and relationship, and in this case it is not necessary to confine one's self to Haydn and Mozart, but there should be a going back to the Italian instrumental music of the second half of the seventeenth century, to Corelli's 'Concerti grossi' and Sammartini's symphonies. Thus one can arrive at an exact judgment by saying that the first symphony is a natural derivation from the works of those who first formed the models of instrumental music; that the first symphony composed by Beethoven seems to be a *résumé* of the past rather than an original production of his genius."

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I. Introduction: Adagio molto, C major, 4-4. Allegro con brio, C major, 4-4. The adagio begins in an unexpected fashion with the chord of the dominant seventh in F major, attacked strongly and followed by the chord of F major. The second measure is in the key of C major, but the third modulates directly to G major. The tonality

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of the movement is at last established, and the introduction soon leads to the main body of the movement.

II. Andante cantabile con moto, F major, 3-8. The first theme, played by the second violins, is used for canonic imitation. A second theme is played by the strings, as in response to the first.

III. Menuetto: Allegro molto e vivace, C major, 3-4. Oulibicheff says that Beethoven, in order to reveal himself, waited for the minuet. "The rhythmic movement is changed into that of a scherzo after the manner instituted by the composer in his first sonatas." It begins with a scale in G, and the rhythm is like unto that of the scherzo of the Seventh Symphony. A second phrase, which modulates into B-flat minor, follows immediately, and soon brings the repetition of the first theme, this time for full orchestra. The trio was certainly original at the period. Wind instruments give repeatedly the chord of C major. Violins reply with a rapid figure. This dialogue lasts for several measures; it is repeated; then there is a new dialogue between the same groups, but in the tonality of the dominant.

IV. Finale: there is a very short introduction, adagio, C major, 2-4. The first theme of the following allegro molto e vivace, C major, 2-4, is reproduced almost exactly from the sketch of 1795 that has already been mentioned.

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The first performance of this symphony at Leipsic was in the Gewandhaus, November 26, 1801. It was then described by a critic as "confused explosions of the outrageous effrontery of a young man." Played again at Vienna in 1805 at banker von Würth's, it was described as "a masterly production. All the instruments are well employed in it, and they conceal an extraordinary richness of amiable ideas." The critic praised the clearness and order of the work. Five years later the symphony was pronounced in Vienna to be "more amiable" than the Second. When Spohr conducted it in 1810 at a music festival at Frankenhausen, the trio of the minuet made the most marked impression. The Philharmonic Society of London performed the symphony probably in 1813, the year of the establishment of the society.

The first performance in Paris was on February 22, 1807, at a public exhibition of Conservatory pupils. The *Décade philosophique* said of it: "This symphony by Beethoven is of a very different nature [from one by Haydn that was also performed]. The style is clear, brilliant, lively." Fétis said in the *Revue musicale* of April 16, 1831: "The first symphony of Beethoven was played in Paris about 1808. There were then only a few and young musicians who dared to speak in favor of this 'baroque' music, as it was then called; and yet the difference between that symphony and those written by Beethoven later

is great. His genius had not yet frankly revealed its individuality; he was still under the influence of Mozart; there are rays of light in it that disclose what he would be in the future, but he modelled himself after the great man whose works he passionately loved. This symphony and the second in D major were the only ones by Beethoven that were heard in France for twenty years." The First Symphony was not played at a concert of the Société des Concerts du Conservatoire until May 9, 1830. *Le Courrier de l'Europe et des Spectacles* reviewed a performance of this symphony at Paris in 1810: "The beautiful trio of oboe, clarinet, and bassoon in the last allegro will always be applauded." The reference was probably to the trio of the scherzo. "This symphony, rich in harmony and full of delicious and well-contrasted motives, which are varied and distributed in the happiest manner, awakened hearty applause. This work of a great man is the model presented to the pupils of a great school." The performance was at an exhibition of Conservatory pupils, and some of the hearers who had heard the symphony played at Vienna said that the performance by the Paris Conservatory pupils was far better. On the other hand, Cambini and Garaudé of the *Tablettes de Polymnie* (March, 1810) were alarmed by the "astonishing success" of Beethoven's works, which were "a danger to musical art; the contagion of Germanic harmony has reached the present school of composition formed at the Conservatory. It is believed that a prodigal use of the most barbaric dissonances and a noisy use of all the orchestral instruments will make an effect. Alas, the ear is only stabbed; there is no appeal to the heart."

J. G. Prod'homme gives these dates of first performances of the Symphony in C major: Spain, Madrid, 1864, in the salon of the Conservatory, directed by Jesus de Monasterio; Russia, Moscow, 1863.

The symphony was played in Boston in the season of 1840-41. The last performance at a concert of the Boston Symphony Orchestra was on April 30, 1910.

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Paul Felix Weingartner, Edler von Münzberg

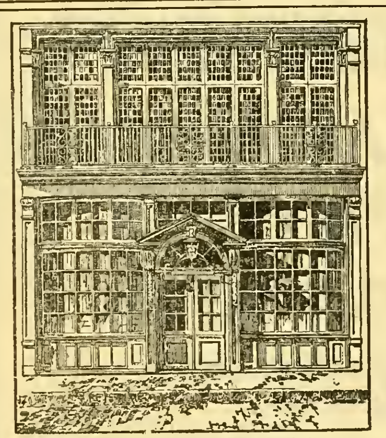
(Born at Zara, Dalmatia, on June 2, 1863; his home is at Saint-Sulpice, Switzerland, but as a conductor he sojourns in various towns.)

This overture was performed for the first time at a Gürzenich concert at Cologne, October 22, 1912, when the composer conducted. The first performance in Vienna was at a Philharmonic concert, January 5, 1913. The overture was played for the first time in this country by the Philharmonic Society of New York, Josef Stransky conductor, in New York, November 14, 1912. The Chicago Orchestra, Frederick Stock conductor, performed it at Chicago, January 24, 25, 1913. The first performance in Boston was at an orchestral concert of the Boston Opera House, February 16, 1913, when the composer conducted.

The score calls for these instruments: piccolo, two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, bass tuba, kettledrums, bass drum, tenor drum,* triangle, cymbals, harp, and the usual strings.

There are a dozen introductory measures, Allegro vivace, C major, 4-4, and the chief theme enters, played by the violoncellos. There is a curious alternation of major and minor. Horns and violoncellos also alternate with the theme. There is a crescendo with use of a triplet figure in the introduction. The violins take up the main theme, and the second motive, poco meno mosso, G major, is sung by the clarinet. Violins take up this theme, and lead it to a climax. A third theme, Allegretto grazioso, is given to the violoncellos and continued

* Tenor drum is "a drum made in various shapes and sizes and played in the same way as the ordinary side-drum, but distinguished from the latter in that it possesses no snare, and hence has a deeper duller tone. The English Army Regulation size has a diameter of 18". The name in German was formerly Wirbeltrommel or Rolltrommel till Wagner gave it its present name of Rührtrommel. (In the concert room version of the Walkürenritt for some unknown reason the instrument is marked in the score as a Kleine Trommel, which is the snare-drum and naturally does not produce the same effect). French, Caisse roulante; Italian, Cassa rullante." Tom S. Wotton's "Dictionary of Foreign Musical Terms" (Leipsic, 1907).



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by the first violins. Then comes a new section, Allegretto alla marcia, 2-4. A figure, forte, for the wood-wind, is afterwards played by the strings, while percussion instruments mark the rhythm. The pace quickens, Allegro molto, and there is development of the Allegretto grazioso section. In the Recapitulation section the chief theme is given to the horns. The March movement now precedes the Allegretto grazioso, which is given to violins, and the dotted rhythm of the March is played beneath by violoncellos and double-basses. The thematic material is not used for a crescendo con poco di gravità, ma molto giocoso. The horns hint at the chief theme. There is a brilliant coda, molto vivo.

* * *

Weingartner's father died when the boy was four years old, and his mother took him to Graz, where he studied in the Gymnasium and took lessons in composition of W. A. Remy, whose real name was Wilhelm Mayer. He began to compose at an early age. His first pianoforte pieces were published at Hamburg in 1880. The next year he went to Leipsic as a student of philosophy, but he soon devoted himself wholly to music. He studied at the Leipsic Conservatory until 1883. The Austrian Government gave him a purse, and in 1883 he went to Weimar. Liszt had become interested in him the year before. Weingartner's opera "Sakuntala" was produced at Weimar, March 23, 1884, and in

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that year he was called as conductor of the opera to Königsberg. He was conductor at Dantzic (1885–87), Hamburg (1887–89), and Court Conductor at Mannheim (1889–91). In 1891 he was called to Berlin as Kapellmeister of the Royal Opera and conductor of the Symphony concerts of the Royal Orchestra. In 1898 he resigned from the Opera, but retained his position as leader of the Symphony concerts, and moved to Munich, where he conducted the Kaim concerts. In 1908 he succeeded Gustav Mahler as director of the Vienna Court Opera. He has resigned this position, but he is still conductor of the Vienna Philharmonic concerts.

In 1891 (on November 5) he married Marie Juillerat; in 1903 the Baroness Feodora von Dreifus; in January, 1913, Lucille Marcel (Wesself).

Mr. Weingartner was one of the conductors of the Philharmonic Society of New York during the seasons of 1903–04 and 1904–05. He accepted an engagement with the New York Symphony Orchestra for 1905–06.

His first visit to Boston was in 1905, when he played the pianoforte part of his Sextet in E minor for piano and strings in Potter Hall at a Kneisel Quartet concert, February 3. He came again as conductor of the New York Symphony Orchestra, which gave a concert in Symphony Hall, January 17, 1906. The programme included the overture to "Der Freischütz," Schumann's Symphony in B-flat major, and the "Fantastic" Symphony of Berlioz. His third visit was in February, 1912. He made his first appearance as a conductor of opera in the United States at the Boston Opera House, February 12, when "Tristan und Isolde" was performed for the first time at this house. He conducted three other performances of the music-drama, February 17, 21, 23. He conducted "Tosca" at the same house on February 14, and

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"Faust" February 16, "Aïda" February 20, "Hänsel und Gretel" February 22. On February 18 he conducted a concert at the Boston Opera House, when the programme included the overture to "Tannhäuser," Beethoven's Symphony No. 5, and these songs with orchestral accompaniment by Weingartner: "Frühlingsgespenster," Op. 19, No. 4; "Du bist ein Kind," Op. 28, No. 12; and "Unter Sternen," Op. 22, No. 12 (sung by Lucille Marcel, soprano). Music by other composers was sung by Miss Marcel and Mr. Jacques Urlus, tenor.

Mr. Weingartner returned to Boston in January, 1913, as a conductor of the Boston Opera Company, and conducted these operatic performances: "Tristan und Isolde," January 31, February 8, February 10; "Il Trovatore," February 1, February 5; "Otello," February 3, February 15; "Don Giovanni" (first time at this Opera House), February 7, February 12, February 15; "Tosca," February 8; "Aïda," February 22; "Djamileh" (first time in Boston), February 24; "Faust," February 26.

He conducted these concerts at the Boston Opera House: February 9, Beethoven, overture to "Egmont"; Schubert, "Die junge Nonne" (accompaniment orchestrated by Weingartner, Mme. Weingartner-Marcel, singer); Schubert, "Erlkönig" (accompaniment orchestrated by Berlioz, Mme. Weingartner-Marcel, singer); Debussy, Prelude à L'Après-Midi d'un Faune"; Weingartner, songs with orchestra: "Schaefers Sonntagslied," "Welke Rose," "Deine Schönheit" (Mme. Weingartner-Marcel); Beethoven, Symphony No. 3.

February 16, Weber, Overture to "Oberon"; Goetz, Aria from "Der Widerspaenstigen Zähmung" (Mme. Weingartner-Marcel); Weingartner, "Die Gefilde der Seligen," symphonic poem; Weingartner, Lieder with orchestra: "Blick in den Strom," "Wiegenlied," "Nacht" (Mme. Weingartner-Marcel); Weingartner, "Lustige" Overture (first time in Boston); Wagner, Prelude to "Die Meistersinger von Nürnberg."

Mr. Weingartner has since conducted opera in Paris and Hamburg and concerts in several European cities. His latest opera, "Kain und Abel,"—the text of which was written years ago as a part of a mystery,—will be produced, it is reported, at a Darmstadt Festival.

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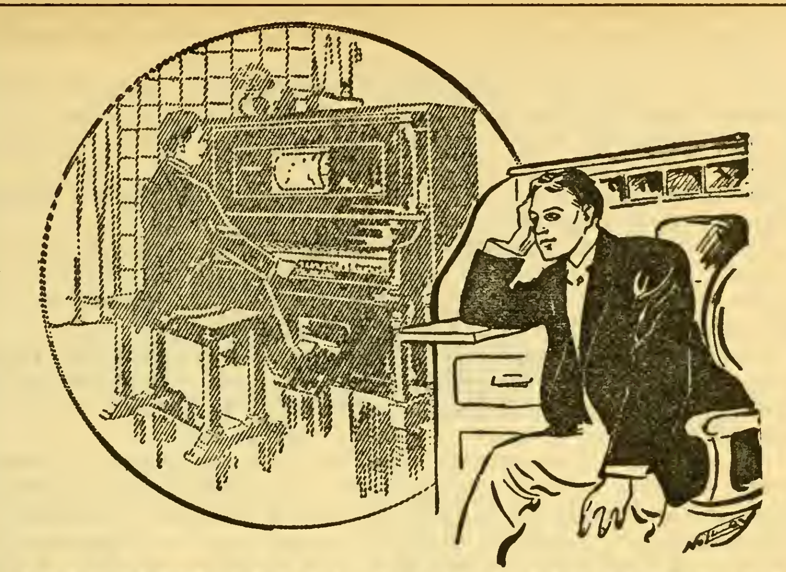

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These orchestral compositions by Weingartner have been performed at concerts of the Boston Symphony Orchestra in Boston:—

Weber's "L'Invitation à la Valse," arranged for orchestra by Weingartner, March 13, 1897, October 30, 1897, Mr. Paur conductor.

Symphony in G major, Op. 23, April 13, 1901, Mr. Gericke conductor.

Symphonic poem, "Die Gefilde der Seligen," after Böcklin's picture, March 7, 1903, Mr. Gericke conductor.

Symphony No. 3, E major, Op. 49, March 9, 1912, Mr. Fiedler, conductor.

His quintet for pianoforte, clarinet, violin, viola, violoncello, was played here at a Longy Club concert on January 23, 1913.

Songs by him were sung here before the concerts at the Boston Opera House noted above. The first performance I have been able to find was when Mr. Sydney Biden, baritone, sang "Weberlied" and "Die Post im Walde" on January 30, 1902, in Steinert Hall.

A list of Mr. Weingartner's chief compositions, operas, orchestral works, chamber music, songs, and also books and pamphlets, will be found in the Programme Book of the Boston Symphony Orchestra for March 9, 1912. Since that date he has produced the overture played to-day, and published a volume of essays entitled "Akkorde," a pamphlet concerning his experience as conductor of the Royal Opera of Berlin, and articles concerning his troubles as concert conductor in that city.

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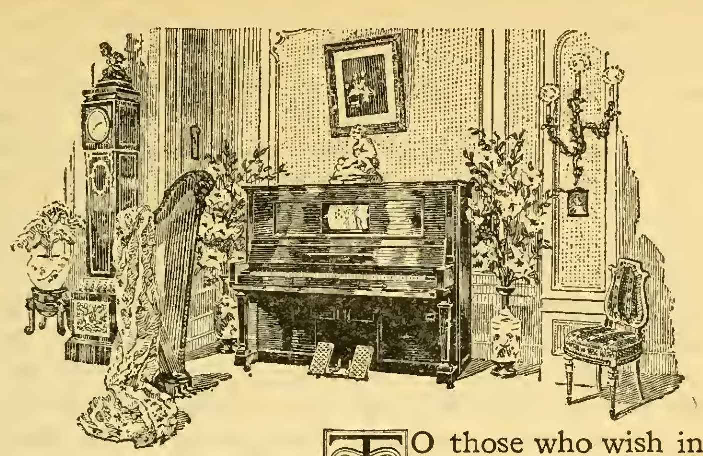

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Mr. JOSEF CASIMIR HOFMANN was born at Cracow, January 20, 1876.* (The date January 20, 1877, is also given.) He was the son of Casimir Hofmann, conductor, a composer of operettas, and teacher of harmony and counterpoint at the Warsaw Conservatory.† Josef's mother was a singer. The boy received his first music lessons from his father, and he played in public when he was six years old at a charity concert in Warsaw. When he was nine years old, he gave concerts in Germany, Denmark, Norway, Sweden. After he had appeared in Vienna, Paris, and London, he came to the United States, and made his first appearance in New York, November 29, 1887, when he played with orchestra Beethoven's First Concerto and solo pieces, among which were his own Berceuse and Waltz. He gave ten concerts in Boston that season. His first appearance was at Music Hall, December 23, 1887. Helene Hastreiter, Nettie Carpenter, Mrs. Sacconi, Theo. Björkstein, and De Anna were associated with him. It is said that he gave fifty-two concerts in two months and a half. Young Hofmann was then withdrawn from public life, chiefly through the agency of the late Alfred Corning Clark, and went to Berlin, where he rested for a time and studied counterpoint with Heinrich Urban, the pianoforte with Moszkowski. He then studied with Rubinstein at Dresden for two years and a half, until the death of that master. He also took lessons of d'Albert. In 1894 he played in Dresden, London, and other cities, and in 1897 began a concert tour of Europe and America.

He revisited Boston with the Chicago Orchestra, led by Theodore Thomas, March 27, 1898, and played Rubinstein's concerto in D minor and a group of solo pieces. He gave recitals in Music Hall, March 28

* In Riemann's "Musik-Lexikon" (1909) the pianist's name is spelled "Joseph Hofmann."

† This statement is made by Grove's Dictionary. In Mme. Modjeska's Memoirs, Casimir Hofmann is referred to as "formerly the leader of the orchestra in Gracow." Riemann's "Musik-Lexikon" says merely that he was a conductor and composer of operettas. Mr. Hofmann died in 1911.

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and April 21, 1898. His next recital was on March 6, 1901, in Symphony Hall.

His first appearance with the Boston Symphony Orchestra in Boston was on November 30, 1901, when he played Rubinstein's concerto and a group of solo pieces.

Recitals in Boston since the last-named date:—

1901, December 5 and 7, in Chickering Hall.

1904, November 5 and 15, in Steinert Hall.

1910, November 14, in Symphony Hall.

Chamber Concerts:—

1902, March 29, with Messrs. Kreisler and Gerardy, in Symphony Hall (Rubinstein's Trio in B-flat, Op. 52, and solo pieces); April 5, with the same colleagues (Beethoven's Trio in B-flat major and solo pieces).

1904, December 6, Kneisel Quartet concert (Brahms's piano quintet in F minor).

He played at a concert of the Boston Symphony Orchestra in Boston, December 17, 1910, Rubinstein's concerto in D minor; and at a concert in aid of the Pension Fund of the Boston Symphony Orchestra, April 9, 1911 (Beethoven's concerto in G major, No. 4). On January 6, 1912, he played with the Boston Symphony Orchestra Chopin's concerto No. 2, F minor. He gave recitals in Symphony Hall on October 26 and December 2, 1913.

Mr. Hofmann has composed several piano concertos and smaller piano pieces. He played his concerto in A minor, No. 3, with the Philharmonic Society of New York, February 28, 29, 1908. He has contributed to various periodicals, and published a book about piano technic.

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Schumann wrote, after he had heard for the first time Mendelssohn play his own Concerto in G minor, that he should never dream of composing a concerto in three movements, each complete in itself. In January, 1839, and at Vienna, he wrote to Clara Wieck, to whom he was betrothed: "My concerto is a compromise between a symphony, a concerto, and a huge sonata. I see I cannot write a concerto for the virtuosos: I must plan something else."

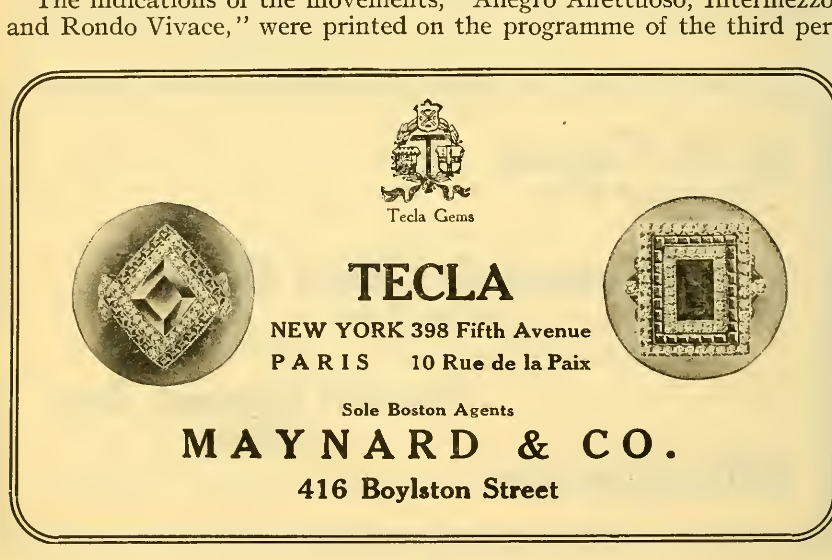
It is said that Schumann began to write a pianoforte concerto when he was only seventeen and ignorant of musical form, and that he made a second attempt at Heidelberg in 1830.

The first movement of the Concerto in A minor was written at Leipsic in the summer of 1841,—it was begun as early as May,—and it was then called "Phantasie in A minor." It was played for the first time by Clara Schumann, August 14, 1841, at a private rehearsal at the Gewandhaus. Schumann wished in 1843 or 1844 to publish the work as an "Allegro affettuoso" for pianoforte with orchestral accompaniment, "Op. 48," but he could not find a publisher. The Intermezzo and Finale were composed at Dresden, May–July, 1845.

The whole concerto was played for the first time by Clara Schumann at her concert, December 4, 1845, in the Hall of the Hôtel de Saxe, Dresden, from manuscript. Ferdinand Hiller conducted, and Schumann was present. At this concert the second version of Schumann's "Overture, Scherzo, and Finale," was played for the first time. The movements of the concerto were thus indicated: "Allegro affettuoso, Andantino, and Rondo."

The second performance was at Leipsic, January 1, 1846, when Clara Schumann was the pianist and Mendelssohn conducted. Verhulst attended a rehearsal, and said that the performance was rather poor; the passage in the Finale with the puzzling rhythms "did not go at all."

The indications of the movements, "Allegro Affettuoso, Intermezzo, and Rondo Vivace," were printed on the programme of the third per-



formance,—Vienna, January 1, 1847,—when Clara Schumann was the pianist and her husband conducted.

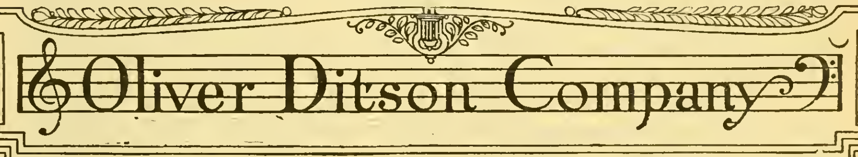
The orchestral parts were published in July, 1846; the score, in September, 1862.

Otto Dresel played the concerto in Boston at one of his chamber concerts, December 10, 1864, when a second pianoforte was substituted for the orchestra. S. B. Mills played the first movement with orchestra at a Parepa concert, September 26, 1866, and the two remaining movements at a concert a night or two later. The first performance in Boston of the whole concerto with orchestral accompaniment was by Otto Dresel at a concert of the Harvard Musical Association, November 23, 1866.

Mr. Mills played the concerto at a concert of the Philharmonic Society of New York as early as March 26, 1859.

The concerto has been played in Boston at concerts of the Boston Symphony Orchestra by Mr. Baermann (November 26, 1887), Mrs. Steiniger-Clark (January 11, 1890), Mr. Joseffy (April 17, 1897), Miss aus der Ohe (February 16, 1901), Mrs. Fanny Bloomfield-Zeisler (February 14, 1903), Mr. Ernest Schelling (February 25, 1905), Mr. Harold Bauer (February 3, 1906, and November 25, 1911), Mr. Norman Wilks (March 29, 1913). It was played by Mr. Paderewski at a concert for the benefit of members of the Symphony Orchestra, March 2, 1892.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings. The score is dedicated to Ferdinand Hiller.



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I. Allegro affettuoso, A minor, 4-4. The movement begins, after a strong orchestral stroke on the dominant E, with a short and rigidly rhythmed pianoforte prelude, which closes in A minor. The first period of the first theme is announced by wind instruments. This thesis ends with a modulation to the dominant; and it is followed by the antithesis, which is almost an exact repetition of the thesis, played by the pianoforte. The final phrase ends in the tonic. Passage-work for the solo instrument follows. The contrasting theme appears at the end of a short climax as a tutti in F major. There is canonical development, which leads to a return of the first theme for the pianoforte and in the relative key, C major. The second theme is practically a new version of the first, and it may be considered as a new development of it; and the second contrasting theme is derived likewise from the first contrasting motive. The free fantasia begins andante espressivo in A-flat major, 6-4, with developments on the first theme between pianoforte and clarinet. There is soon a change in tempo to allegro. Imitative developments follow, based on the prelude passage at the beginning. There is a modulation back to C major and then a long development of the second theme. A fortissimo is reached, and there is a return of the first theme (wind instruments) in A minor. The third part is almost a repetition of the first. There is an elaborate cadenza for pianoforte; and in the coda, allegro molto, A minor, 2-4, there are some new developments on a figure from the first theme.

II. Intermezzo: Andante grazioso, F major, 2-4. The movement is in simple romanza form. The first period is made up of a dialogue between solo instrument and orchestra. The second contains more emotional phrases for 'cellos, violins, etc., accompanied in arpeggios by the pianoforte, and there are recollections of the first period, which is practically repeated. At the close there are hints at the first theme of the first movement, which lead directly to the Finale.

III. Allegro vivace, A major, 3-4. The movement is in sonata form. After a few measures of prelude based on the first theme the pianoforte announces the chief motive. Passage-work follows, and after a modulation to E major the second theme is given out by the

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pianoforte and continued in variation. This theme is distinguished by constantly syncopated rhythm. There is a second contrasting theme, which is developed in florid fashion by the pianoforte. The free fantasia begins with a short orchestral fugato on the first theme. The third part begins irregularly in D major with the first theme in orchestral tutti; and the part is a repetition of the first, except in some details of orchestration. There is a very long coda.

* * *

The first performance of this concerto in England was at the concert of the New Philharmonic Society, London, May 14, 1856. Clara Schumann, who then was making her first visit to England, was the pianist. She gave a recital on June 30, 1856, and the *Musical World* said gallantly: "The reception accorded to this accomplished lady on her first coming to England will no doubt encourage her to repeat her visit. Need we say, to make use of a homely phrase, that she will be 'welcome as the flowers in May'?" Far different was the spirit of the *Athenæum:* "That this lady is among the greatest female players who have ever been heard has been universally admitted. That she is past her prime may be now added without discourtesy, when we take leave of her, nor do we fancy that she would do wisely to adventure a second visit to England."

It was in the course of this visit that she attended a performance of her husband's "Paradise and the Peri" (June 23, 1856), the first performance in England. Her presence was not advantageous to the success of the work. We now quote from the Rev. John E. Cox's "Musical Recollections of the Last Half-century," vol. ii. pp. 303, 304 (London, 1872). He speaks of the evening as "to all intents and purposes wasted. Mme Schumann, who had appeared at the second concert as well as at the second matinée of the Musical Union, and proved herself to be a pianiste of the highest class, with a brilliant finger,* pro-

* This use of the word "finger," to mean "skill in fingering a musical instrument" or "touch," was in fashion in England for over a century. In "Pamela" (1741): "Miss L. has an admirable finger upon the harpsichord," and this was apparently the first use of the term with this meaning in literature. When Miss Wirt, the governess, played to Thackeray's friend, Mr. Snob, at the Ponto's house, "The evergreens," in Mangelwurzelshire, some variations on "Sich a Gettin' up Stairs," Mrs. Ponto exclaimed, "What a finger!" and Mr. Snob added: "And indeed it was a finger, as knotted as a turkey's drumstick, and splaying all over the piano."—Ed.

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ducing the richest and most even tone, and a facility of execution that was only equalled by her taste and style, was present on this occasion, not amongst the audience, where her presence would have obtained for her both respect and sympathy, but actually upon the orchestra, immediately in front of the conductor, to whom she gave from time to time directions which he communicated at second hand to the orchestra and vocalists! If the lady herself were so devoid of good taste as not to have perceived that she was entirely out of place in this position, the directors at least ought to have saved her from herself by insisting upon her absence. If they had, however, requested her presence, they were doubly culpable. From this and various other circumstances, it was impossible for either band, principals, or chorus, to be at their ease. As for the conductor (Sterndale-Bennett), he was much more puzzled than complimented by an interference that suggested incompetency on his part and a positive inability to guide his forces without superior direction. . . . The coldness with which the entire performance was received was fearfully disheartening; but to no one could it have been more distressing than to Mme, Schumann herself, who could but be aware of 'the disappointment and aversion of the audience, whilst she had to endure the pain of witnessing a defeat that' would have been confirmed by the most vehement demonstrations of derision, had not the audience been restrained by the presence of Royalty."

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BY DR. C. W. SALEEBY.

(From the *Pall Mall Gazette*, August 27, 1913.)

Some time ago one told here "a sort of fish story," which dealt with the evolution of the modern larynx from the discarded gill arches and gill clefts of the fishes whose posterity we are. That was on the anatomical side of the subject; but there is a problem in æsthetic evolution also. The pioneer evolutionists, such as Spencer and Darwin, discussed the origin of music and its relation to speech. Diderot, before them, supposed that the infusion of emotional modulation into speech had provided the germ of music, and that was Spencer's view. Darwin was of an exactly opposite opinion, holding that the natural tones of courtship among our animal predecessors furnished the beginnings of music, and that human speech may have developed from them. It can scarcely be doubted that Darwin was right. Speech is a comparatively recent thing in history. The anthropologists tell us that only through the characteristic modification of the lower jaw of man, to which he owes his chin, did speech become anatomically possible. The jaw must be content to bear much smaller teeth than formerly, and to alter its form accordingly, before the tongue and its attachments can possibly have room for the play which speech requires.

But we have only to observe the lower animals for a very short

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time in order to hear that they sometimes make sounds which cannot possibly be called anything other than song. Darwin and earlier and later writers quote cases where animals have produced sounds at musical intervals. Owen quotes the case of a gibbon which "produces an exact octave of musical sounds, ascending and descending the scale by half-tones," but this, I am happy to say, I have not myself heard. The case of a rodent, a very humble mammal, which produced musical intervals, has also been cited, and Browning tells us of the "minor third, there is none but the cuckoo knows." But, though modern music requires a scale with definite intervals, it cannot be admitted that any such scale is essential to music. Alone essential is the production of "musical notes" as distinguished from "noises,"—that is to say, of sounds composed of vibrations which follow one another at regular instead of irregular intervals. Given such sounds (whether in any particular scale or not), and their use with a certain meaning, we have music.

What they are to mean is emotion. No one can read Tolstoy's "What is Art?" and question that. True, the Russian author went to hear "Siegfried," and was merely annoyed by it, so that musicians are apt, I know, to be annoyed with him, as is natural enough. But his individual judgments do not affect the validity of his generalization, which he presents and demonstrates with scientific mastery and precision, and with the intimate knowledge which only his own rank as a great artist made possible. If now we ask whether animals use musical notes in order to express their emotions, every one will answer that they certainly do; and by a legitimate inference we may assume that the animal ancestors of man made the primordial music.

Its relation to the emotions connected with sex was insisted upon

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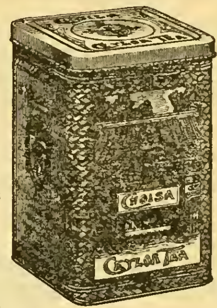

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by Darwin long ago, and every one knows his theory, that the beautiful voices of male birds are a product of what he called "sexual selection," through the choice of the finest singers by discriminating females, and the transmission of their powers to their offspring. I do not know any biologist of to-day who quite accepts that theory, but it is beside our present point, which is that we can certainly find in the animal world (vegetables are duller,—Darwin had the trombone played to a plant, but it did not care) sure evidence of the art of music, as emotional expression by means of musical notes.

One of the most expressive and delightful singers that I know is a little dog. She has a voice of incredible compass, with resonant bass notes, like Plançon or Knüpfer, and a long series of pianissimo tones in alt, which are sometimes like a flute, sometimes like fiddle harmonics, and sometimes like Fräulein Bosetti, according to the particular quality of tone for which, so say, she is writing,—for I need hardly say that she is her own composer. Any one who knows her will acknowledge that hers is genuine song, with a wide range of expression, "from grave to gay, from lively to severe"; that her long "pedal" notes, under amazing breath control, and the curiously beautiful figures in semi-quavers, high up in the gamut, of which she is as fond as M. Debussy and his imitators, and which she uses with far more certainty (because she has never written a bar that was not sincere),—are employed on exactly the principles which human composers illustrate, and have precisely similar emotional significance. Her form is free, I know, more like that of the modern tone-poem, or "impression for orchestra," than the classical overture, but she is what we call classical in her directness, her sense of style, her sincerity, her freedom from the maudlin and the morbid. She may be ostentatiously indifferent to the works of other composers or the efforts of other executants; but, for the proof that in all essentials she is like most human musicians, surely *il ne manquait que ça.*

When we say, as we rightly do, that music is the universal language, we must evidently include many of our animal relations. The anatomical basis of music goes back to very humble forms of vertebrate life: the regular, natural use of the anatomy available, as an organ

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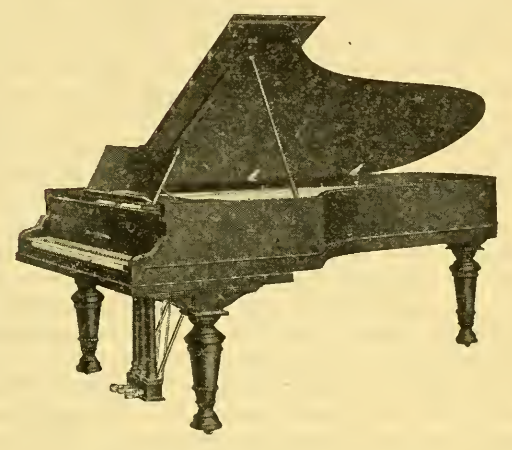

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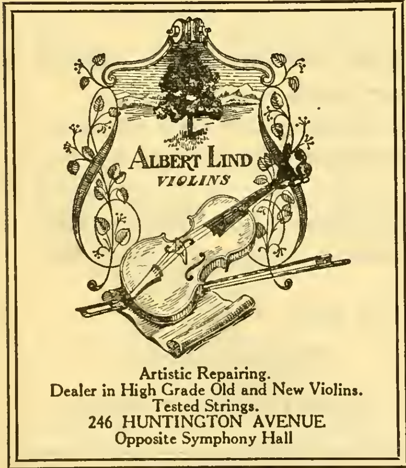
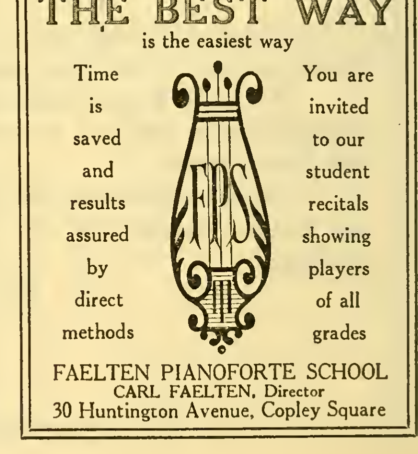
or instrument for the expression of emotion in tone, which is music, is at least as old as recent birds and the higher mammals. This little dog cannot possibly be denied every essential attribute of the musician, and, if she responds to and appreciates the emotional significance of the musical notes of the human voice, while ignoring the piano, there are plenty of human beings whose musical development has gone no further than that, and who will interrupt the closing bars of even "The Two Grenadiers" with their gossip or applause. Perhaps, some day Mr. Lehmann will tell the readers of *Punch*, in his delightful verse, whether *his* Pekinese is as musical as she whom I celebrate in pedestrian prose.

No doubt it is a long way upwards from her musical development to that of the silent, stifled, motionless, jammed *compote* of humanity which did not promenade at the Queen's Hall on Friday. But it is also a very long way from the first stage, or the hundredth, of any one of us—say as a globe of cells one-eightieth of an inch in diameter—up to what we are now. Yet there is no question as to the continuity in the one case, and there need be none in the other. Life, whatever it be, expresses itself by and through matter in all conceivable ways,—in form, in color, in outline, in sound. What we call music is the highest phase of this vital expression. Few arts are so intrinsically deep and high; none lends itself so unreadily to ignoble use; no other has a like certainty and range and intimacy of expression. Even the music produced by the little dog I quote could not be surpassed, in its many kinds, as the authentic and unmistakable expression of her character,—sympathetic, proud, devoted, humorous, disciplined, spontaneous, original, sincere. What more could one say even of Friday's music,—of Beethoven's violin concerto or Mozart's overture to "Figaro"? I only hope their music makes half the audience half as nice as my musician is,—a little Superdog, compared with whom the Superman of Nietszche is about as nasty and ill-conditioned a cur as can be imagined.





POPULAR OPINIONS.

(From the *Pall Mall Gazette* of November 19, 1913.)

It is often very interesting to speculate as to what the public verdict will be on a new production, if only because experience proves that it is extremely difficult, in more cases than not, to discover beforehand the factors likely to make for success. Indeed, there seems to be no fixed standard, the truth being that people in the main are guided by their feelings rather than intellect, and these are worked upon sometimes in unaccountable ways. This surely must be the reason why the professional critics and the public occasionally take diametrically opposite views, and why a whole work of art may be universally praised in the press, but to end in being a *succès d'estime* or the reverse.

In the long run no one is really mistaken, the whole question resolving itself into different points of view. Generally speaking, that of the public is conservative in tone, and departures from the accepted traditions in art must necessarily be received with reserve. It is, however, readily sympathetic with qualities of a sensational order, and one can quite understand why Wagner's music was more popular from the very beginning than that of Schumann or Brahms, and, indeed, is still so. The case of Wagner is especially interesting, since it was one of a really great man being accepted by the public in the teeth of the reasoned judgment of the authorities. The latter for once were caught napping, evidently having allowed their intellectual faculties such free play that the obvious æsthetic appeal of the music was missed altogether. The *idée fixe* that opera could only be written in the formal stage of Mozart led to such astonishing criticisms that H. F. Chorley could write of "Tannhäuser" that Wagner's music was in entire discordance with its subject."

But there is another side to the picture, for the readiness to accept the obvious has not by any means always had as happy a result. We all feel now that the exterior brilliance of effect, the sensational glow of orchestral color, characteristic of Wagnerian opera, is superimposed upon an emotional sincerity which keeps the music in the place from

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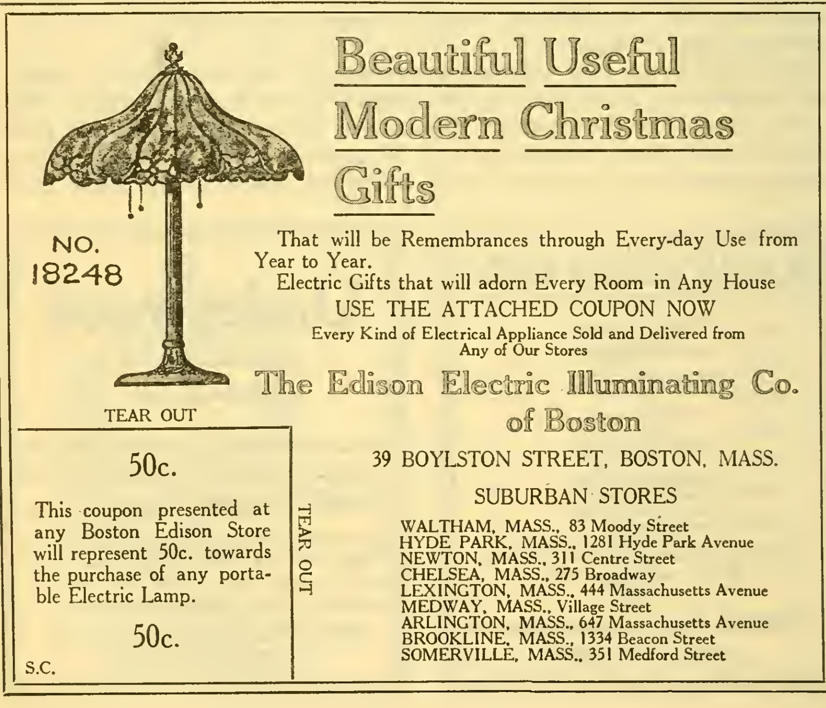
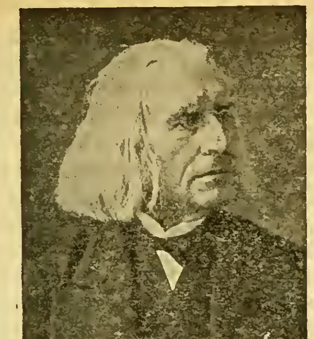
which later and more daring methods might otherwise have ousted it. Not so with Meyerbeer, for example, once a great operatic idol of the multitude, whose method strikes one nowadays as being too shallow and his themes too commonplace to support the purely effective and spacious style of the writing. Then Mendelssohn is a composer of whom one hears it said from time to time that the pendulum will swing back, and that his one-time popularity will return. But will it? Shall we ever be familiarized again with more than the violin concerto "Elijah" or the overtures "Midsummer-Night's Dream" and "Hebrides"? It is very doubtful, since, if simplicity of method, clarity, and elegance are needed, they can be found elsewhere, and without a certain weakness in the sentiment of the expression.

It seems evident from past history that the most difficult quality to form a certain judgment about is sincerity. Undoubtedly here the public and professional critics alike can be equally misled. While in the one case every one must appreciate and value the warm enthusiasm which leads to generous acceptance of a man's creative work, the reserved judgment of the few represents a point of view to be respected. On the whole, as regards the composer, it is better for him, in the long run, if success comes late rather than early. For there can be no denying the fact that it is given to very few natures to remain absolutely indifferent to the opinion of their fellow-creatures, and he who begins by pleasing the public may quite unconsciously fall into the frame of mind which prompts writing to please them. Once that happens, the natural qualities of the expression which originally created the favorable impression may all too easily disappear, little obvious





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tricks and mannerisms taking the place of a genuine development, only to end in staleness and eventual neglect.

Of all brilliant exceptions to cases of the kind, that of Verdi naturally occurs to one as being the most remarkable. The forthcoming revival of "Falstaff" by the students of the Royal College of Music will bring forward the last creation of that great genius who a few years previously, and then at the age of seventy-three, had shown yet again to the world with his "Otello" that the creative artist must always be advancing. The fame of the composer was sufficient to give "Falstaff'" a temporary success. Its day, however, has yet to come. Just at present it seems impossible, with a public spoilt for pure musical comedy by the vogue for operas of a sensational and spectacular kind. Besides, one wants another Maurel, which calls to mind the fact that it is not only composers who may be harmed by public adulation. The greatest difficulty here lies in preventing the interpretative outlook from becoming cramped, owing to the insistent popular demand for constant repetition of the same performances.

In so far as the popular opinion never fails to recognize personality in the interpretative artist or qualities of sheer effectiveness and emotion in the creative, it is to be trusted, but the feelings which prompt such recognition are too primitive, so one might say, to make the judgments sound artistically. The musical art is a complex thing, and one cannot get away from the fact that there are certain qualities which make works endure and set up, as it were, a standard by which everything finally must be judged. When the characteristics of a composer's style are such as were those of Wagner, the appreciation can come first and the reasoning why afterwards. On the other hand, we may not be able to discover at first why it is that a new and strange voice attracts or repels, and, for example, may easily mistake emotion for sensuous excitement or the reverse, with the resulting differences of opinion which will always present so interesting a problem to the onlooker.

Festliches Präludium (Festival Prelude) for Orchestra and Organ, Op. 61 . . . . Richard Strauss

(Born at Munich, June 11, 1864; now living at Garnisch and Charlottenburg.)

This Prelude was composed at the request of the Gesellschaft der Musikfreunde of Vienna for the dedication of its new Konzerthaus in that city. The work was completed at Garnisch on Whitsunday of 1913. The first performance was on October 19, 1913. The Vienna correspondent of the London *Times* wrote on October 20: "The beginning of this year's concert season has been marked by an important event for Viennese concert-goers, the opening of the New Konzerthaus, the inauguration of which took place yesterday morning in the presence of the Emperor Francis Joseph. The new building in the Lothringerstrasse, a few yards from the Schwarzenbergplatz, contains, besides the Academy of Music, no fewer than three concert rooms of varying sizes. The loss of the old Bösendorfersaal, the destruction of which is much regretted by concert-goers, has therefore in point of mere seating capacity been made good. Whether its wonderful acoustic properties will be found in the new building only experience can show. The first of a series of four festival concerts with which the Konzerthaus is being inaugurated took place yesterday evening in the Great Hall. This is situated in the middle of the first floor; on one side of it is a smaller hall suitable for concerts with a small orchestra, and

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on the other side a still smaller room for Liederabende and similar concerts. For last night's concert a special Festival Prelude for organ and orchestra had been written by Richard Strauss. . . . The other principal item on the programme was Beethoven's Ninth Symphony." Ferdinand Loewe conducted, and the orchestra was that of the Vienna Konzertverein.

The first performance in the United States was by the Minneapolis Symphony Orchestra, Mr. Emil Oberhoffer conductor, at Minneapolis, October 24, 1913. The Philharmonic Society of New York performed the Prelude in New York, November 13, 14, 1913.

Strauss is reported as having said that his object in composing this Prelude was to create something which, in respect of mood, should come midway between the "Jubel" overture of Weber and the Prelude to "Die Meistersinger."

The Prelude is scored for piccolo, four flutes, four oboes, heckelphone,*

* The heckelphone, so named after the inventor, W. Heckel, is a baritone oboe. Its range corresponds to the oboe in the lower octave. It was first used by Richard Strauss in his opera "Salome" (Dresden, 1905). It is a wood-wind instrument, played with a double reed. But a somewhat similar instrument, the hautbois baryton, was employed by Paul Vidal in his opera "La Burgonde" (Paris, 1898). The quartet in the oboe family is constituted of the oboe in C, the oboe d' amore in A, the English horn in F, and the baritone oboe in C. Heckel also invented a heckelclarind, which has something of the nature of a saxophone. It is played with a clarinet mouthpiece, and is made in B-flat and E-flat. It has been used to replace the English horn in the third act of "Tristan und Isolde." In Paris and Brussels the tárogató, a wooden instrument of conical bore played with a clarinet reed, has replaced the English horn in Wagner's music-drama. It is thought that the tárogató is an improved form of a Transylvanian reed instrument. Weingartner uses the heckelphone in his third symphony.

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In order that players of certain wind instruments, as bassoons, should sustain tones without a break in breathing, Strauss recommends the use of Samuel's aërophor, which is a kind of pump, a bellows worked by the foot of the player and connected with the instrument by a length of rubber tube.

The organ begins alone with a hymn-like movement, Festlich bewegt, C major, 3-4. The orchestra enters in canonic form; the brass gives a call, and there is a climax in the nature of a fanfare. Again the organ is alone, and again the orchestra enters for a crescendo. The other chief theme is given to the strings, Sehr lebhaft (molto vivace), C major, 2-2. These themes dominate, and there is a broad subsidiary. At the final climax there is a joyous fanfare with the addition of the extra trumpets.

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The centenary of this society was celebrated at Vienna, November 30–December 7, 1912.

See "Die Gesellschaft der Musikfreunde und ihr Konservatorium" by K. F. Pohl (1871) and "Johann Herbeck" by Ludwig Herbeck (1885).

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FRIDAY AFTERNOON, DECEMBER 19, at 2.30 o'clock

SATURDAY EVENING, DECEMBER 20, at 8 o'clock

PROGRAMME

Rachmaninoff . . . . . Symphony in E minor, No. 2

Mozart . . . . . . Concerto for Harp and Flute

Mendelssohn . . . Overture, "Sea-Calm and Prosperous Voyage"

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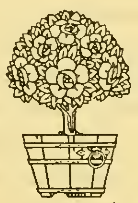
Boston Symphony Orchestra

Dr. KARL MUCK, Conductor

Programme of the

Ninth Rehearsal and Concert

WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE



FRIDAY AFTERNOON, DECEMBER 19
AT 2.30 O'CLOCK

SATURDAY EVENING, DECEMBER 20
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Basses.

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Gerhardt, G.	Jaeger, A.	Huber, E.	Schurig, R.

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Ninth Rehearsal and Concert

FRIDAY AFTERNOON, DECEMBER 19, at 2.30 o'clock

SATURDAY EVENING, DECEMBER 20, at 8.00 o'clock

Programme

Rachmaninoff . . . . Symphony in E minor, No. 2, Op. 27

I. Largo—Allegro moderato.
II. Allegro molto.
III. Adagio.
IV. Allegro vivace.

Mozart . . . . Concerto for Flute and Harp (K. 299)

I. Allegro.
II. Andantino.
III. Rondo. Allegro.

Mendelssohn . . . Overture, "Sea-calm and Prosperous Voyage"

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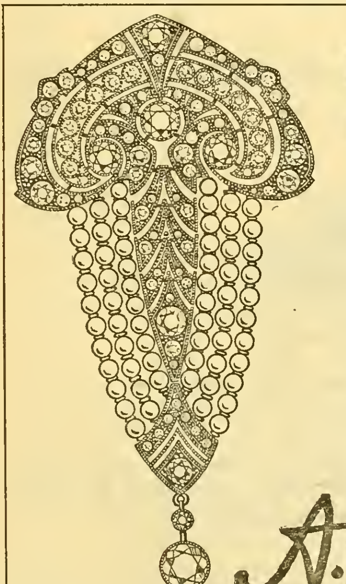

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Symphony in E minor for Full Orchestra, No. 2, Op. 27.
Sergeï Vassilievich Rachmaninoff

(Born in the Government of Novgorod, April 1, 1873; now living.)

This symphony, composed at Dresden, was played at Moscow at a concert of the Imperial Russian Music Society in the course of the season of 1908–09. The composer conducted. It was performed in Berlin by the Philharmonic Orchestra, Mr. Nikisch conductor, November 29, 1909.

The first performance in the United States was by the Russian Symphony Society in New York, January 14, 1909.

The first performances in Boston were by the Boston Symphony Orchestra, October 14–15, 1910. The symphony was played again by this orchestra, November 4–5, 1910, and on March 29–30, 1912.

The symphony, dedicated to S. Tanéïeff, is scored for three flutes (one interchangeable with piccolo), three oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, snare-drum, bass drum, cymbals, Glockenspiel, and the usual strings.

There is an Introduction, Largo, 4-4, to the first movement. Violoncellos and double-basses give an indication of the chief motive. Sustained chords of wind instruments follow, and over them appears the leading thought of the symphony (violins). The solo for the basses

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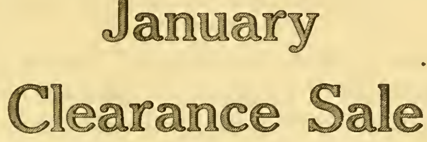
is repeated a third lower, and again chords for wind instruments follow. (These passages for wind instruments are used reminiscently in the second movement.) The violin theme is now more broadly developed, and after a short crescendo a phrase for the English horn leads to the main portion of the first movement, Allegro moderato, E minor, 2-2.

The first theme, Molto espressivo, of the first movement, enters after four measures of prelude, and is given to the violins. A motive in triplets for basses, poco a poco più vivo, is added. This leads to a section, Moderato, in which, after preluding, a theme in G major is sung by violins. This becomes more passionate, and leads to a close in G major with a melody for 'cellos. The chief theme of the symphony is developed in the working-out, by solo violin, by the rest of the strings, and by wood-wind instruments. There is a noticeable rhythmic figure for violas, and this slackening of the pace brings the return of the chief theme of the movement with an elaborate crescendo. There are fanfares for the brass, and a horn-call is freely used. There is an agitated coda.

Second movement, Allegro molto, A minor, 2-2. The theme begins with horns and is carried out by violins, while there are characteristic figures for wood-wind instruments. The first section is constructed simply and clearly from portions of this theme. There is a melodious section, Moderato (violins in octaves; violas and 'cellos cantabile), and then the energetic rhythmic figure brings in the repetition of the first portion of the movement. The Trio, Meno mosso, begins with a design for second violins, and its development includes march-like harmonies for the brass. There is a free repetition of the scherzo portion, and at the end a reminiscence of the theme for brass in the Introduction. Mr. Philip H. Goepp, the editor of the Philadelphia Orchestra's Programme Books, characterizes this movement as "a complete change from introspection and passion to an abandon as of primitive dance. Strings stir the feet; the horns blow the first motive of the savage tune, the upper wood fall in with a dashing jingle,—like a stroke of cymbals in itself. But right in the answer comes the former short, nervous phrase that gets a new touch of bizarre by leaping a seventh from the tonic note. In this figure that moves throughout the symphony we seem to see an outward symbol of the inner connection. The Glockenspiel soon lends a festive ring to the main tune. There is a brief episode in the major, of tuneful song, a duet of rising and descending strains in lessened pace (moderato) that seem again to belong to the text of the first movement. When the dance returns, there is instead of discussion a mere extension of the main motive in full chorus. But here in the midst the balance is more than restored. From the dance that ceases abruptly we go straight to school or rather cloister. On our recurring (nervous) phrase a fugue is rung with all pomp and ceremony



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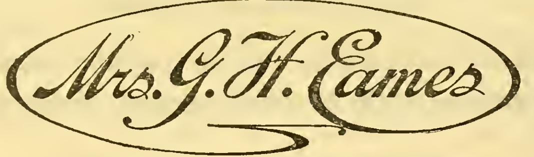
(meno mosso); and of the dance there are mere faint echoing memories, when the fugal text seems for a moment to weave itself into the first tune. Instead comes into the midst of sermon a hymnal chant, blown very gently by the brass, while other stray voices are running lightly on the thread of the fugue. There is, to be sure, a subtle, playful suggestion of the dance tune somehow in the air. A final blast of the chant in a tempest of the fugue brings us back to the full verse of the dance and the following melody. But before the end the chant and fugue return to chill the festivity, and the figures steal away in solemn stillness."

The third movement, Adagio, A major, 4-4, is in song form, and there are three leading melodies in succession. The chief one is given to the first violins; the clarinet has an expressive air; the third melody is for oboes and violins. In the middle section there is a return to the chief theme of the symphony. It occurs in dialogue form, and it also appears at the end of the repetition of the first section.

The finale, Allegro vivace, begins with a lively introduction which is rhythmically developed out of the first jubilant motive for full orchestra. There is a march theme for wind instruments. The second theme is for strings, D major, and is in lyric mood. Many of the melodic figures heard before enter in the Finale. The climax of passion is reached when the brass sounds forth the bass motive of the introductory Largo, and at the end the Adagio theme is sung against the dance motive of the Finale.

***

Rachmaninoff's musical instinct was discovered at an early age, and carefully developed. When he was nine years old, he was sent to the Conservatory of St. Petersburg, and he studied the pianoforte there with Denyanski, but in 1885 he left this conservatory to enter



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the one at Moscow. There he studied the pianoforte, first with Zvireff, a pupil of Liszt, and afterward with Alexander Siloti,* a cousin of Rachmaninoff. His teachers in composition were Arensky and Tanéïeff. In 1891 he was awarded the highest honors as a pianist, and in 1892 the highest honors in composition, the gold medal of honor, for his opera "Aleko" in one act (with the libretto after Pushkin). He then travelled for some years, and gave many concerts in Russia. In 1899 he visited London at the invitation of the Philharmonic Society, and conducted his Fantasia, "The Cliff," based on Lermontoff's poem, and appeared as pianist at the Philharmonic concert, April 19. In 1902 he appeared at Vienna as a pianist, and in 1907 visited Paris. In 1897 he was appointed conductor at the Moscow Private Opera, but he gave up this position at the end of a year. In 1893 he was appointed professor of the pianoforte at the Maryinsky Institute for girls in Moscow. In 1904 he was appointed first conductor at the Imperial Theatre of Moscow, and it is said that he accepted the position with the condition that he should conduct only Russian operas. In 1906 he resigned the position to devote himself to composition, and he left Moscow to make Dresden his dwelling-place. He has visited St. Petersburg and

* Siloti visited Boston in 1898, and played here at a concert of the Boston Symphony Orchestra, February 5, when he played Tschaikowsky's Concerto for pianoforte, G major, No. 2, Op. 44. He gave three recitals here that season, February 12, 14, March 12. At the last he was assisted by Messrs. Kneisel, violinist, and Schroeder, violoncellist. He also played here at a concert of the Kneisel Quartet, March 14, 1898 (Tschaikowsky's Trio, Op. 50).

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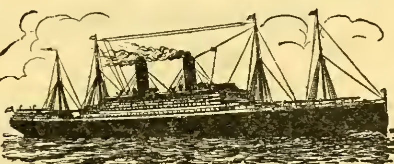

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Moscow to conduct concerts of the Philharmonic Association in the former city and of the Imperial Musical Association in the latter.

Mr. Rachmaninoff made his first appearance in the United States as a pianist, giving a recital at Smith College, Northampton, November 4, 1909. He played with the Boston Symphony Orchestra on the trip that began November 8, 1909.

His first appearance in Boston was at his recital in Symphony Hall, November 16, 1909, when he played his Sonata in D minor, Op. 28; Mélodie, Humoresque, Barcarolle, Polichinell; and Four Preludes, D major, D minor, C minor, C-sharp minor. He played in Boston at a concert of the Boston Symphony Orchestra, December 18, 1909, when his second pianoforte concerto, Op. 18, was heard here for the first time, and at this concert he conducted his symphonic poem, "The Island of the Dead," which was then performed for the first time in Boston. It was performed again by the Boston Symphony Orchestra, February 19, 1910, April 15, 1911. At Mrs. Hall McAllister's Musical Morning, January 10, 1910, at the Hotel Somerset, he played his own Mélodie, Barcarolle, Humoresque, and Preludes in F-sharp minor, G minor, C-sharp minor.

His pianoforte concerto in F-sharp minor, No. 1, was played in Boston at a concert of the Boston Symphony Orchestra, December 17,

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1904, when Mr. Carlo Buonamici was the pianist, and his song, "Von Jenseits," was sung by Miss Muriel Foster at a concert of the Boston Symphony Orchestra in Boston on April 2, 1904.

But the name of Rachmaninoff was known in Boston earlier through performances of his pianoforte pieces. Mr. Siloti played the Prelude in C-sharp minor at his recitals in Steinert Hall, February 12, February 14, and March 12, 1898, and on February 14, 1898, he played the Valse, Op. 10. Mr. Rachmaninoff's Elegiac Trio (in memory of Tschaikowsky) was produced in Boston, December 20, 1904, at a concert of the Eaton-Hadley Trio (Mrs. Jessie Downer-Eaton, pianist, Mr. Louis Eaton, violinist, Mr. Arthur Hadley, of the Boston Symphony Orchestra, violoncellist). His Sonata for Violoncello and Pianoforte, Op. 19, was first played in Boston, December 13, 1905, by Mr. Arthur Hadley and Mrs. Downer-Eaton. Songs and pianoforte pieces by Rachmaninoff have appeared from time to time on recital programmes.

A scene from his opera, "The Miser Knight," was performed for the first time in America at the Boston Opera House, March 11, 1910, Mr. George Baklanoff, baritone; Mr. Arnaldo Conti, conductor. A performance of "Don Pasquale" preceded. The scene was performed several times afterwards at this opera house, always with Mr. Baklanoff.

His symphony in E minor, No. 2, Op. 27, was performed for the first time in the United States by the Russian Symphony Society, New York, January 14, 1909. On November 28, 1909, his new pianoforte concerto, D minor, No. 3, was performed for the first time anywhere at a concert

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of the New York Symphony Orchestra in New York, and he was the pianist.

His Fantasia, "The Cliff," was performed in New York by the Russian Symphony Orchestra, January 28, 1904, and it was played afterwards by this orchestra.

Among the compositions of Mr. Rachmaninoff are these:—

Operas: "Aleko," "The Miser Knight," Op. 24, "Francesca da Rimini," Op. 25, all of which have been performed in Moscow and St. Petersburg.

Orchestral: Symphony No. 1, Op. 13 (1895); Symphony No. 2, Op. 27 (composed in Dresden); "The Cliff" (after a poem by Lermontoff), Op. 7 (1892); "Gypsy Capriccio," Op. 12 (1895); Symphonic Poem, "The Island of the Dead," after the picture by Böcklin, Op. 29 (1909).

Concertos and Chamber Music: Piano Concerto No. 1, F-sharp minor, Op. 1; Piano Concerto No. 2, C minor, Op. 18; Piano Concerto No. 3, D minor; Elegiac Trio (in memory of Tschaikowsky) for pianoforte, violin, and violoncello, Op. 9 (1893); Sonata for violoncello and Pianoforte, Op. 19; Two Pieces for violin and pianoforte, Op. 6; Two Pieces for violoncello and pianoforte, Op. 2.

Pianoforte: Sonata, D minor, Op. 28; Suite 17 (four hands); Seven Pieces, Op. 10; Six Pieces for four hands, Op. 11; Five Pieces for two hands, Op. 3 (including the Prelude in C-sharp minor); Seven Pieces, Op. 10; Six Moments Musicaux, Op. 16; Variations on the theme of Chopin's Prelude in C minor, Op. 22; Fantasie for two pianofortes, Op. 5; Ten Preludes, Op. 21; Ten Preludes, Op. 23.

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Mr. ANDRÉ MAQUARRE was born at Molenbeek-Saint-Jean, Belgium, on January 13, 1875. He studied music at the Paris Conservatory, where he took prizes for solfège in 1891 and 1892, and, a pupil of Joseph Henri Altès (1826–1899), in 1893 he was awarded the first prize for flute-playing. Massenet was his teacher in composition. After engagements in the orchestras of Colonne and Lamoureux, he became in 1898 the first flute of the Boston Symphony Orchestra. He is the first flute of the Longy Club, and has conducted the "Pop" concerts.

Among his compositions are "Dolores," a grand opera; "The Far Away Isles," an opèra-comique; "Midsummer," opéra-comique, "Chanson d'Amour," "Hymne à la Lune," and "Indian" Suite, which, with other pieces by him, have been played at "Pop" concerts; also songs.

His overture, "On the Sea Cliffs," Op. 6, was performed for the first time in this country at a concert of the Boston Symphony Orchestra in Boston, March 27, 1909, Mr. Fiedler conductor.

Mr. Alfred Holy, the solo harpist of the Boston Symphony Orchestra, was born in Oporto, Portugal, where his father was the head of the National Conservatory. His father was a Czech, his mother a German. The early years of his youth he spent in Russia, and, moving to Prague, he entered the Technical School of that city, where he stayed until his sixteenth year. Then, having had early training in violin and piano, he decided to become a harpist, and entered the Prague Conservatory. He received a first-class diploma in three years,—an unusually short time,—and was offered at once the position of harpist in the German Opera of Prague. He preferred, however, to prepare for concert and solo work, and declined the offer, entering the Army for his three years' service. He had been in the Army five weeks, when, at the request of Dr. Muck, then conductor of the German Opera in Prague, he was engaged as solo harpist in the Opera House.

This position he held until 1890, when, Dr. Muck, going to Berlin, took Mr. Holy with him. He played in Berlin until Gustav Mahler, having received the appointment of chief conductor of the Vienna Opera, secured his release, and took him to Vienna. Since then until last summer he was solo harpist of the Vienna Opera Orchestra and the Vienna Philharmonic Society. For the past ten years he has been solo harpist at the Richard Wagner Festivals in Bayreuth. He has made many tours throughout Europe with certain German conductors, as Muck, Mahler, Weingartner, Richter, and Strauss. Strauss usually took Mr. Holy with him on his starring engagements, and gave to him the work of elaborating the harp studies in his symphonic works. Mr. Holy has composed much for the harp and other instruments.

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CONCERTO FOR FLUTE AND HARP (K. 299)

WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

This concerto was composed at Paris in 1778, probably in April, for two amateurs, the Duke de Guines and his daughter. The accompaniment is scored for two oboes, two horns, and the usual strings.

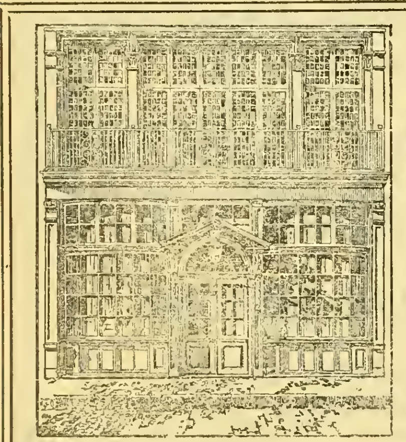
There are three movements: the first an Allegro, C major, 4-4; the second an Andantino, F major, 3-4; the third, a Rondo, Allegro, C major, 2-2. The movements are eminently melodious, and the nature of the instruments is constantly kept in mind. It should be remembered that the absence of frequent modulations is largely due to the fact that the concerto was written long before Sebastian Erard invented the double action pedal harp, which, perfected about 1810, revolutionized harp playing. The structure of the movements is so simple that no analysis is required.

The concerto has been performed here at concerts of the Boston Symphony Orchestra on January 12, 1884 (Edward Heindl, flute, Alex. Freygang, harp) (with cadenzas by Georg Henschel) on November 27, 1886 (Edward Heindl, flute; Heinrich Schuecker, harp); and on April 2, 1892, the first two movements were played by Charles Molé, flute, and Heinrich Schuecker, harp.

The concerto as a whole, or in part, has been played here in chamber concerts, as by Messrs. Maquarre and Schuecker (two movements) at a Longy Club concert, March 2, 1905.

The concerto was played in Boston at a Theodore Thomas concert November 7, 1875, by Carl Wehner, flute, and Adolphus Lockwood, harp, with orchestral accompaniment.

Josef Frank, in his Memoirs, states that Mozart once told him he held the flute and harp in abomination, and Mozart, in a letter from



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Mannheim to his father (February 14, 1778), speaking of works composed there for the flute, complained of the difficulty in writing for an instrument that he could not endure. Yet Mozart, sojourning at Mannheim, on his way to Paris, was persuaded by Johann Baptist Wendling, flute of the Mannheim Orchestra, to write these pieces for H. Dejean, a wealthy Dutchman: Concerto in G major for flute (K. 313), Concerto in D major for flute (K. 314),* and possibly the Andante in C major for flute, also with orchestral accompaniment (K. 315); Quartet in D major for flute, violin, viola, and violoncello (K. 285); Quartet in A major for flute, violin, viola, and violoncello (K. 298). Wendling told Mozart that the Dutchman, a lover of the arts and sciences, would give him two hundred florins for three little, easy, and short concertos and a pair of quartets for the flute.

Mozart and his mother arrived at Paris March 23, 1778. Baron Grimm recommended him to the Duke de Guines. (Yet there is no mention of Mozart or the duke in the "Correspondance Littéraire, Philosophique et Critique" of Grimm and Diderot for the year 1778.) Mme. von Genlis sketched the duke in her Memoirs. "He passed for being one of the most brilliant and amiable men at court. His face and figure were not remarkable except by his extreme care in the matters of coiffure and dress. His reputation for wit rested on a sort

*This concerto was played in Boston by Mr. Molé, flute, and Mr. Tucker, pianist, at a Molé Chamber Music Club concert, December 16, 1891.

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of spying into all little affairs and exhibitions of ill-breeding of which he gave an account in few words and in a pleasant manner. He denounced them to the Maréchale de Luxembourg and made much of them in a most agreeable manner with her and Madame de Boufflers. But this kind of mockery never attacked reputation; it fell only on displays of silliness. The duke possessed agreeable talents; he was a good musician and played the flute extremely well." He was the French ambassador at Berlin, and in 1770 ambassador in London, where he was a party in a famous trial, and, although he came out of it victorious, he was recalled in 1776. Marie Antoinette was fond of his society, and Mozart's father begged his son to cultivate the duke's acquaintance, for, as the queen was about to give birth to a son, there would be great festivities, and "so you could have something to do and make your fortune, for everything in such a case would be done, whatever the queen should wish."

Mozart, writing to his father in May, said that the duke played the flute incomparably, and his daughter was a "magnificent" harpist. "She has great talent and genius, especially an incomparable memory, so that she plays all her pieces, and she can play about 200, without notes. She is greatly in doubt whether she has also a genius for composition, especially in the matter of thoughts, ideas. Her father (and between us he is a little too fond of her) says she has plenty of ideas—it is only her bashfulness—she has too little confidence in herself. Well, we'll see. If she has no ideas, no thoughts (and at present she has none) then it is in vain, for, God knows, I cannot give her any. It is not the father's intention that she should be a great composer. He says that she shall not write operas, arias, concertos, symphonies, but only great sonatas for her instrument and mine. I gave her the fourth lesson to-day (May 14, 1778), and am well enough satisfied

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with her as far as the rules of composition are concerned. She set a very good bass to the first minuet I sketched for her. Then she began to write for three voices. She did it, but she was quickly bored." And Mozart wrote amusingly about the continuation of the lesson. His father, answering, took him to task. "You write that to-day you gave Mlle. the Duchess her fourth lesson and you expect her already to write down her own thoughts. Do you think that everybody has your genius? It will soon come! She has a good memory. Well, let her steal—or to speak more politely—apply. That does no harm at the beginning, until courage comes to her."

On July 9 Mozart wrote to his father: "You say that you have not heard anything for a long time about my pupil in composition. I believe this, for what shall I write to you about her. She is not the one to compose—all trouble is in vain. In the first place she is thoroughly stupid; and she is thoroughly lazy."

On July 31 Mozart again wrote to his father. The mother had had a long sickness, two of his pupils were in the country, and the third, the daughter of the Duke de Guines, had stopped taking lessons because she was betrothed. Mozart had told this to Grimm. He also had said that she would not have done him credit, and he commented bitterly on the duke's meanness. It was the custom in Paris to pay a teacher after the twelfth lesson, but the duke, letting twenty-four go by, went into the country, and came back in ten days without saying anything to him. Mozart, going to his house, saw the governess. She pulled out a purse, and said: "Pardon me that I pay you now for only twelve lessons; that is all the money I have." She handed him three louis d'or, and said: "I hope you will be satisfied; if not, please tell me." Mozart added: "The Monsieur le Duc has no honor in his body and he thought, that is a young fellow, also a stupid German—for so

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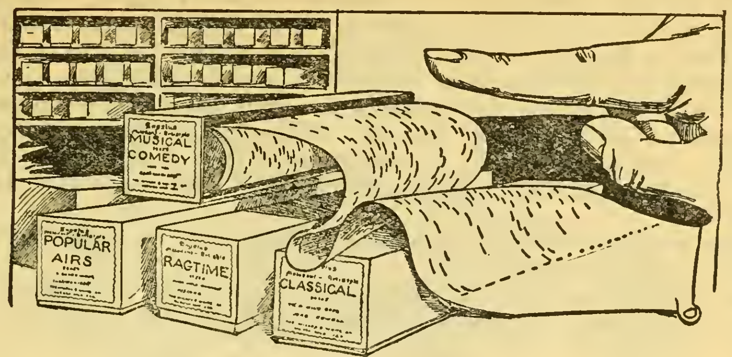

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all Frenchmen speak of the Germans—who will be glad to receive this. The stupid German was not at all glad, and did not accept it. The Duke wished instead of paying for two lessons to pay for one. . . . He has already for four months had a concerto for the flute and harp from me, for which he has not yet paid. I shall wait till the wedding is over, then I shall go to the governess and demand my money. What annoys me the most is that the stupid Frenchmen think I am still seven years old, because they saw me at that age. This is indeed true, as Madame d'Epinay has said to me in all seriousness. They deal with me here as if I were a beginner, with the exception of musicians, who think otherwise."

From a letter written by Mozart on September 11 we learn that the duke had not yet paid him.

The duke's daughter was married in the summer of 1778 to de Chartus, afterwards the Duke de Castries. She died in childbirth.

ENTR'ACTE.

MR. HUNEKER'S "OLD FOGY."

BY PHILIP HALE.

It was a loss to the development of musical appreciation in this country when Mr. James Huneker grew weary of writing about music, musical performances, and musicians. Afterwards he wrote about the theatre. Tired of that, he frequented picture galleries and shared his

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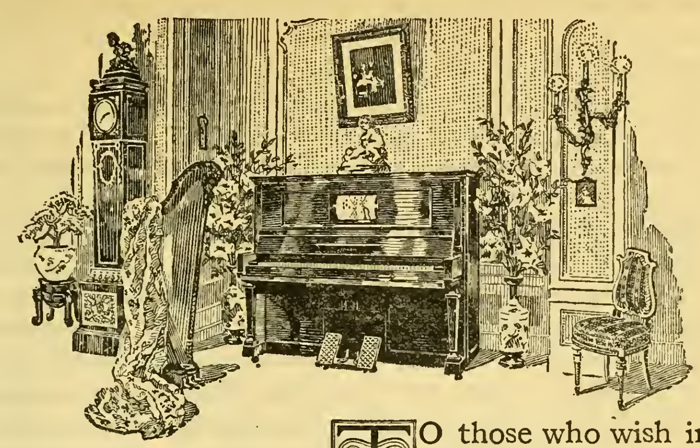

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emotions, likes, and dislikes with the public. And he examined curiously the lives and theories of famous egoists, iconoclasts, and supermen. His biography of Liszt appeared and disappointed his admirers, the general public, and himself. With this exception, he has had little to say about music for several years.

And now comes a volume of about two hundred pages, entitled "Old Fogy: His Musical Opinions and Grotesques: with an Introduction, and Edited, by James Huneker." The publisher is Theodore Presser Company, Philadelphia.

Mr. Huneker describes the old gentleman in an introductory note as eccentric and irascible, with an expansive temperament, so that, while he admired the music of Dussek and Hummel, he was not unacquainted with modern composers, and took pleasure in castigating them; but in the act of chastisement his tongue was in his cheek. Living in Philadelphia, when he visited New York, he was unfair to orchestras of that city. He was narrow, prejudiced, and, above all, he contradicted himself from day to day. Now he would abuse Bach, and within twenty-four hours he would be extolling "The Well-tempered Clavichord." In one article Liszt is ranked among the immortals, in another he is put among the mortals. Whenever he spoke of Chopin, a flush came into his face, and his speech was heightened, as Montaigne lost his philosophical indifference when he thought of Socrates.

Old Fogy was caught reading a volume of Huysmans on art, but fantastic and sentimental writers of the nineteenth century had nourished him, above all E. T. A. Hoffmann, whose Kreisler, the Kapellmeister, would have got along famously with Old Fogy. Mr. Huneker confesses that he did not understand him. As a pianist, he was dry and neat. He was an enthusiastic advocate and an indifferent critic. A vivacious, pugnacious, slightly unbalanced man; "but he was a stimu-

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lating companion, boasted a perverse funny bone and a profound sense of the importance of being Old Fogy."

The first chapter, "Old Fogy is Pessimistic," reveals the man. He begins by saying that such phrases as the "progress of art," the "improvement of art," and the "higher average of art" are misleading and harmful. How can art improve? Is it an organism that is capable of growing up, maturing? If this is so, it can grow old, be only senile chatter, and die. Many of the scores in the Brown Room in the Boston Public Library are only tombstones in memory of composers, some of whom were dead while they composed and thought they were living. "Have you a gayer, blither, more youthful scapegrace writing to-day than Mozart? Is there a man among the moderns more virile, more passionately earnest or noble than Beethoven? Bach of the three seems the oldest, yet his C-sharp major Prelude belies his years. On the contrary, the Well-tempered Clavichord grows younger with time. It is the Book of Eternal Wisdom. It is the Fountain of Eternal Youth."

For the moderns are really the ancients. They have no naïve joy in creation. The composer of the twentieth century brings out his works in sorrow; his music is sad, complicated, morbid. Then there is Richard Strauss. "Some day I shall tell you what I think of the blond madman who sets to music crazy philosophies, bloody legends, sublime tommy-rot and his friends' poems and pictures." Berlioz says nothing in his music, but says it magnificently. Liszt was fortunate in being preceded by Berlioz. The former found the latter's symphonies too long, so he prescribed a homœopathic dose, the symphonic poem. "Nothing tickles the vanity of the groundlings like this sort of verbal fireworks: 'It leaves so much to the imagination,' says the stout man with the twenty-two collar and the number six hat." Liszt could not shake out an honest throw of a tune from his technical dice-box, so he built his music on so-called themes. He "named his poems, named his notes, put dog-collars on his harmonies,—and yet no one whistled after them." Compare these lines with the following chapters: "The Influence of Daddy Liszt" and "When I Played for Liszt," the former a slapdash and brutal assault, the latter an eloquent eulogy.

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"Tschaikowsky studied Liszt with one eye; the other he kept on Bellini and the Italians. What might have happened if he had been one-eyed, I cannot pretend to say. In love with lush, sensuous melody, attracted by the gorgeous pyrotechnical effects in Berlioz and Liszt and the pomposities of Meyerbeer, this Russian, who began study too late, and being too lazy to work hard, manufactured a number of symphonic poems." This is splenetically unjust in one respect,—Tschaikowsky was not lazy, and he worked hard when his mind allowed him to compose. "Tschaikowsky either raves or whines like the people in a Russian novel." There is much more of this in the chapter "Tschaikowsky": how he turned Shakespeare's "Romeo and Juliet" into a bawd's tale; transformed Hamlet from a melancholy, philosophizing Dane into a yelling man of the Steppes, soaked with vodka; and makes over Francesca and her lover into "two monstrous Cossacks, who gibber at each other while reading some obscene volume."

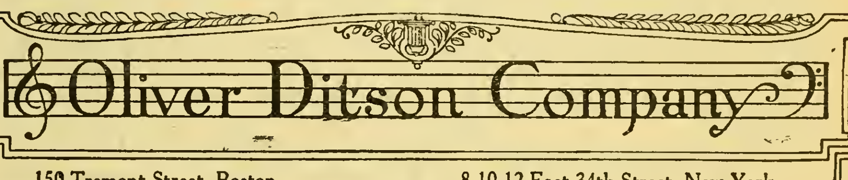
Nor can Old Fogy endure the perverse, vile orgies of orchestral music of Strauss, "misfit music for such a joyous name, a name evocative of all that is gay, refined, witty, sparkling, and spontaneous in music! After Mozart give me Strauss—Johann, however, not Richard!"

No, the average of to-day is not higher. And what is meant by this phrase? Do more people go to concerts or more people enjoy music than fifty or a hundred years ago? Even if they do, numbers prove nothing. "I contend that there has been no great music made since the death of Beethoven; that the multiplication of orchestras, singing societies, and concerts are no true sign that genuine culture is being achieved. The tradition of the classics is lost; we care not for the true masters. Modern music making is a fashionable fad. People go because they think they should."

Still pessimistic, Old Fogy went to Bayreuth, and declared that he had listened to better performances of Wagner's music-dramas in Philadelphia. He had not visited Germany for thirty years. The Franco-Prussian War ruled everything. Ingenuousness had disappeared, and "in its place is smartness, flippancy, cynicism, unbelief, and the critical faculty developed to the pathological point." Nietzsche had elbowed out Schopenhauer from his niche. Wagner was classed

as a fairly good musician, no inventor of themes, but his knowledge of harmony and constructive power are commendable. Siegfried Wagner was walking in the streets of Bayreuth, "a tin demi-god, a reduced octavo edition of his father bound in cheap calf." The "Ring" sounded antique, chiefly on account of the bad singing. Bayreuth was full of ghosts.

The chapter on "The Wagner Craze" follows. Wagner touched his apogee fifteen years ago and more. He was a reformer, not a founder, "a theatre musician, one accursed by a craze for public applause—and shekels—and, knowing his public, gave them more operatic music than any Italian who ever wrote for barrel-organ fame." His music, now stale in Germany, is imitated, or burlesqued, by the neo-Italian school. And what a thief Wagner was! "Rienzi" was a poor imitation of Meyerbeer. But Weber was the man he plundered with both hands. Wagner told his countrymen that his music required brains. "Aha!" said the German, "he means me"; that his music was not cheap, pretty and sensual, but spiritual, lofty, ideal. "Oho!" cried the German, "he means me again. I am ideal." And so the game went merrily on. The theatre is the place to hoodwink the "cultured" classes. "If 'The Flying Dutchman' is absurd in its story,—what possible interest can we take in the salvation of an idiotic mariner, who doesn't know how to navigate his ship, much less a wife,—what is to be said of 'Lohengrin'? This cheap Italian music, sugar-coated in its sensuousness, the awful borrowings from Weber, Marschner, Beethoven, and Gluck—and the story! . . . And Elsa! Why not Lot's wife, whose curiosity turned her into a salt trust! In 'Tristan' there is no action,



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and the orchestra never stops its garrulous symphonizing, while every theme is butchered to death."

Old Fogy was happier at Salzburg, where he bathed in Mozart's music and became healed; for to him Mozart is the greatest; less studied, less "doctrinaire," less artificial than Bach; blither and more serene than Beethoven. If Old Fogy had read M. Debussy's critical articles, he would have quoted the Frenchman's saying that Mozart has style and distinction, while Beethoven is lacking in these qualities. Beethoven, says Old Fogy, is dramatic, powerful, a maker of storms. "He is the father of all the modern melomaniacs, who, looking into their own souls, write what they see therein,—misery, corruption, slighting selfishness, and ugliness. . . . The dissatisfied peasant in the composer of the 'Eroica,' always in revolt, would not allow him tranquillity. Now is the fashion for soul hurricanes. These confessions of impotent wrath in music." But is the new generation returning to Mozart,—music for music's sake,—to the Beautiful? Debussy is nearer to Mozart than to another, and Richard Strauss in his last opera tried to express the Mozartian spirit.

It was to be expected that Mr. Huneker, masked as Old Fogy, would write again about Chopin, and he notes the fact that only a certain portion of his music is studied in private or played in public. "How to present a programme of Chopin's neglected masterpieces might furnish matter for afternoon lectures now devoted to such negligible musical débris as Parsifal's neckties and the chewing gum of the flower maidens. He suggests the E-major Scherzo, Op. 54, G-sharp minor Prelude, the E-flat minor Scherzo, the C-sharp minor Prelude, the Polonaise in F-sharp minor, which is not militant, in spite of the legend; also the Polonaises in F-minor and E-flat minor, the Nocturnes in F-sharp minor and C-sharp minor, the Bolero and Tarantella," not Chopin at his happiest, withal Chopin, the G-flat major Impromptu, and among the Mazurkas there is ample opportunity to choose the unfamiliar.

They now teach the piano better than they taught in the last century. Then there was too much soulless drilling of fingers. The forearm and upper arm were disregarded; the répertoire was restricted;

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there was cramping pedagogy; tone was not an important factor in the scheme. "In the early sixties we believed in velocity and clearness and brilliancy." Technic no longer counts: the pianist must excel in tone and interpretation. "I am sure those who had the pleasure of listening to William Mason will recall the exquisite purity of his tone, the limpidity of his scales, the neat finish of his phrasing. Old style, I hear you say! Yes, old and ever new, because approaching more nearly perfection than the splashing, floundering, fly-by-night, hysterical, smash-the-ivories school of these latter days. Music, not noise—that's what we are after in piano playing, the higher piano playing. All the rest is pianola-istic!" A modern pianist must have mastered at fifteen all the tricks of finger, wrist, forearm, and upper arm. The memory must be prodigious. "To top all these terrible things, you must have the physique of a sailor, the nerves of a woman, the impudence of a prize-fighter and the humility of an innocent child."

As these articles were written for the *Étude*, which is devoted to pedagogic questions, Old Fogy gives a little practical advice. The morning hours are too precious to be wasted on mechanical finger exercises. "Take up Bach, if you must unlimber your fingers and your wits. But even Bach should be kept for afternoon and evening." Rosenthal said, when asked what is the best time to study études: "If you must study them at all, do so after your day's work is done. By your day's work I mean the mastery of the sonata or piece you are working at. When your brain is clear, you can compass technical difficulties much better in the morning than the evening. Don't throw away those hours. Any time will do for gymnastics."

All the pianists with a beautiful tone sit low before the keyboard. "Where you sit high and the wrists dip downward your tone will be dry, brittle, hard. Doubtless a few pianists with abnormal muscles have escaped this, for there was a time when octaves were played with stiff wrists and rapid tempos. Both things are an abomination, and the exception here does not prove the rule."

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the ferocious attacks upon it, must be fabricated, or else there must be a return to older styles."

Then there is Joseffy, to Old Fogy the most satisfying of all the pianists. "Never any excess of emotional display; never silly sentimentalizings, but a lofty detached style, impeccable technic, tone as beautiful as starlight—yes, Joseffy is the enchanter who wins me with his disdainful spells."

And this is the summing up: "Paderewski is Paderewski—and Joseffy is perfection. Paderewski is the most eclectic of the four pianists I have taken for my text; Joseffy the most subtly poetic; d'Albert the most profound and intellectually significant, and Pachmann—well, Vladimir is the *enfant terrible* of the quartet, a whimsical, fantastic charmer, an apparition with rare talents, and an interpreter of the Lesser Chopin (always the great Chopin) without a peer."

There are other chapters: one on Bach, "Wagner Opera in New York" (this in flippant vein), an experience at the Paris Conservatory, an essay on "Tone *versus* Noise," Old Fogy's description of his own symphonic poem, "Childe Roland," an account of examinations at the College for Critics, etc. The book affords profit and entertainment, yet there is danger in it, for the serious may take it all seriously, and note in the margin the contradictory statements of the author, or accuse him of extravagance.

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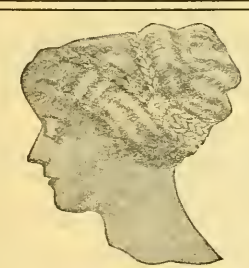
THE HABIT OF LISTENING.

(From the London *Times*, July 19, 1913.)

In the preface to his "Pianoforte Pedal Studies," Mr. Arthur Whiting, of New York, propounds an ingenious hypothesis. "It is tempting," he says, "to imagine what the evolution of the art might have been if the pianoforte, from the beginning, had been made with the dampers up when at rest, instead of touching the wires, as is now the normal state. In that case the strings would vibrate, after being struck, until silenced by the player, who, by pressing with the foot, would force the dampers upon the wires." In other words, every one who had at any time touched the instrument, even in the most casual and unskilled fashion (and few who would claim in the least degree a "fondness for music" would not have done as much), would have experienced, if only in self-defence, a continual physical compulsion to keep his ears wide open. Unendurable sound-confusion would have been the inevitable penalty for even a moment of inattention. Under such conditions, Mr. Whiting surmises, the average pianist would, far more easily than now, have acquired that instinctive feeling for subtlety of tone, for "atmosphere," which is the soul of musical performance; and we may add that the average concert-goer would, far more easily than now, have acquired the habit of listening.

All deafness is, of course, merely relative; not a few persons of unimpeachable musicianship cannot distinguish between extreme sounds, high or low. And there is the question of the medium; the thick chords, all five fingers below the bass stave, that Mozart, for example, sometimes writes, are as clear as possible on his own harpischord, while on



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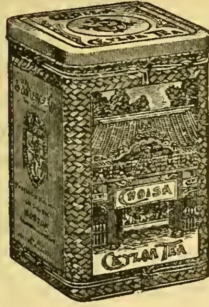

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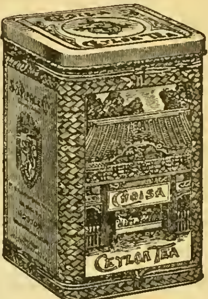

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its modern substitute they are little better than confused jangle, if struck at all sharply or loudly. But, apart from all this, there is no doubt whatever that many of us, simply through lack of the habit of listening, fail to hear more than a portion—sometimes an extremely small portion—of a composer's thoughts. "Playing by ear" is, ideally, all very well. As things are only too often, it is a perilous endowment, demanding rigorous suppression,—in ninety-nine cases out of a hundred incurable superficiality lies that way. The natural man can only produce one note at a time on his natural instrument, his voice; and it is only very gradually that he attains to the power of distinguishing, readily and clearly, the acoustically less prominent elements in simultaneous sounds. Much, no doubt, may be hoped from the newer educational methods which are little by little winning their way into schools. We are coming to see that appreciation is more valuable than performance. But there is still ample scope for advance. It is still possible (as was demonstrated not long ago) for a large and undeniably cultivated audience, consisting mainly of professional musicians, to fail altogether to recognize the National Anthem when played quite slowly in an inner part of the harmony. To many music is, if not all top, at any rate all top and bottom. What lies between is without form and void. Louis Stevenson, an enthusiastic votary of the monophonic flageolet, could say, when gayly struggling with elementary harmony exercises, "To write in four parts cannot be done by man." So colossal a feat demanded, it seemed, ears of some strange capacity unknown to ordinary humanity.

But we must not ask for too much. Real listening to music in all its details is a mental and physical strain that cannot be borne, unrelaxed, for more than a certain time. Most concerts are, no doubt, considerably too long for the conscientious appreciator. We do not

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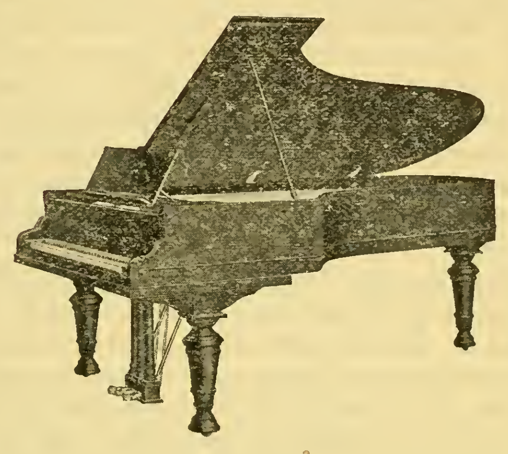

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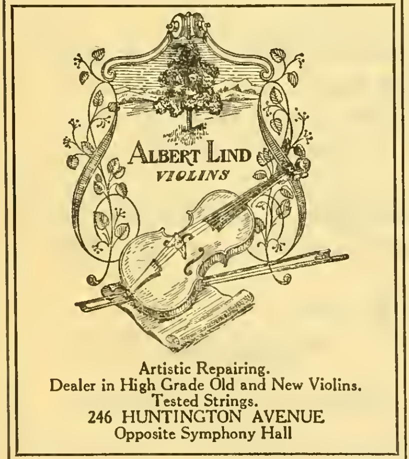
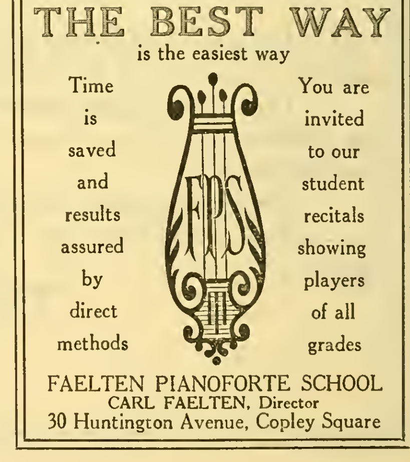
(*Signed*) GEORGE COPELAND.

indeed now, like Arne at Dublin in 1742, introduce "comic interludes on the violin" between the parts of oratorios, "to give relief to that grave attention necessary to be kept up on serious performances." Inartistic frankness of this kind is out of date. But, after a time, we need relief as much as our ancestors did, and we inevitably let our "grave attention" relax, more or less completely. We may let our eyes wander to M. de Pachmann's facial vagaries instead of keeping our ears riveted to his touch; we may criticise a singer's pronunciation instead of listening to his musical gifts; we may, in reflection about the meaning of the various things M. Safonoff does with his fingers when conducting, miss what the orchestra is doing in consequence of them; we may read the analytical programme while the music is going on; we may (in certain places at Covent Garden) gather fragments of our neighbors' conversation. Some of these relaxations may have their intrinsic value, others may not; but, anyhow, during any of them we cannot be listening to the music. The reason why we can endure an opera so much longer than a concert is simply that there is in the former so much more opportunity for the distraction of our attention from the real matter on hand.

Operatic composers have, indeed, seen this clearly enough; and, being in the main practical persons, they have taken it into account. At the beginning of "Die Zauberflöte," for example, Mozart recognized that the exciting adventure of Tamino and the serpent would inevitably be the sole interest. His music is in consequence, as near an approach to mere theatrical conventionality as his genius could contrive. And similarly with Don Giovanni and the demons; but, when the spectators will be less hurried, the methods are different. There is much to look at on the stage during the ordeal of Tamino and Pamina or the dialogue with the Commendatore's statue; but the action moves slowly,





there is time to hear the music, and Mozart puts forth his strength. Again with Wagner: compare the very leisurely end of "Die Walküre," where we have had time to see the flames and realize the general situation before the really supreme pages begin, with the end of the second act of "Parsifal," where the whole catastrophic transformation has to happen within a few bars, during which the music does not really very much matter. Or, once more, few would deny that the finest portion of "Tosca" is at the beginning of the third act, when the stage is for several minutes empty and nothing whatever is dramatically happening. Puccini is, naturally enough, much less careful about the beauty of his texture when it is fairly certain that, in the excitement of the moment, details will pass unrecognized. These things are no discredit to the composer. They are part of the inevitable limitations which, from the purist's point of view, put opera at the bottom of all musical forms.

And even if every musical performance were quite short, and we listened with our eyes shut, it is still next to impossible even for the best trained musician to hear it all equally. If we really wish, for example, to listen to a player's rhythm, we have, in so far, comparatively to neglect listening to his tone; if we really wish to appreciate the beauty of inner parts, we must sit in the middle of the orchestra and be content, for that occasion, to lose the balance of the whole. We may be able to hear easily with our mind's ear and to be quite independent of audible performance; but other limitations still fetter us. No eye can take in, accurately and quickly, more than a moderate number of lines at one and the same time. The reader of an orchestral score must, perforce, to some extent, mentally listen piecemeal. Music is the most difficult of all the arts to grasp in its entirety; and it is perhaps a consciousness of this fact that makes some of us so tolerant of its degradation into a mere accompaniment for eating and talking,—a degradation no other art knows. "We do it wrong, being so majestical"; if not, so far as our powers may carry us, to be listened to, for what purpose is it there?

Whatever satisfaction may be derived from music by those to whom

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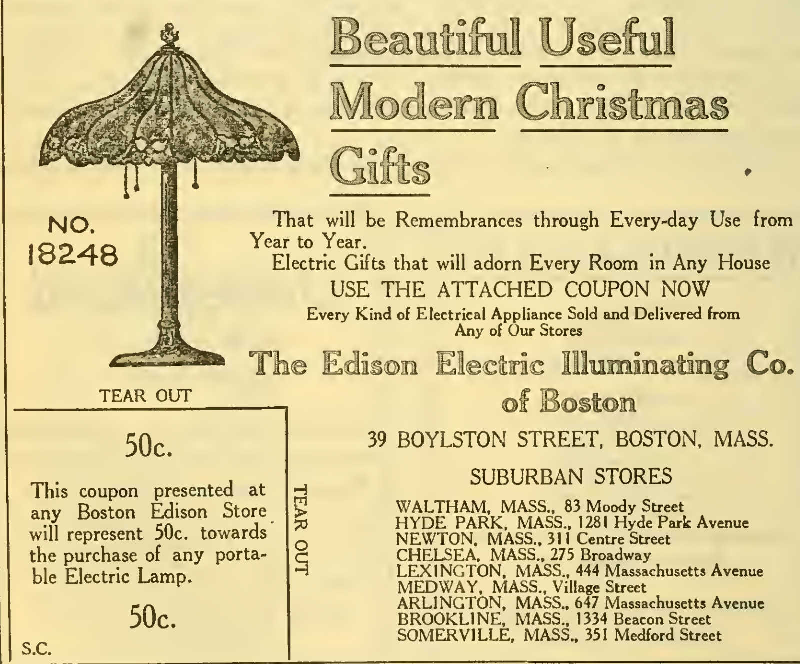
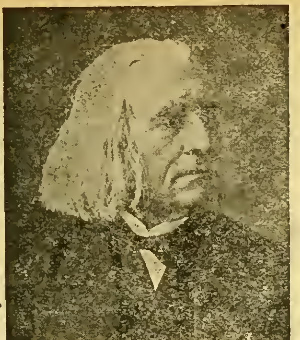
it is merely a thing of the nerves, or, at best, of the surface emotions, the listener has all that, and very much more. Adequate listening demands training, no doubt; but it is not in any way a technical training, whether in musical theory or musical practice. Abnormalities apart, any human ear can be made to attend; the earlier, the easier, no doubt, but it is all a matter of concentration. In the normal course of non-musical civilized life the finer capacities of the ear go for little. We specialize more in the senses of sight and taste. But all music worth anything is worth trying to hear through and through. On other terms our pleasure in it is a meagre thing. The preliminary difficulties of hearing inside harmony once surmounted, instrumental Bach or the string quartet—music where the drawing of the line is vital and the texture has nothing common or unclean—is our proper early foods. Words are distracting, acting or scenery still more so. Not that we want to hear everything on the same plane, so to speak: music has its own perspective, its own scale of values, its own indispensable relative indistinctness. But we want, paradoxical as the words may superficially sound, definitely to hear the indistinct as indistinct. There is nothing to be missed altogether. And there is no doubt that the music that most of us do miss altogether in a concert would (as Rubinstein in his old age used to say of his own wrong notes) suffice to make another complete programme,—probably several.

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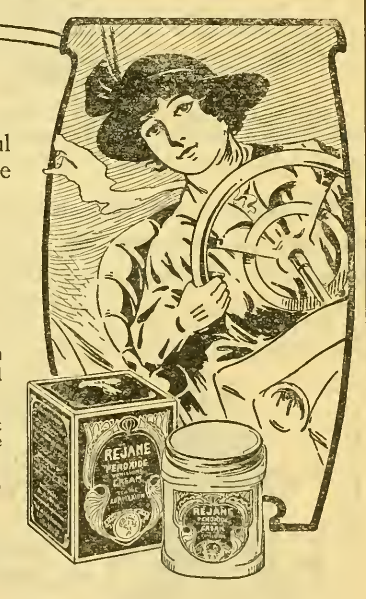

Overture, "Sea-calm and Prosperous Voyage," Op. 27.

Felix Mendelssohn-Bartholdy

(Born at Hamburg on February 3, 1809; died at Leipsic on November 4, 1847.)

Two little poems by Goethe, "Meeres Stille" and "Glückliche Fahrt," first published in Schiller's *Musenalmanach* for 1796, suggested music to Beethoven, Mendelssohn, and Schubert. The poems are as follows:—

MEERES STILLE.

Tiefe Stille herrscht im Wasser,
Ohne Regung ruht das Meer,
Und bekümmert sieht der Schiffer
Glatte Fläche rings umher.

Keine Luft von keiner Seite!
Todesstille fürchterlich!
In der ungeheuern Weite
Reget keine Welle sich.

A profound stillness rules in the water; the ocean rests motionless; and the anxious mariner looks on a smooth sea round about him. No breeze in any quarter! Fearful quiet of death! Over the monstrous waste no billow stirs.

GLÜCKLICHE FAHRT.

Die Nebel zerreissen,
Der Himmel ist helle,
Und Æolus löset
Das ängstliche Band.
Es säuseln die Winde,
Es rührt sich der Schiffer.
Geschwinde! Geschwinde!
Es theilt sich die Welle,
Es naht sich die Ferne;
Schon seh' ich das Land!

The fog has lifted, the sky is clear, and the Wind-god looses the hesitant band. The winds sough, the mariner looks alive. Haste! Haste! The billows divide, the far-off grows near; already I see the land!

Beethoven's "Meeresstille und glückliche Fahrt," for four-part chorus and orchestra, Op. 112, was composed in 1815, performed at Vienna on December 25, 1815, and published in 1822. Schubert's song, "Meeresstille," was composed on June 21, 1815.

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The translation, "Calm Sea and Happy Voyage," does not convey exactly the meaning of the original German. As Mr. Louis C. Elson says in his "History of German Song": "One of the strangest misnomers in all music has occurred with Mendelssohn's overture on the above subject. The English have translated it, 'A Calm Sea and Prosperous Voyage,' which leaves each auditor under the impression that a thoroughly joyous picture is being presented, while the words, "Becalmed at Sea and Prosperous Voyage,' would present the tremendous contrast as the poet intended it."

Mendelssohn composed the music of the overture at Berlin in the summer of 1828. His sister Fanny, in a letter to Klingemann, dated June 18 of that year, wrote: "Felix is writing a great instrumental piece, 'Meeres Stille und glückliche Fahrt' after Goethe. It will be very worthy of him. He did not wish to make an overture with introduction, and has kept the whole in two contrasting pictures." Mendelssohn first saw the ocean in 1824 at Doberan on the Baltic. He wrote to his sister: "Sometimes it lies as smooth as a mirror, without waves, breakers, or noise; sometimes it is so wild and furious that I dare not go in." When he went to London the next year, the voyage was long and stormy. He wrote home: "I passed from one swoon to another, merely out of vexation at myself and everything on board

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the steamer, bitterly hating England and especially my 'Calm Sea' overture." *

The first performance of the overture was a private one at Berlin, September 7, 1828, in the family dwelling-house. Mendelssohn conducted from manuscript. The overture was performed on December 1, 1832, at the Singakademie, Berlin, at a concert for the benefit of the Orchestra-Widows' Fund, and Mendelssohn again conducted from manuscript.

In 1834, from February to April, the composer rewrote the overture. He told Devrient by letter that he was about to change the whole allegro, and in May he wrote to Klingemann that the piece was then a wholly different one. The first performance of the revised version was a subscription concert at the Gewandhaus, Leipsic, October 4, 1835, when Mendelssohn conducted.

The score was published in April, 1835, and the orchestral parts in July of the same year.

The overture is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, one double-bassoon, two horns, three trumpets, one serpent (replaced as a rule by a bass tuba), kettledrums, and strings.

* Thackeray described in "A Night's Pleasure" a singer whom he heard at the Cave of Harmony: "Mr. Hoff, a gentleman whom I remember to have seen exceedingly unwell on board a Gravesend steamer, began the following terrific ballad:—

"THE RED FLAG."

"Where the quivering lightning flings
His arrows from out the clouds,
And the howling tempest sings,
And whistles among the shrouds,
'Tis pleasant, 'tis pleasant to ride
Along the foaming brine—
Wilt be the Rover's bride?
Wilt follow him, lady mine?
Hurrah!
For the bonny, bonny brine!" etc.

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The introduction, Adagio, D major, 4-4, based mainly on a theme which appears later in the main body of the work, is a tone painting of a dead calm at sea. It ends with flute-calls, which have been variously interpreted by painstaking commentators. Reissmann calls the passage "the boatswain's whistle metamorphosed." "Are these calls 'whistling for the wind,' the cry of some solitary sea-bird, or merely an eloquent expression of dead silence and solitude?"

The other tone picture is the voyage in a fair breeze, Molto allegro vivace, D major, 2-2, with a short coda, Allegro maestoso, D major, 4-4, representing the coming into port, dropping anchor, and the salutes from ship and shore. A breeze springs up. Lively passage-work leads up to a climax, after which the first theme is given piano to wind instruments accompanied by strings, *piz.* The opening figure of the introduction is recognizable in the second portion of this theme. More passage-work leads to a repetition of the theme by the full orchestra fortissimo. A subsidiary theme, A major, is treated in imitation by the first violins and the basses. A series of trills leads to the entrance of the second theme, A major, in the violoncellos, later in the wood-wind, and this theme is a modification of the initial figure of the introduction. There are loud calls of horns and trumpets with drum-beats.

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The subsidiary and the second theme are much used in the free fantasia. The third section is abbreviated, and the second theme is dropped overboard. The coda is given over to the salutes, and the last three measures are supposed to depict the vessel coming up to the wharf.

This overture was performed by the Orchestral Union, Carl Zerrahn conductor, on March 14, 1860.

Addendum.—It was stated on page 483 of the Programme Book of December 13, 1913: "It is thought that Beethoven composed a few symphonies in Bonn, and one of these supposed symphonies was found, and played in Germany last season."

The "Jena" symphony, attributed to Beethoven, was discovered by Professor Fritz Stein in the archive chamber of the College of Music, Jena. In an essay he argues that Beethoven wrote this symphony at Bonn some time between 1787 and 1790. The symphony was performed for the first time, since the discovery ot the parts, at Jena, January 17, 1910. It was performed for the first time in America at a concert ot the Boston Symphony Orchestra in Boston, December 30, 1911, Mr. Fiedler conductor.

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Ravel . . . . . "Ma Mère l'Oye," Suite enfantine

Paul Juon . . . . "Wächterweise"

Mendelssohn . . . . Violin Concerto

Berlioz . . . . Overture, "Rob Roy"

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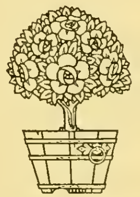

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AT 2.30 O'CLOCK

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Hain, F.	Hess, M.	Heim, G.	Mäusebach, A.	
Resch, A.	Hübner, E.	Merrill, C.	Kenfield, L.	

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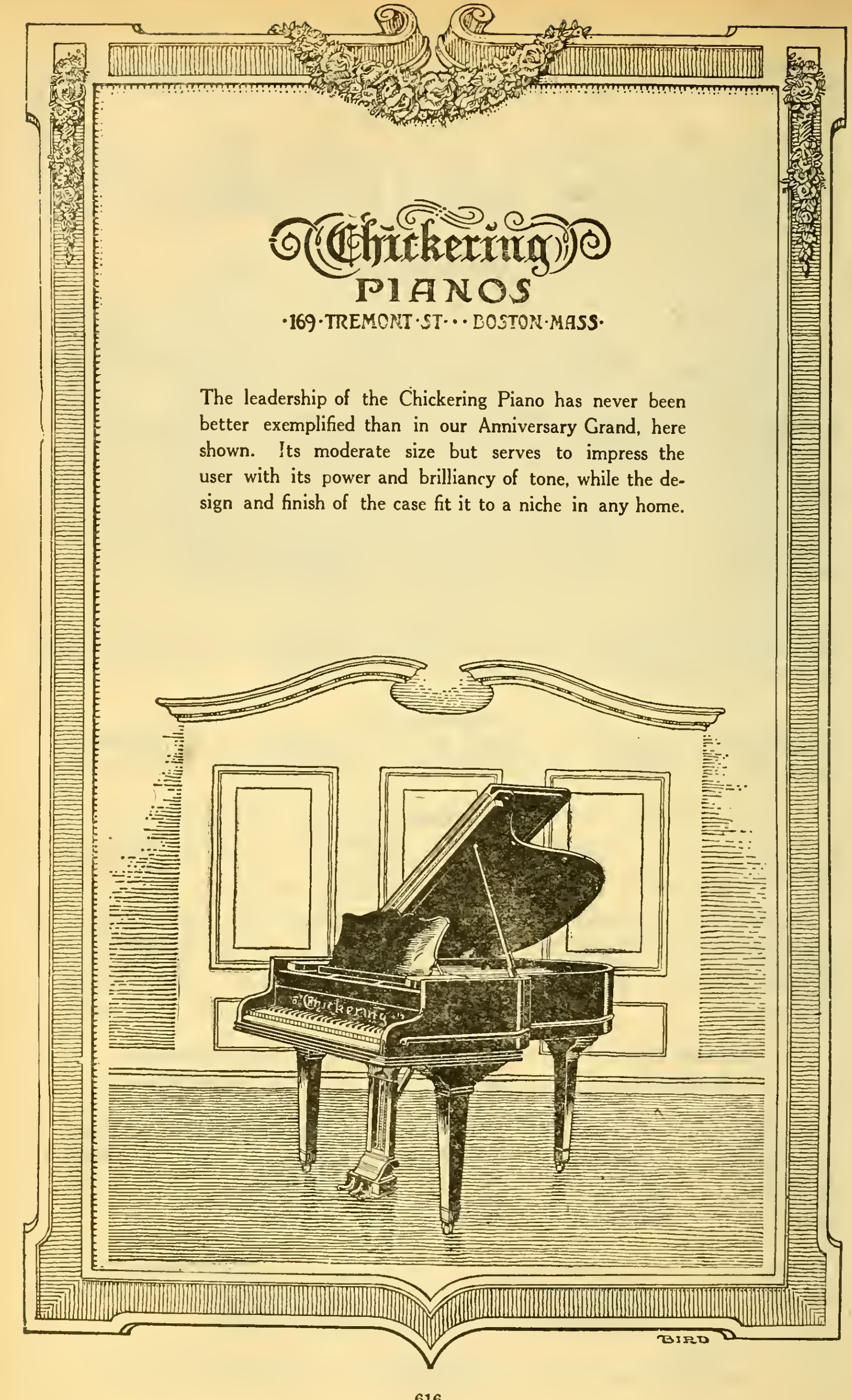
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Humperdinck . . . . Prelude to "Hänsel und Gretel"

Ravel . . Ma Mère l'Oye ("Mother Goose"), 5 Pièces Enfantines
First Time in Boston

I. Pavane de la Belle au Bois Dormant (Pavane of the Sleeping Beauty).
II. Petit Poucet (Hop o' my Thumb).
III. Laideronnette, Impératrice des Pagodes (Laideronnette, Empress of the Pagodes).
IV. Les Entretiens de la Belle et de la Bête (The Conversations of Beauty and the Beast).
V. Le Jardin Féerique (The Fairy Garden).

Juon . . . . "Vaegtervise" (Watchman's Song), Fantasy on Danish Folk-songs, Op. 31 .
First Time in Boston

Mendelssohn . . . . Concerto in E minor for violin, Op. 64

I. Allegro molto appassionato.
II. Andante.
III. Allegretto non troppo: Allegro molto vivace.

Berlioz . . . . Overture to "Rob Roy"

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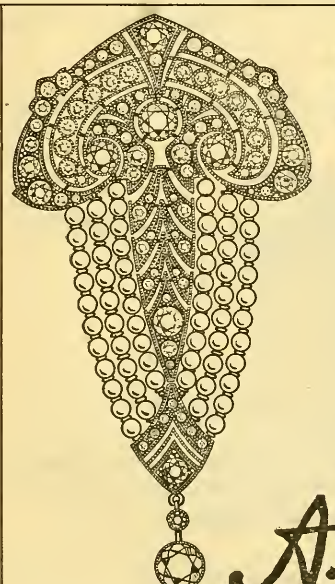

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PRELUDE TO "HÄNSEL UND GRETEL" . . ENGELBERT HUMPERDINCK

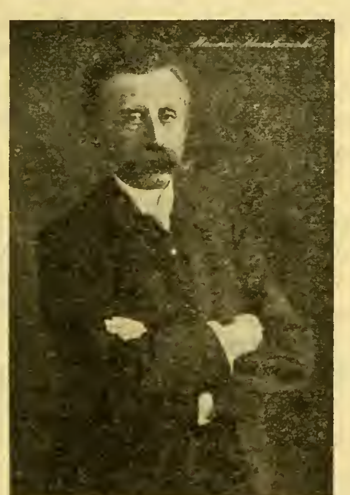
(Born at Siegburg (Rhineland), September 1, 1854; now living in Berlin.)

"Hänsel und Gretel," a fairy opera in three scenes, was produced at the Court Theatre in Weimar on December 23, 1893. Miss Schubert was the first Hänsel, and Richard Strauss was the conductor. The success of the opera was immediate. On December 30, 1893, the opera was produced at Munich with Miss Borchers as Hänsel and Miss Dressler as Gretel. It was then produced in Carlsruhe, Darmstadt, Berlin (October 13, 1894), Dresden, Vienna, Stuttgart, Brunswick, Dessau. In 1894 it was performed four hundred and sixty-nine times in Germany alone. The libretto by Adelheid Wette, a sister of the composer, was soon translated into French by Catulle Mendès for performance in Paris, but the opera was not produced there until May 30, 1900 (Mme. de Craponne, Hänsel; Miss Rioton, Gretel; Mme. (then Miss) Delna, the Witch; Delvoye, Peter; André Messager, conductor).

The first performance in English was on December 26, 1894, at Daly's Theatre, London. The translation of the libretto was by Constance Bache. The cast was as follows: Peter, Charles Copland; Gertrude, Julia Lennox; Hänsel, Maria Elba; Gretel, Jeanne Douste;* the Witch, Edith Miller; the Sandman, Marie du Bedat; the Dewman,

*Jeanne Douste, pianist and singer, was a sister of Louise Douste. The two were brought to this country by Colonel Mapleson in the fall of 1878, when Jeanne was about eight years old. Arditi then conducted her first concert tour. The sisters made their last appearance in Boston during the season of 1886–87.

MORITZ MOSZKOWSKI



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Jessie Huddleston. Luigi Arditi conducted. On the same evening Mozart's "Bastien and Bastienne" preceded Humperdinck's opera, and was also performed for the first time in England. "Hänsel und Gretel" was moved to the Gaiety, London, on January 28, 1895, and on April 18, 1895, to the Savoy Theatre.

The first performance of the opera in the United States was in English and at Daly's Theatre, New York, October 8, 1895, by an English company brought from London by Sir Augustus Harris. Anton Seidl conducted, and the cast was as follows: Peter, Jacques Bars; Gertrude, Alice Gordon; Hänsel, Marie Elba; Gretel, Jeanne Douste; the Witch, Louise Meisslinger; the Sandman, Cecil Brani; the Dewman, Edith Johnson.

The first performance of the opera in Boston was in English at the Hollis Street Theatre, January 21, 1896. William G. Dietrick was the conductor. The cast was as follows: Peter, Jacques Bars; Gertrude, Mary Linck; Hänsel, Marie Elba; Gretel, Jessie Huddleston; the Witch, Louise Meisslinger; the Sandman, Grace Damien; the Dewman, Edith Johnson. There was a comparatively small orchestra, and there had been little time for rehearsal. It was said that the score used was one condensed by the composer.

The opera in German was performed at the Boston Theatre by the Metropolitan Opera House Company, April 6, 1907. Alfred Hertz conducted, and the cast was as follows: Peter, Mr. Goritz; Gertrude, Miss Weed; Hänsel, Miss Mattfeld; Gretel, Miss Alten; the Witch, Mme. Jacoby; the Sandman, Miss Moran; the Dewman, Miss Shearman.

The opera was performed at the Boston Opera House by the Metropolitan Company, January 15, 1910. Mr. Hertz conducted. The singers were Mr. Mühlmann, and Mmes. Wickham, Mattfeld (Hänsel), Alten (Gretel), Meitschik, Snelling, Sparkes. There have been later performances there by the Boston Opera House Company.

* * *

The Prelude was performed in Boston for the first time by the Boston Woman's Orchestra, Arthur Thayer conductor, April 30, 1895, but not with a complete orchestra. The overture was played at a Melba concert in Music Hall, November 7, 1895 (Landon Ronald conductor); at a concert of the Boston Symphony Orchestra, December 23, 1897 (Emil Paur conductor); at a Jordan Hall Orchestra concert, January 31, 1907 (Wallace Goodrich conductor); and again at a concert of the Boston Symphony Orchestra, December 23, 24, 1910 (Mr. Fiedler conductor).

The Prelude was played in New York at a concert conducted by Walter Damrosch, December 7, 1894.

* * *

The Prelude is scored for piccolo, two flutes, two oboes, two clarinets,

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It is freely constructed from thematic material that occurs in the opera. The prelude opens *Ruhige, nicht zu langsame Bewegung* (Tranquillo non troppo lento), C major, 4-4, with the Prayer played in full harmony and softly by horns and bassoons. This theme is developed by strings and other groups of instruments. The movement changes to E major, *Munter* (Vivace), 2-2. The trumpet has a vigorous staccato theme against chords in the wood-wind and strings pizzicati. A more agitated motive is developed with many ascending and descending chromatic scales. In the development the trumpet theme is heard from horns or trumpets. A climax is reached. This is followed by a song theme, E major, and after this by a third and dance-like theme in the same key. The last two themes are worked out in alternation or conjunction with the Prayer. The ending brings a return of the Prayer theme pianissimo in C major.

* * *

Mrs. Wette took her story of the children in the woods and their deliverance from the Witch who would have eaten them from a nursery tale in Grimms' collection. A writer—probably Mr. H. E. Krehbiel—in his article published in the New York *Tribune* of October 2, 1895, maintained that the story is "a fragment of an ancient religion." "It might be difficult to maintain this of 'Hänsel and Gretel' if the story were taken out of the body of German folk-lore, but it is only necessary to call to mind the analogy which exists between Brünnhilde and Dornröschen (whom we call the Sleeping Beauty) to understand how myths become fairy tales in the process of time, and to be reminded

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of that persistence of mental and moral habit which has brought the lyric drama in Germany around to its starting-point in the primitive religious drama."

It was not the original intention of Humperdinck and the librettist to produce "Hänsel and Gretel" in public. The opera was written as a pastime and, it is said, for the amusement of his children. This statement led Mr. William J. Henderson to remark: "They must take a deal of amusing."

It was also said that Mme. Cosima Wagner suggested, and in the production at Dessau introduced, an innovation by transforming the hideous old witch into a beautiful sorceress, a sort of Kundry, in the intervening scene, and thereby intended to make her power over children more plausible. She also introduced an orchestra of seraphim in the vision.

"Hänsel und Gretel" has had the crowning honor; for a parody, text by Costa and Heinrich, music by Roth, was produced at Vienna in the spring of 1895.

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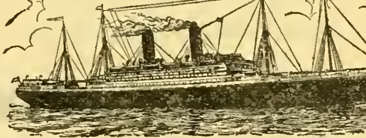

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"MA MÈRE L'OYE," 5 PIÈCES ENFANTINES ("MOTHER GOOSE,"* FIVE CHILDREN'S PIECES) . . . . JOSEPH MAURICE RAVEL

(Born at Ciboure, Basses Pyrénées, March 7, 1875; now living in Paris.)

These pieces were originally composed in 1908 for pinaoforte (four hands), and for the pleasure of the children, Mimie and Jean Godebski, to whom they were dedicated when the pieces were published in 1910. They were first performed at a concert of the Société Musicale Indépendante, Salle Gaveau, Paris, on April 20, 1910. The pianists were Christine Verger, six years old, and Germaine Duramy, ten years old.

Towards the close of 1911 Ravel made a little ballet out of these pieces, and the dances were arranged by Mme. Jeanne Hugard. The ballet was performed on January 28, 1912, at the Théâtre des Arts, Paris. Jacques Rouché, now the Director of the Paris Opéra, produced the ballet, and Gabriel Grovlez conducted the orchestra. There was a Prelude to five tableaux, and there was an Apotheosis. The tableaux were: 1. Danse du Rouet et Scène. 2. Pavane de la Belle au Bois Dormant. 3. Les Entretiens de la Belle et la Bête. 4. Petit Poucet. 5. Laideronnette, Impératrice des Pagodes. The Apotheosis was entitled "Le Jardin Féerique." The characters of the ballet were

* Mother Goose in English does not tell fairy tales.—ED.

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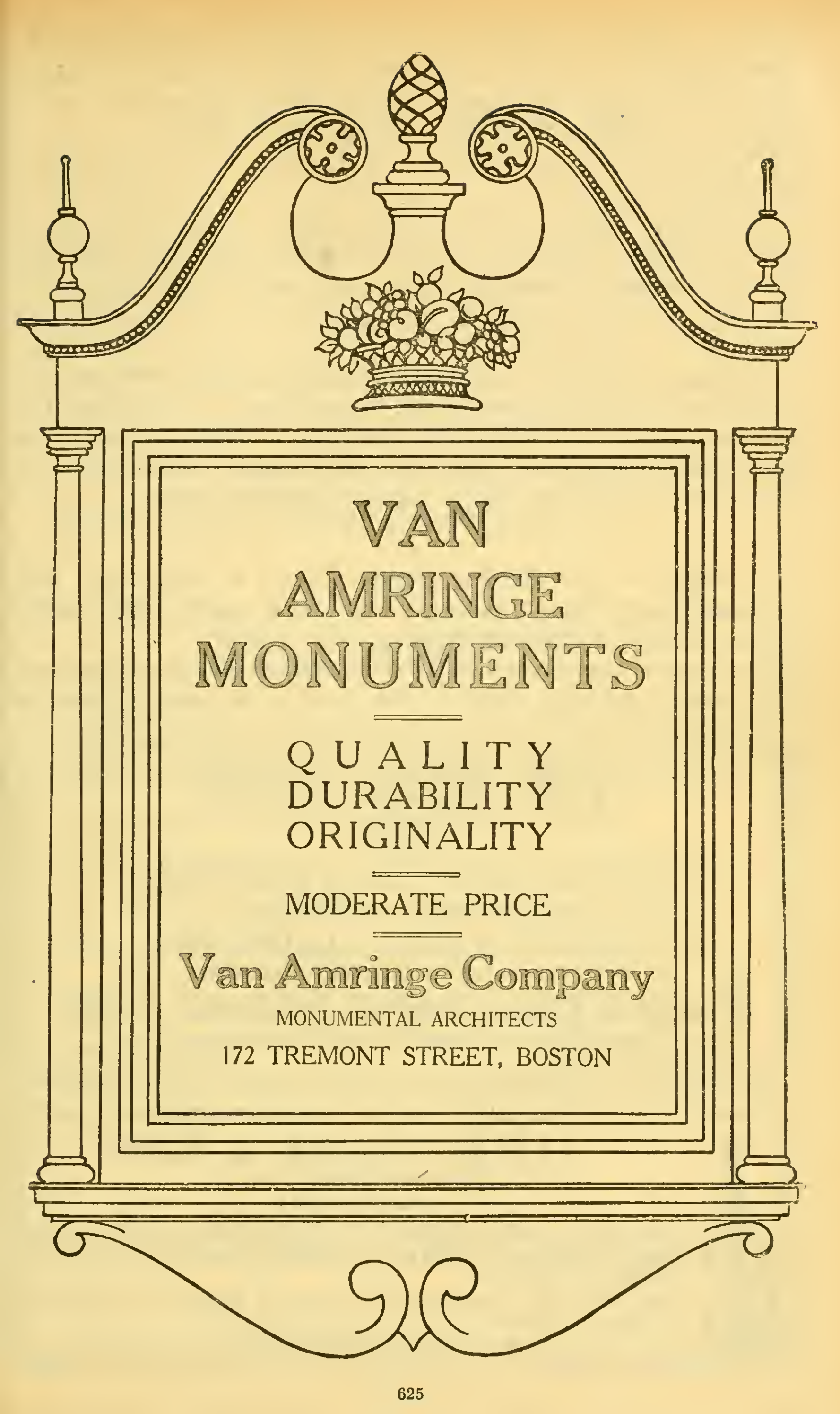
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The orchestral version performed at these concerts was made from the pianoforte pieces.

The first performance in this country was at a concert of the New York Symphony Orchestra, in the new Æolian Hall, New York, Mr. Walter Damrosch conductor, November 8, 1912. The Chicago Orchestra, Mr. Stock conductor, gave performances on December 27, 28, 1912.

The suite is scored for two flutes (one interchangeable with piccolo), two oboes (one interchangeable with English horn), two clarinets, two bassoons (the second interchangeable with a double-bassoon), two horns, kettledrums, bass drum, cymbals, triangle, tamtam, jeu de timbres (à clavier), bells, celesta, harp, and the usual strings.

* * *

I. Pavane of the Sleeping Beauty. Lent, A minor, 4-4. This movement is only twenty measures long. It is based on the opening phrase for flute, horns, and violas.

The origin of the pavane and the derivation of the word are disputed. The Spanish Academy declares that *Pavana*—the word is found in

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Pisada in 1532—is derived from the Spanish *pavo*, peacock, "in allusion to the movements and ostentation of that bird." Chambers (1727) quotes the "Dictionnaire Trévoux" (1721): "A grave kind of dance, borrowed from the Spaniards, wherein the performers make a kind of wheel or tail before each other, like that of a peacock; whence the name"; so Compan, Littré, and others. Some say that the dance came from Italy; that pavana is reduced from *Padovana*, "Paduan"; "but the phonetic difficulties in identifying the two words are serious; and they are probably distinct terms, which may afterwards have sometimes been confused by those who knew the history of one of them only." The theory that the peacock gave the name to the dance is accepted by the majority.

Splendeur dorée et rose et bleue
  D'un innombrable diamant,
  Le paon miraculeusement
Développera son ample queue;
En la largeur de ses déplis
  Tout un étal d'orfèvre tremble,
  Et la Pavane lui ressemble,
Mais avec des pieds plus jolis.

But Desrat in his "Dictionnaire de la Danse" (Paris, 1895) asserts that the pavane of Henry III. was French. "It is true that Spanish pavanes were introduced among us, but it was only after the reign of

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that monarch, and there were already pavanes in France before 1574 when the son of Catherine de Médicis came to the throne. Furthermore Spanish pavanes have been brought to us especially by players of instruments and our pavane dances were danced to these airs. I have found the proof of this in the 'Orchésographie' of Thoinot-Arbeau, the first and the only author who has left us notes about the ancient dances: the serious manner in which he describes this dance clashes with the gay order of Spanish pavanes which remind one rather of the ancient dance, Canaries."

The pavane was the noble dance of Henry III.'s Court, the *grand bal*, as it was called, and it survived at the Court of Louis XIV. The pavane described by Thoinot-Arbeau is supposed to be of another kind: "The gentleman may dance it wearing his hat and his sword, and you ladies wearing your long dresses, walking quietly with a measured gravity, and the young girls with a humble expression, their eyes cast down, occasionally looking at the audience with a maidenly modesty." It was the pavane "which our musicians play at the wedding ceremony of a girl of good family . . . and the said Pavane is played by hautbois and sackbuts and called the *grand bal*, and it lasts until all those who dance have been two or three times round the room, unless they prefer to dance backwards and forwards." The chief dancers of the grand ballet made their entrance in Paris for more than a century to the

tune of the pavane. The middle classes also danced it. "The gentleman, his hat in one hand, his sword at his side, a large cloak thrown over his arm, gravely offered his right hand to his partner, rigid in her long train, heavy and stiff with gold and jewels. Like a couple of idols, the lord and the lady advanced in solemn cadence. Before beginning the dance they walked gravely round the room, bowing to the master and mistress of the house."

In old times the pavane was accompanied by a song known as the pavane of Henry III., beginning:—

Belle, qui tiens ma vie
  Captive en tes doux yeux,
Qui m'as l'âme ravie
  D'un souris gracieux.
Viens tôt me secourir,
Ou me faudra mourir.

The air is beautifully solemn, and has been used by modern composers, as by Delibes in his incidental music for Hugo's "Le Roi s'amuse."

In France those noble dames, Catherine de Médicis and Marguerite de Valois,—"the sweetest lady on earth,"—excelled in the pavane which was danced in slow time by one or two couples, sometimes by two damozels alone. The steps were simple, and called "advancing and retreating." The tune was sung by four voices. "It has," says Thoinot-Arbeau, "two advancings and two retreatings of thirty-two measures. To prolong it, it must be begun anew as long as it pleases musicians and dancers. In 'retreating' the gentlemen walked behind their ladies, leading them by the hand; then came a few glided steps and a great many curteseys, and everyone regained his place. In the next figure, the gentlemen alone capered backwards and forwards before their ladies, and the conclusion was a 'conversion' or turn with them. This turn gave opportunity for the display of graceful rounding of the

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arm and wrist, which were raised high. Next one of the gentlemen advanced alone, and describing a slight curve in the middle of the ballroom went '*en se pavanant*' (strutting like a peacock) to salute the lady opposite him, after which, taking some backward steps, he regained his place, bowing to his own lady."

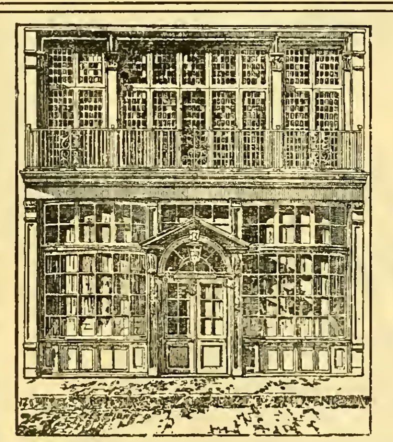
"*En se pavanant*" recalls the remark of Baron Davillier: "To this day in Spain they speak of *Entrados de Pavana*—the Pavana-like entry of a man who comes solemnly and mysteriously to say something ridiculously unimportant. And again *pasos de pavana* is said of a personage whose walk is affectedly slow."

In England the word appeared as early as 1530, when the dance was reckoned as base. In 1535 Lyndesay in a satire spoke of the "new pavin of France." Thomas Mace described the pavane as "a lesson of two, three or four strains, very grave and solemn; full of art and profundity but seldom used in these our light days." He wrote in 1676.

Pavanes were introduced in "La Jeunesse du Roi Henry"; in the ballets of the operas "Patrie" and "Egmont." Gabriel Fauré in 1887 wrote a Pavane for orchestra with chorus *ad lib*. In 1886 and 1887 there was an endeavor to re-establish the dance in aristocratic circles, and the dance has been revived of late years in London. Those who wish to learn the steps should consult Desrat's "Dictionnaire de la Danse," pp. 279–280. Desrat published in 1886 the "Théorie de la Pavane" with the old music edited by Signoret (Borneman, Paris).

II. "Hop o' my Thumb." Ravel has quoted in the score this passage from Perrault's* tale: "He believed that he would easily find his path by the means of his bread crumbs which he had scattered wherever he had passed; but he was very much surprised when he could not find a single crumb: the birds had come and eaten everything up."

* Charles Perrault (1628–1703) is now best known by his "Contes de ma Mère d'Oye" (1697).



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Très Modéré. The first measure is 2-4 time, the second in 3-4, the third in 4-4, the fourth in 5-4. After three measures for muted violins a theme for the oboe appears at the end of the fourth. The English horn continues it. There is other matter in the middle of the movement. The first subject returns, and the ending is quiet (oboe and strings).

III. "Laideronnette, Empress of the Pagodes." The French give the name "pagode" to a little grotesque figure with a movable head, and thus extend the meaning, which was also found in English for pagoda, "an idol or image." This latter use of the word is now obsolete in the English language.* A "laideron" is any ugly young girl or young woman. There is this quotation from "Serpentin Vert" by the Countess Marie Catherine d'Aulnoy (1650?–1705), who wrote romances and also fairy tales in imitation of Perrault. "She undressed herself and went into the bath. The pagodes and pagodines began to sing and play on instruments: some had theorbos made of walnut shells; some had viols made of almond shells; for they were obliged to proportion the instruments to their figure." Laideronnette in the story, the daughter of a king and queen, was cursed in her cradle by Magotine, a wicked fairy, with the curse of the most horrible ugliness.

* "Pagoethaes, Idols or vgly representations of the Deuill, adored by the Indians." Sir Thomas Herbert's "Relation of Some Yeares Travels into Africa, and the greater Asia" (London, 1634).

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When the princess grew up, she asked that she might dwell far away in a castle where no one could see her. In the forest near by she met a huge green serpent, who told her that he was once handsomer than she was. Laideronnette had many adventures. In a little boat, guarded by the serpent, she went out to sea, and was wrecked on the coast of a land inhabited by pagodes, a little folk whose bodies were formed from porcelain, crystal, diamonds, emeralds, etc. The ruler was an unseen monarch,—the green snake who also had been enchanted by Magotine. Finally, he was changed into human shape, and he married Laideronnette, whose beauty was restored.

Mouvement de Marche, 2-4. There are eight measures of introduction, and the piccolo gives out the first motive. A second theme is announced by the oboe, and continued by the flute. There is another subject for wood-wind, celesta, and harp. After this the material of the first part returns.

IV. "The Conversations of Beauty and the Beast." There are these quotations from Mme. Leprince de Beaumont:—

"When I think how good-hearted you are, you do not seem to me so ugly."
"Yes indeed I have a kind heart, but I am a monster."
"There are many men more monstrous than you."
"If I had wit, I would devise a fine compliment to thank you, but I am only a beast."

. . . .

"Beauty, will you be my wife?"
"No, Beast!"

. . . .

"I die content since I have the pleasure of seeing you again."
"No, my dear Beast, you shall not die; you shall live to be my husband!"

The Beast had disappeared, and she saw at her feet only a prince more beautiful than Love, who thanked her for having broken his enchantment.

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Mouvement de Valse très Modéré, F major, 3-4. This movement is based chiefly on a melody for the clarinet, which begins in the second measure. There is a middle section with a subject suggesting the Beast and given to the double-bassoon. The two subjects are combined. At the end a solo violin plays the theme of the middle section.

V. "The Fairy Garden." Lent et grave, C major, 3-4. The movement is based on the opening theme for strings.

* * *

When Ravel was about twelve years old, his parents decided that he should be a musician. He was admitted into the Paris Conservatory in 1889, and he entered Anthiome's preparatory class for pianoforte. In 1891 he was awarded a first medal. He studied for four years in the class of Bériot, and took lessons of Hector Pessard in harmony, André Gédalge in counterpoint and fugue, and in 1897 of Gabriel Fauré in composition. In 1901 the second grand *prix de Rome* was awarded him for the cantata "Myrrha." The two years following did not favor him. In 1904 he did not compete, but in 1905 he applied, and was not allowed to be a contestant. This refusal made a great stir in Paris. Many articles appeared in the journals, and it is said that the unfairness shown toward a pupil that had taken a second *prix de Rome* had much to do with the nomination of Fauré as Director of the Conservatory.

"Sites Auriculaires" (1896) and the overture "Shéhérazade" (1898) and other works were heard at concerts of the Société Nationale de Musique, and the String Quartet, played on March 5, 1904, and the three songs, "Shéhérazade," with orchestra, May 17, 1904, excited great attention. The five pianoforte pieces, "Miroirs," were first played on January 6, 1906, by Ricardo Vinès at a concert of the Société Nationale. The "Histoires Naturelles," five songs (prose by Jules Renard) with pianoforte, were the subject of violent discussion. Camille Mauclair wrote that his "musical humor" was to be likened unto that displayed by Jules Laforgue in symbolical verse. One of the "Miroirs," "Une Barque sur Océan," orchestrated, had little success, February 3,

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1907, at a Colonne concert; but the "Rapsodie Espagnole" (December 19, 1909) was favorably received. The more important works since then are "L'Heure Espagnole," opera in one act; "Gaspard de la Nuit," three pieces after Aloysius Bertrand, for pianoforte; Introduction et Allegro for harp and other instruments; "Daphnis et Chloé," ballet; and the "Mère l'Oye" suite. The list of his compositions contains these pieces:—

OPERA: "L'Heure Espagnole," musical comedy in one act, libretto by Franc-Nohain, composed in 1907, produced at the Opéra-Comique, Paris, May 19, 1911: Romiro, Jean Périer; Don Inigo, Delvoye; Gonzalve, Coulomb; Torquemada, Cazeneuve; Concepcion, Geneviève Vix. "La Cloche Engloutie," lyric drama in four acts, based on Hauptmann's drama, "Die Versunkene Glocke." (not yet produced.)

BALLET: "Ma Mère l'Oye," produced January 28, 1912, at the Théâtre des Arts, Paris; "Daphnis et Chloé," ballet symphonique (Michel Fokine), composed in 1910, produced at Paris in June, 1912, by the Russian Ballet at the Châtelet.

(See foot-note to Valses Nobles et Sentimentales below.)

ORCHESTRAL MUSIC: "Shéhérazade" overture (1898), not published; "Rapsodie Espagnole" (1907); "Ma Mère l'Oye" (originally for pianoforte, four hands); Valses Nobles et Sentimentales * (originally for pianoforte, 1910; orchestrated in 1912); Pavane pour une Infante défunte (originally a pianoforte piece, 1899; orchestrated in 1910); "Une Barque sur l'Océan" (originally pianoforte piece, 1905); "Daphnis et Chloé," fragments symphoniques, played at a Colonne concert, Paris, April 2, 1911.

CHAMBER MUSIC: String Quartet (1902–03); Introduction et Allegro for harp with accompaniment of string quartet, flute, and clarinet (1906).

PIANOFORTE, two hands: Menuet Antique (1895); Pavane pour une Infante défunte (1899); "Jeux d'Eaux" (1901); "Miroirs": 1. "Noctuelles"; 2. "Oiseaux Tristes"; 3. "Une Barque sur l'Océan"; 4. Albodara del Graciosa; 5. "La Vallée des Cloches" (1905); Sonatine (1905); "Gaspard de la Nuit," three poems after A. Bertrand: 1. "Ondine"; 2. "Le Gibet"; 3. "Scarbo" (1908); Menuet sur le Nom de Haydn (1909); Valses Nobles et Sentimentales (1910); Prélude, 1913.

* "Adélaide, ou Le Langage des Fleurs," a ballet, was danced at the Châtelet, Paris, by the Russian Ballet in April, 1912, to these Waltzes.

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Pianoforte, four hands: "Ma Mère l'Oye" (1908).

Two Pianofortes, four hands: "Les Sites Auriculaires": 1. Habanera (1895), used later in the "Rapsodie Espagnole" for orchestra; 2. "Entre Cloches" (1896), not published.

Voice and Pianoforte: Sainte (Mallarmé), 1896; Deux Épigrammes (Clément Marot): 1. D'Anne jouant de l'Espinette; D'Anne qui me jecta de la neige (1900); "Manteau de Fleurs" (Paul Gravollet), 1903; Shéhérazade, three poems (Tristan Klingsor): 1. "Asie"; 2. "La Flûte enchantée"; 3. "L'Indifférent" (1903), orchestrated; "Noël des Jouets" (M. Ravel), 1905, orchestrated; "Les Grands Vents venus d'Outre-mer" (H. de Régnier), 1906; "Histoires Naturelles" (Jules Renard): 1. "Le Paon"; 2. "Le Grillon"; 3. "Le Cygne"; 4. "Le Martin Pécheur"; 5. "La Pintade" (1906); "Sur l'Herbe" (P. Verlaine), 1907; "Vocalise en Forme d'Habanera" (1907).

Folk-songs: Cinq Mélodies Populaires Grecques: 1. "Le Réveil de la Mariée"; 2. "Là-bas vers l'Église"; 3. "Quel Galant!" 4. Chanson des Cueilleuses de Lentisques; 5. "Tout gai!" (1907); Mélodie Française; Mélodie Italienne; Mélodie Espagnole; Mélodie Hébraïque (1910).

Transcriptions: Debussy's Prélude à "l'Après-Midi d'un Faune," for pianoforte, four hands; Debussy, Nocturnes, for two pianofortes, four hands.

***

Ravel was first known in Boston by his pianoforte pieces.

"Jeux d'Eaux" was played by Mr. Harold Bauer on December 4, 1905.

The Pavane pour une Infante défunte was played by Mr. Rudolph Ganz on March 26, 1906, and Mr. Ganz on November 13, 1907, played from "Miroirs": "Une Barque sur l'Océan" and "Oiseaux Tristes." Mr. Richard Buhlig played on December 5, 1907, "Alborada del Graciosa." The Sonatine was played by Richard Platt, February 15, 1909. "Ondine" was introduced by Mr. Bauer, April 2, 1912. Pieces by Ravel have also been played by other pianists, as Mr. George Copeland and Ernest Schelling.

The "Rapsodie Espagnole" for orchestra was performed on January 26, 1910, by the Boston Orchestral Club.

Introduction et Allego for harp with accompaniment of string quartet,

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flute, and clarinet was performed at a Longy Club concert on February 8, 1910.

The String Quartet was performed at a Kneisel Club concert on December 4, 1906.

Pavane pour une Infante défunte, for orchestra, was performed at Sunday concerts of the Boston Opera House Company, January 5 and 19, 1913.

"VAEGTERVISE" (WATCHMAN'S SONG), FANTASY ON DANISH FOLK-SONGS, OP. 31 . . . . PAUL JUON

(Born at Moscow, March 8, 1872; now living at Berlin.)

This Fantasy, dedicated to Professor Dr. E. Orlich, was first performed at the fifth Gürzenich concert at Cologne in December, 1905.

The first performances in America were by the Philadelphia Orchestra, Fritz Scheel conductor, at Philadelphia, January 25, 26, 1907.

The Fantasy is scored for piccolo, three flutes, two oboes, English horn, two clarinets, two bassoons, double-bassoon, six horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, triangle, Glockenspiel, bells (treble, B, A, G, E; bass, E).

There is an explanatory note printed in the score: "The suggestion of this composition was given to me by the Rathhaus clock in Copenhagen. It strikes each quarter of an hour as the chimes do in the introduction (Andante non troppo). After the full four quarters, the clock plays a little tune, the real 'Wächterweise' ('Watchman's Song'), or, the 'Rathhaus Clock Tune' as it is also called. In order to obtain greater variety, I thought it well to use as counter-subjects to the main theme 'Watchman's Song' two other Danish folk tunes: the first 'Dron-

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ning Dagmar'* ('Queen Dagmar') appears in the introduction and is the burden of the Meno Mosso Section later on; the second 'Ridderen i Lunden' ('Knights in the Wood') comes in at various times, and is especially prominent in the final Maestoso."

The clock strikes the first quarter. Harp and strings enter. Andante non troppo, G major, 3-2 (6-4). The oboe and flutes against a tremolo of high notes for violins play the tune of Queen Dagmar (4-4), and this goes on after the half-hour stroke. At the third quarter the tune of the Knights is heard (wood-wind instruments, answered by horns, then taken up by strings and later by the full orchestra). Queen Dagmar's tune brings the end to the general joy, and the tower clock strikes the four quarters (Andante non troppo, 3-2). This tune is used, Allegro, C major, for orchestral jollity. The rhythm changes. After a climax distinguished by capricious figures and accentuation, the clarinet sings the tune of the Knights, a tempo più moderato, with resounding chords for strings. This song is treated fantastically. Queen Dagmar's tune is sung broadly and majestically, Meno mosso, by strings in unison, later by the brass. This section ends in echoes, Adagio, the clock tune returns, there is the climax again, and the Knights' tune reappears. These three themes are combined, but in the final Maestoso the Knights' theme dominates.

* * *

Juon, the son of a prominent official, entered the Moscow Conservatory in 1888. He studied the violin with Hrimaly, and composition with Tanéïeff and Arensky. In 1894 he went to Berlin, where he studied with Bargiel at the Hochschule, and took the Mendelssohn Prize. In 1896 he taught theory at the Conservatory in Baku on the Caspian

* Marguerite Dagmar, Queen of Denmark, was the daughter of Przemysi Ottokar, King of Bohemia. Born in 1186, she was married to Waldemar II. in 1205, and she died in 1212, loved by her people for her gentleness and piety.

Sea, but he returned the next year to Berlin. In 1906 he was appointed teacher of composition at the Royal High School for Music. His chief works are as follows: Symphony in A, Op. 23 (Meiningen, January, 1903); String Quartet No. 1, D major, Op. 5; Sonata in A major for violin and pianoforte, Op. 7; Sonata in D major for viola and pianoforte, Op. 15; Five Pieces for string orchestra, Op. 16; Trio in A minor for violin, 'cello, and pianoforte, Op. 17; Sextet in C minor for two violins, viola, two 'cellos, and pianoforte, Op. 22 (arranged as a sonata for two pianofortes); Chamber Symphony for strings, four wind instruments and pianoforte, Op. 27 (arranged as an octet and also septet, with a pianoforte in each instance); String Quartet No. 2, A minor, Op. 29; "Watchman's Song," for orchestra, Op. 31; "Psyche" ballet suite for orchestra, Op. 32; Piano Quintet No. 1, D minor, Op. 33; "From a Diary," for large orchestra, Op. 35; Rhapsody (after "Gösta Berling") for violin, viola, 'cello, and pianoforte, Op. 37; Trio Caprice (after "Gösta Berling") for violin, 'cello, and pianoforte, Op. 39; Serenade for large orchestra, Op. 40; Violin Concerto No. 1, B minor, Op. 42; Quintet No. 2, Op. 44; Concert Piece for violin, 'cello, and pianoforte with orchestra, Op. 45; Sonatina for pianoforte, Op. 47; Violin Concerto No. 2, Op. 49; Quartet for violin, viola, 'cello, and pianoforte, Op. 50; Sonata for 'cello and pianoforte, Op. 54. There are many

pianoforte pieces: "Sketches," Op. 1; Concert Pieces, Op. 12; "Satyr and Nymphs," nine pieces, Op. 18; Ten Preludes and Caprices, Op. 26; "Intimate Harmonies," Op. 30; "For Children to listen to," Op. 38; also small pieces for violin and pianoforte, two violins and pianoforte, 'cello and pianoforte; also songs.

The Trio Caprice, Op. 39, was played in Boston at a Hess-Schroeder concert on December 22, 1908, by Messrs. Willy Hess, Alwin Schroeder, and Ernest Schelling.

Juon has written a treatise on Harmony (1901), and he translated into German with remarkable success the Life of Tschaikowsky by Modeste Tschaikowsky (two volumes, 1904).

Mr. Sylvain Noack, the second concert-master of the Boston Symphony Orchestra, was born in Rotterdam on August 21, 1881. Intending to become a pianist, he devoted the greater part of his attention to the pianoforte in Amsterdam until he was fourteen years old. In the mean time he also studied the violin. He finally decided to devote himself entirely to the latter instrument. His first teacher was André Spoor, concert-master of the Amsterdam Orchestra. When Mr. Noack was seventeen years old, he entered the Conservatory at Amsterdam, where he studied under Elderling, and at the same time became one of the first violins of the Concert Gebouw. Two years later he left the Conservatory, having won the first prize for violin, and in 1903 he was appointed teacher of violin in that institution, and became second violin of the Conservatory Quartet. Two years later he went to Rotterdam, where he taught and did much work in chamber music, and in September, 1906, he became the first concert-master of the City Orchestra in Aix-la-Chapelle, in which city he also formed a quartet. Here he stayed until the fall of 1908, when he was engaged by

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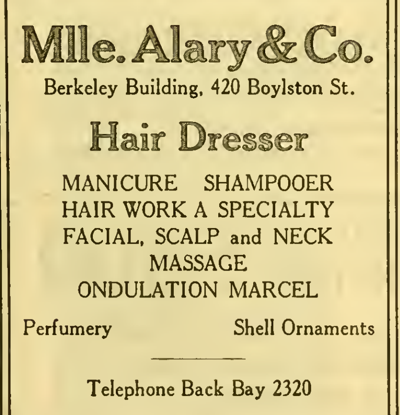
Dr. Karl Muck to be the second concert-master of the Boston Symphony Orchestra. As a soloist, he made his début in Amsterdam with the Concert Gebouw Orchestra in 1898. In 1905 he travelled as a virtuoso in England and Germany with much success.

Mr. Noack played for the first time in Boston at a concert of the Boston Symphony Orchestra, November 20, 1909 (Saint-Saëns's Concerto in B minor, No. 3, Op. 61). On December 24, 1910, he played at a concert of this orchestra Lalo's Concerto, Op. 20. On April 20, 1912, he played at a concert of this orchestra Mozart's Concerto in D major, No. 4 (K. 218). He played Sinding's Concerto in A major with the orchestra on December 28, 1912. Since his arrival in Boston he has played frequently in concerts of chamber music and those of a more miscellaneous nature.

Concerto in E minor, for Violin, Op. 64.
Felix Mendelssohn-Bartholdy

(Born at Hamburg, February 3, 1809; died at Leipsic, November 4, 1847.)

This concerto was begun, or first sketched in part, in July, 1838. Mendelssohn, in a letter to Ferdinand David, dated July 30 of that year, mentions a violin concerto that was running in his head. A year later he wrote: "The whole of the first solo shall be for the E string." Ferdinand David, the violinist, insisted that the concerto should be brilliant and the whole of the first solo on the E string. At different times Mendelssohn played parts of the work on the pianoforte to his friends, and the concerto was finished September 16, 1844, at Bad Soden near Frankfort-on-the-Main. It was played for the first time March 13, 1845, by David (1810–73) at a Gewandhaus concert in Leipsic, Niels W. Gade conductor. There is no doubt that David assisted the



composer in revision, and especially in writing the cadenza. The composer did not leave Frankfort to hear the first performance.

The concerto is in three connected movements. The first, Allegro molto appassionato, E minor, 2-2, begins immediately with the first theme given out by the solo violin. This theme is developed at length by the solo instrument, which then goes on with cadenza-like passage-work, after which the theme is repeated and developed as a tutti by the full orchestra. The second theme is first given out pianissimo in harmony by clarinets and flutes over a sustained organ-point in the solo instrument. The brilliant solo cadenza ends with a series of arpeggios, which continue on through the whole announcement of the first theme by orchestral strings and wind. The conclusion section is in regular form.

The first section of the Andante, C major, 6-8, is a development of the first theme sung by the solo violin. The middle part is taken up with the development of the second theme, a somewhat agitated melody. The third part is a repetition of the first, with the melody in the solo violin, but with a different accompaniment.

The Finale opens with a short introduction, Allegretto non troppo, E minor, 4-4. The main body of the Finale, Allegro molto vivace, E major, 4-4, begins with calls on horns, trumpets, bassoons, drums, answered by arpeggios of the solo violin and tremolos in the strings. The chief theme of the rondo is announced by the solo instrument. The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

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This concerto has been played by many distinguished violinists who have visited this city. It has been played at the Symphony Concerts in Boston by Alfred de Sève (February 18, 1882), Willis E. Nowell (December 26, 1885), C. M. Loeffler (December 11, 1886), Franz Kneisel (March 23, 1895), Leonora Jackson (February 17, 1900), E. Fernandez-Arbos (October 24, 1903), and Maria Hall (January 27, 1906).

Overture to "Rob Roy" . . . . Hector Berlioz

(Born at La Côte-Saint-André, December 11, 1803; died at Paris, March 8, 1869.)

This overture was first performed at a concert of the Conservatory of Music, Paris, April 14, 1833. Habeneck conducted.

The overture was not published until 1900. The copyright on Berlioz's compositions expired in that year, and Breitkopf & Härtel of Leipsic then announced a new and revised edition of his works, edited by Charles Malherbe and Felix Weingartner. The "Rob Roy" overture appeared in this edition.

The second performance was at the Crystal Palace, London, February 24, 1900. The Wagner Society of Berlin brought out the overture for the first time in Germany, April 9, 1900. The Chicago Orchestra, led by Theodore Thomas, performed it in Chicago, November 2 and 3, 1900. The overture was played at a Symphony concert of the Royal Orchestra, Dresden, November 8, 1901. The first performance in Boston was by the Boston Symphony Orchestra, January 22, 1910, Mr. Fiedler conductor.

The overture is scored for two flutes (one interchangeable with piccolo), oboe, English horn, two clarinets, two bassoons, four horns, one trumpet with pistons in D, two trumpets in "A basso," three trombones, kettledrums, harp, and the usual strings.

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It begins Allegro non troppo, D major, 6-8, with the horns playing the opening theme, founded on the old Scottish song known as "Scots wha hae wi' Wallace bled." * Then follows a lively subsidiary theme, and the development of it introduces a motive that has been characterized as the "Rob Roy" motive, which is given to the lower strings and the bassoons, and is repeated with elaborations for violins and wood-wind instruments, After a transitional passage the second theme is given to the English horn over an arpeggio accompaniment for the harp. This theme after elaboration is joined by an intermediary passage to the reappearance of the first theme, which is played by the nearly full orchestra. There is a change of tempo and rhythm. Larghetto espressivo assai, 3-4. There is a new motive for English horn. This motive was afterward used by Berlioz as the chief theme

* The air to which Burns's verses are sung was formerly called "Hey tuttie taitie," and it was supposed to be as old as the battle of Bannockburn. "It would be presumptuous," says John Glen (1900), "to attempt to confirm the tradition; but we may say that Ritson's assertion that the Scots in 1314 had no musical instruments capable of playing the tune is assuredly an error. David II., son of the Bruce, had pipers thirty years after the battle, and it is probable that his father also had them. Whatever the age of the melody, its earliest appearance in print is in Oswald's Caledonian Pocket Companion, *circa* 1747. It is also found in William McGibben's Third Collection of Scots' Tunes, 1755. The tune is a common bagpipe air." Burns wrote his poem on August 1, 1793. In September he wrote to George Thomson: "I have shewed the air [meaning "Hey now the Day dawis," or, as it is sometimes called, "Hey tuttie taitie"] to Urbani, who was *highly pleased with it*, and begged me to make soft verses for it; but I had no idea of giving myself any trouble on the subject, till the accidental recollection of that glorious struggle for freedom, associated with the glowing ideas of some other struggles of the same nature, not quite so ancient, roused my rhyming mania." Thomson answered, and praised the poem: "They were all charmed with it, entreated me to find out a suitable air for it, and reprobated the idea of giving it a tune so totally devoid of interest or grandeur as 'Hey tuttie taitie.'" Thomson fixed on a tune, "Lewie Gordon," for the words, but this tune required an elongation of the last line of each verse to make the words and music agree. Thomson afterward changed his mind, and in a later edition of his collection the tune "Hey tuttie taitie" was adapted to Burns's original words; and Thomson observed that "the poet originally intended this noble strain for the air just mentioned; but on a suggestion from the editor of this work, who then thought 'Lewie Gordon' a fitter tune for the words, they were united together and published in the preceding volume. The editor, however, having since examined the air 'Hey tuttie taitie' with more particular attention, frankly owns that he has changed his opinion, and that he thinks it much better adapted for giving energy to the poetry than the air of 'Lewie Gordon.'" This air, "Lewie Gordon," is not old. It first appeared with the verses of Alexander Geddes in 1783, and it was probably borrowed from an older tune, "Tarry Woo." "Lewie Gordon" has been used for a hymn-tune.

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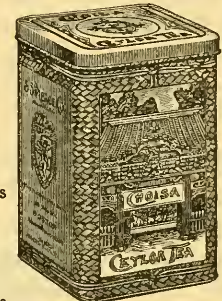

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of his "Harold in Italy"* symphony, where it is given to the solo viola. Some have thought that this section refers to the courtship of Diana Vernon by Frank Osbaldistone. This theme is taken up by other wood-wind instruments and developed. The first theme and the subsidiary reappear. Other motives are used, as the "Rob Roy" with figuration for the violins. The coda is built chiefly on the first theme, and the pace is more and more rapid until the end.

***

Mr. Adolphe Boschot says in the second volume of his Life of Berlioz —"Un Romantique sous Louis-Philippe, 1831–1842"—(Paris, 1908) that in 1831, when Berlioz wrote to friends about his work on a "Rob Roy" overture, the Théâtre des Nouveautés at Paris purposed soon to produce "an episode in two acts, 'MacGrégor' or 'Les Montagnards écossais.'" "The impatient exile could have learned of this from Bohain, manager of the Nouveautés, formerly a collaborator with Berlioz, and the man who had endeavored in the preceding May to give the Fantastic symphony in his theatre. Or he heard of it from the journals; for never, despite distance, despite the happiness or the intoxication of a week that was out of routine life, did Berlioz fail to keep himself informed minutely of all that was going on or about to happen in Paris. Besides it gave him pleasure to sketch an overture to 'Rob Roy' by reason of the subject. He could put in the overture an echo, 'a melodic reflection' of the passion then consuming him, and lend it to the Scots of Walter Scott who kill through jealousy."

Let us inquire into the reasonableness of Mr. Boschot's first supposition.

*"Harold in Italy" was composed in 1834. It was performed for the first time at a concert given by Berlioz at the Paris Conservatory, November 23, 1834. Girard conducted.

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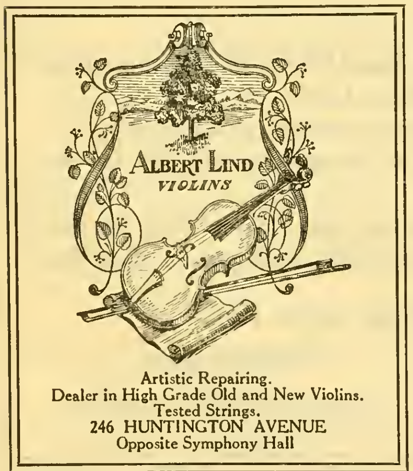
Berlioz wrote to his father from Nice in June, 1831: "I have begun a new work, after I have thoroughly revised my score of 'King Lear.' This work is again an instrumental one. I am increasing my repertory for concert, waiting until my return to France will allow me to realize a great project in operatic music."

On January 1, 1832, Berlioz wrote to Ferdinand Hiller from Rome that, since he had arrived in Italy, he had composed: "(1) overture to 'King Lear' (at Nice); (2) overture to 'Rob Roy, MacGregor' (sketched at Nice), and I was so foolish as to show it to Mendelssohn, but reluctantly, before the tenth part of it was determined." Then Berlioz adds, "I completed and orchestrated it in the mountains of Subiaco; (3) 'Mélologue en six parties,' words and music; composed by fits and starts in returning from Nice, and completed at Rome." He then speaks of an "Angelic chorus" for Christmas; another chorus; and still another one with words by Moore and an accompaniment for seven wind instruments; "composed at Rome one day that I was dying of spleen, and entitled: 'Psalmody for those who have suffered greatly and whose *soul is sick unto death.*'"

There is this allusion to the overture in the Memoirs of Berlioz: "It is necessary, as is thus seen, to give up hearing music if you live in Rome. In the midst of this anti-harmonic atmosphere, I even came to the point when I could not compose. All that I produced at the Académie" (where Berlioz was a pensioner, having taken the *prix de Rome*) "was limited to three or four pieces: (1) An overture to 'Rob Roy,' long and diffuse, performed at Paris a year afterward, extremely disliked by the audience, and I burned the overture the day I left the concert."

Berlioz nowhere made any allusion to the play at the Nouveautés.

Adolphe Bossange became director of the Théâtre des Nouveautés



on August 1, 1829. On March 20, 1831, he was succeeded by Langlois. Mr. L. Henry Lecomte says, in his "Histoire des Théâtres de Paris: Les Nouveautés, 1827–1832—1866–1873—1878–1906" (Paris, 1907), that Langlois was obliged to assume the responsibility of an enterprise from which Mr. Bossange, in spite of the assistance of Victor Bohain, littérateur, had drawn only insufficient results.

"Mac-Grégor, ou Les Montagnards écossais," by Joseph Morel, piece in two acts, interspersed with songs, was produced at the Nouveautés, May 30, 1831. The letter of Berlioz to his father in which he says that he had begun a new work (the "Rob Roy" overture) was dated in June of that year, according to Mr. Tiersot. Berlioz, if he were so well informed of what was going on in Paris, must have known that "Mac-Grégor" was produced before he had completed his overture.

In this play "Mac-Grégor," the hero, chief of a clan, commands the Scottish Highlanders bound together to defend their national independence against the English. He had saved in combat the life of Patrick, an English soldier, who in turn furnishes Mac-Grégor the means of escaping when the Highlanders are surrounded on all sides. While Mac-Grégor is escaping, the bailiff of Glasgow seizes suddenly his home, which is at once fired by the English, who believe that Mac-Grégor is inside. The bailiff escapes, and is seen, at the beginning of the second act, in a tavern. He threatens to fine the landlord in case he harbors the rebels. The Highlanders meet there, and Campbell, one of them, offers them full pardon if they will submit to King George. All agree, except Mac-Grégor; but, as he does not wish to be the ruin of his clan, he treats for his comrades, and excludes himself from the amnesty. Ths bailiff, arriving, wishes to arrest the obdurate chief, but Mac-Grégor takes a pistol and obliges the magistrate to escort

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him to his horse, which he mounts, and, shouting, "Liberty forever!" he escapes.

Montingy took the part of Mac-Grégor, and Morel, the author, the part of Campbell. The success of the piece was doubttul, and the play was not published.

Surely, the overture to "Rob Roy" was not written for this play. It is true that Berlioz was well acquainted with the Nouveautés, for, when that theatre was opened March 1, 1827, under the management of Bérard, he sang there in the chorus, and while he was attending the classes of Reicha and Lesueur, and studying the scores of tragic operas, he would sing at night the commonplaces in Blangini's "Coureur de veuves," in Dartois' "Le feu de cache-cache," or "Le tutur de la grand'maman." And it was at this time he read Moore, Scott, and Byron, who were then in France the gods of English literature. Berlioz wrote in 1827 or 1828 his overture to "Waverley," which was produced at his concert in Paris, May 26, 1828.* It was published with this motto taken from the novel:—

(While) Dreams of love and Lady's charms
Give place to honour and to arms.
(Pendant que) Les rêves d'amour et les charmes féminins
Cèdent la place à l'honneur et aux armes.

This motto was afterward stricken out.

Nor is it necessary to examine closely into the jealousy of Berlioz over Camille Moke,† a jealousy that led to the tragi-comedy of his

* The overture to "Waverley" was performed for the first time in Boston, December 13, 1851.

†Marie Félicité Denise Moke, the daughter of a Belgium teacher of languages, was born at Paris, September 4, 1811; she died at St. Josse-ten-Noode, March 30, 1875. As a virtuoso, she shone in her fifteenth year in Belgium, Austria, Germany, and Russia. She was a pupil of Herz, Moscheles, Kalkbrenner. From 1848 to 1872 she taught at the Brussels Conservatory. She married in 1831 Camille Pleyel, the piano manufacturer. The story of her relations as Miss Moke with Berlioz, to whom she was betrothed, and with Ferdinand Hiller, is a singular one, and has been told at length by Hippeau Jullien, Tiersot, Boschot, and by Berlioz himself in his Memoirs, letters, and in his bitter "Euphonia, ou la ville musicale," a "novel of the future," published in Berlioz's "Les Soirées d'Orchestre."

This story, which first appeared in the *Gazette Musicale* of 1844, should be read in connection with Berlioz's tale, "Le Suicide par Enthousiasme," which was published in the *Gazette Musicale* of 1834, and afterward in "Les Soirées d'Orchestre." It is said that Miss Moke's coquetry was not extinguished by her marriage.

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"false suicide." Why is it not natural to suppose that, enthusiastic over Walter Scott, he planned an overture to "Rob Roy," as he had composed one to "Waverley"?

***

Berlioz in Paris wrote on March 13, 1833, the following letter addressed to the members of the Committee of the Society of Concerts:—

> *Sirs,*—I have brought from Italy some orchestral compositions that have not yet been performed. Can one of them (the overture to "Rob Roy") have the honor of a place on the programme of one of your brilliant concerts? Inasmuch as the parts are not yet copied, I beg you, gentlemen, if your reply will be favorable, to let me know as soon as possible.
>
> I have the honor, gentlemen, to be your devoted servant,
>
> HECTOR BERLIOZ,
> rue Neuve Saint Marc No. 1.*

* Berlioz lived there in the apartment formerly rented by Harriet Smithson, the Irish play actress, who finally became his first wife.

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There was a favorable reply on March 15. The programme of the Conservatory concert of April 14, 1833, was as follows:—

Symphony in B-flat major No. 4	*Beethoven*
Introduction to "Il Crociato in Egitto," chorus	*Meyerbeer*
Solo for Violoncello	*Franchomme*
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Fragments of quartets performed by all the strings	*Beethoven*
"Gloria" from the first mass for three voices	*Cherubini*
Overture to "Rob Roy"	*Berlioz*

Elwart in his "Histoire de la Société des Concerts du Conservatoire Impérial de Musique" (Paris, 1860) added this foot-note to the programme: "It was the first time that a work by Le Sueur's [*sic*] pupil, the composer of the Fantastic Symphony, was performed at the home (*au sein*) of the Society of Concerts. The success of the young composer was very flattering to his self-esteem." On what did Elwart base this report of success? Berlioz himself says that the audience strongly disliked the overture. Fétis, remembering the savage attack made on him by Berlioz in "Lélio," performed December 9, 1832, noted in his musical review the failure of the overture in the presence of "an audience not composed of friends." It is certain that the effect of the overture placed at the end of the programme as an overcoat and galoshes piece was mediocre.

Berlioz says in his Memoirs that he destroyed the manuscript of "Rob Roy." It was therefore thought that the work was irrevocably lost; but he had sent a manuscript copy as an *envoi de Rome* to the Académie des Beaux-Arts, with his "Quartetto e Coro dei Maggi," for four voices with orchestra. The score of this overture in the library of the Conservatory bears this title: "Intrata di Rob-Roy MacGregor (Rome, 1832)." The overture was as a matter of fact the only piece composed in Italy that he sent from Rome, for the "Quartetto" had been performed in Paris in 1828. The Académie des Beaux-Arts was indulgent to him for his violation of the rules. Berlioz possibly wished the belief that he had destroyed "Rob Roy" to prevail, because he had used some of the material of the overture in the "Harold in Italy"

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symphony; but many composers have taken the same liberty, from Bach, who put music written originally to secular words into his great Mass in B minor, to Gounod, whose soldiers' chorus in "Faust" was composed originally for an opera, "Yvan le Terrible"; from Rossini, who put with Olympian indifference a long passage from the "Calumny" air in "The Barber of Seville" into the last scene of "Othello," to Lalo, who used pages of his unperformed and unpublished opera "Fiesque" for other operas and even symphonic works.

***

W. E. Henley wrote in his "Note on Romanticism": "I have said that the effect of Romanticism was a revolution in the technique, the material, and the treatment of the several arts. I do not think I affirm too much in adding that, but for Scott and Byron, the revolution would have come later than it did, and would, as regards the last two, have taken a different course when it came.

"As in England, the first in the field" (in France) "was Scott. When he attended the Congress of Paris in 1815 the fame of his verse had preceded him, and his novels were freely imitated during the early Restoration: he was speedily accessible (1816–1836) in translations—by Martin, Pichot, and Defauconpret—of which some fourteen hundred thousand volumes were sold in his very lifetime. And his generous and abounding influence was felt with equal force by the average reader and the pensive poet. To say nothing of 'Cromwell,' which may well be referable in some sort to 'Les Puritains d'Écosse' (which is, being interpreted, 'Old Mortality'), one of Hugo's first attempts in drama was an 'Amy Robsart' written in collaboration with Paul Foucher; Op. 1* of Berlioz is a 'Waverley' overture; sub-

* This overture was published in 183? as Op. 1. But "Huit scènes de Faust," published in Paris in 1828, was then described as "Œuvre I," and the overture to "Waverley" is known to some as 1 *bis*.—P. H.

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jects from 'Ivanhoe', and 'Quentin Durward' occur with pleasing frequency in the catalogue of Delacroix; the origin of such notable departures in romantic prose as 'Notre Dame,' the 'Chronique de Charles IX.,' and 'Isabelle de Bavière,' and of such achievements in romantic verse as the 'Pas d'armes du Roi Jean' is patent. Scott, indeed, was responsible for the historical element in Romanticism. He taught his pupils to be interested in the past, to admire and understand the picturesque in character and life, to look for romance in reality, and turn old facts to new and brilliant uses. He was no doubt the Great First Cause of 'le jeune homme moyen-âge,' and through him of a dismal phantasmagoria of castellans and high-born damozels, of rapiers and donjon-keeps and long-toed shoes; but he must also be credited with the inspiration of not a little of what is best and most enduring among the results of the Romantic revolution."

* * *

The influence of Scott was seen at the Théâtre des Nouveautés before "Mac-Grégor" was produced there. On December 12, 1827, a comedy in one act interspersed with couplets, "Le Caleb de Walter Scott," by Achille Dartois and Eugène (de Planard) was produced. Mark how the faithful servant in "The Bride of Lammermoor" crossed the Channel! Here is a synopsis of the piece. Deeply devoted to his ruined master, Caleb, major-domo of Count Henry of Douglas, feigns in the presence of the neighbors an ease that dupes no one of them. Henry returns unexpectedly from England where he commanded a regiment. He is accompanied by his friend Edward and Edward's sister Clara, with whom he is in love, but he does not dare to declare his passion. Henry wishes to give a breakfast to Clara

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and to repay Edward fifty crowns which he had borrowed. Caleb has neither money nor credit, but he endeavors to satisfy his master's desires. He obtains by force and by stratagem a repast prepared for others, and also wine. Vexatious scenes follow. Edward succeeds to a heritage; he gives his sister to the Count and restores the estate of Douglas to its former splendor.

***

There were many singular pieces produced at the Nouveautés, among them "Faust," a lyric drama in three acts, libretto by E. Théaulon, with music arranged by Béaucourt. This was produced on October 27, 1827. The story is as follows. The philosopher Faust, restored to his youth by his own magic art, has saved Margaret, the daughter of an old soldier, Conrad, from drowning. He asks for her hand, but Conrad refuses on the ground that Faust cannot offer a position worthy of her. In despair Faust summons the aid of the infernal powers. Mephistopheles appears, and offers incalculable wealth in exchange for an agreement that binds them together for eternity. Faust signs the contract, and, now rich and noble, renews his suit. Conrad welcomes it, but the price paid by Faust becomes known, and Margaret, frightened, repulses Faust and invokes the aid of heaven. Faust is then seized with remorse; he demands from Mephistopheles the

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annulment of the contract, and, pardoned, marries Margaret, who turns out to be the heiress of the noble family of Irnestal. The characters besides those already mentioned are Christopher Wagner, Mina, a soldier, and the ghosts of Sappho, Cleopatra, Phryne, Lais, Aspasia, and Rhodope. The opera was brilliantly mounted, and it was successful. The Duke of Aumont, on behalf of the Opéra-Comique, demanded that "Faust" be interdicted on the ground that its character classed it with pieces that should be performed only at the Opéra-Comique. The manager replied that the airs in "Faust" were familiar and known to all. The Duke did not wish to incur the risk of a suit in court.

The "Dictionnaire des Opéras" by Clément and Larousse, mentioning this opera, makes this delightful statement: "This magnificent and powerful conception of Goethe's genius was then for the first time put on a French stage." And Mr. Arthur Pougin, the editor of the revised and augmented Dictionary, allowed this statement to stand. But Lecomte's History of the Nouveautés was not then published.

At the same theatre, August 16, 1827, this opera was produced: "Figaro, or the Marriage Day, piece in three acts after Beaumarchais, Mozart, and Rossini, arranged by Armand Dartois, Achille Dartois, and Blangini." Let us remember that in England there was a version of "Figaro's Marriage" by Sir Henry R. Bishop, and this impudent version was performed more than once in the United States.

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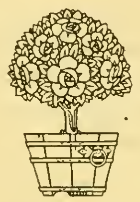

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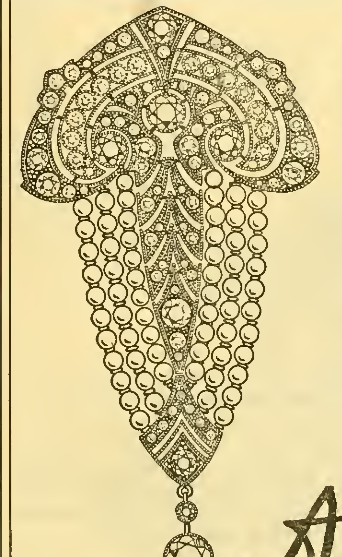

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SYMPHONY IN D MINOR, FOR ORCHESTRA . . . . . CÉSAR FRANCK

(Born at Liége, Belgium, on December 10, 1822; died at Paris on November 8, 1890.)

This symphony was produced at the Conservatory, Paris, February 17, 1889.* It was composed in 1888 and completed August 22 of that year. It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra on April 15, 1899, Mr. Gericke, conductor, and it was also played at its concerts on December 23 of that year, February 11 and April 22, 1905, January 29, 1910, and November 25, 1911. It was played at the benefit concert to Mr. Wilhelm Gericke, April 24, 1906.

The symphony, dedicated to Henri Duparc, is scored for two flutes, two oboes, one English horn, two clarinets, one bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-piston, three trombones, one bass tuba, a set of three kettledrums, harp, and strings.

Vincent d'Indy in his Life of Franck † gives some particulars about the first performance of the Symphony in D minor. "The performance was quite against the wish of most members of the famous orchestra, and was only pushed through thanks to the benevolent obstinacy of the conductor, Jules Garcin. The subscribers could make neither head nor tail of it, and the musical authorities were much in the same position. I inquired of one of them—a professor at the Conservatoire, and a kind of factotum on the committee—what he thought

* Franck wrote a symphony for orchestra and chorus, "Psyché," text by Sicard and Fourcaud, which was composed in 1887 and produced at a concert of the National Society, March 10, 1888. He also wrote in his earlier years a symphony, "The Sermon on the Mount," after the manner of Liszt's symphonic poems. The manuscript exists, but the work was never published.

† Translated by Mrs. Newmarch.

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of the work. 'That, a symphony?' he replied in contemptuous tones. 'But, my dear sir, who ever heard of writing for the cor anglais in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the cor anglais. There, well, you see—your Franck's music may be whatever you please, but it will certainly never be a symphony!' This was the attitude of the Conservatoire in the year of grace 1889.

"At another door of the concert hall, the composer of 'Faust' escorted by a train of adulators, male and female, fulminated a kind of papal decree to the effect that this symphony was the affirmation of incompetence pushed to dogmatic lengths. For sincerity and disinterestedness we must turn to the composer himself, when, on his return from the concert, his whole family surrounded him, asking eagerly for news. 'Well, were you satisfied with the effect on the public? Was there plenty of applause?' To which 'Father Franck,' thinking only of his work, replied with a beaming countenance: 'Oh, it sounded well; just as I thought it would!'"

The following analysis is based, in a measure, on a synopsis prepared by César Franck for the first performance at the Paris Conservatory concert:—

I. Lento, D minor, 4-4. There is first a slow and sombre introduction, which begins with the characteristic figure, the thesis of the first theme of the movement ('cellos and basses). This phrase is developed for some thirty measures, and leads into the Allegro, or first movement proper. Allegro non troppo, D minor, 2-2. The theme is given out by all the strings and developed with a new antithesis. Mr. Apthorp remarks in his analysis of this symphony: "It is noticeable that, whenever this theme comes in slow tempo, it has a different antithesis from when it comes in rapid tempo. The characteristic figure (thesis) reminds one a little, especially by its rhythm and general rise and fall, of the '*Muss es sein?*' (Must it be?) theme in Beethoven's last quartet, in F major." There is a short development, and the opening slow passage returns, now in F minor, which leads to a resumption of the Allegro non troppo, now also in F minor. This leads to the appearance of the second theme, molto cantabile, F major, for the strings, which in turn is followed by a third theme of a highly energetic nature, which is much used in the ensuing development, and also reappears in the Finale. The free fantasia is long and elaborate. Then there is a return of the theme of the introduction, which is now given out fortissimo and in canonic imitation between the bass (trombones, tuba, and basses) and a middle voice (trumpets and cornets) against full harmony in the rest of the orchestra. The theme of the Allegro non troppo is resumed, and leads to the end of the first movement.

II. Allegretto, B-flat minor, 3-4. The movement begins with pizzicato chords for the string orchestra and harp. The theme, of a gentle and melancholy character, is sung by the English horn. The first period is completed by clarinet, horn, and flute. The violins then announce a second theme, dolce cantabile, in B-flat major. The English horn and other wind instruments take up fragments of the first motive, in B-flat minor. Now comes a new part, which the composer himself characterizes as a scherzo. The theme, of lively nature, but pianissimo, is given to the first violins. Clarinets intone a theme against the restless figuration of the violins, and this is developed with various modulations until the opening theme returns, first in G minor, then in C

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minor. Then the whole opening section, announced by the English horn, is combined with the chief theme of the scherzo, given to the violins.

III. Finale: Allegro non troppo, 2-2. After a few energetic introductory measures the chief theme appears, dolce cantabile, in 'cellos and bassoons. After the first period of nearly sixty measures, a phrase in B major, announced by the brass, is answered by the strings. A more sombre motive follows in 'cellos and basses. The opening theme of the second movement now reappears (English horn), accompanied by a figure in triplets. The composer gives this description of the remainder of the movement: Development of the themes of the Finale. A marked retard in the tempo. A fragment of the opening theme of the second movement alternates with fragments of the sombre third theme of the Finale. Resumption of the original tempo, with a great crescendo, which ends in a climax,—the restatement of the opening D major theme with all possible sonority. The chief theme of the second movement returns, also with great sonority. The volume of tone subsides, and the third theme of the first movement reappears. This leads to a coda, constructed from the chief themes of the first movement in conjunction with the opening theme of the Finale.

* * *

M. d'Indy in his Life of Franck, says little about the structure of this symphony, although he devotes a chapter to Franck's string quartet.

Speaking of Franck's sonata for violin and piano, he calls attention to the fact that the first of its organic germs is used as the theme of the four movements of the work. "From this moment cyclical form, the basis of modern symphonic art, was created and consecrated." He then adds:—

"The majestic, plastic, and perfectly beautiful symphony in D minor is constructed on the same method. I purposely use the word *method* for this reason: after having long described Franck as an empiricist and an improvisor—which is radically wrong—his enemies (of whom, in spite of his incomparable goodness, he made many) and his ignorant detractors suddenly changed their views and called him

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a musical mathematician, who subordinated inspiration and impulse to a conscientious manipulation of form. This, we may observe in passing, is a common reproach brought by the ignorant Philistine against the dreamer and the genius. Yet where can we point to a composer in the second half of the nineteenth century who could—and did—think as loftily as Franck, or who could have found in his fervent and enthusiastic heart such vast ideas as those which lie at the musical basis of the Symphony, the Quartet, and 'The Beatitudes'?

"It frequently happens in the history of art that a breath passing through the creative spirits of the day incites them, without any previous mutual understanding, to create works which are identical in form, if not in significance. It is easy to find examples of this kind of artistic telepathy between painters and writers, but the most striking instances are furnished by the musical art.

"Without going back upon the period we are now considering, the years between 1884 and 1889 are remarkable for a curious return to pure symphonic form. Apart from the younger composers, and one or two unimportant representatives of the old school, three composers who had already made their mark—Lalo, Saint-Saëns, and Franck—produced true symphonies at this time, but widely different as regards external aspect and ideas.

"Lalo's Symphony in G minor,* which is on very classical lines, is remarkable for the fascination of its themes, and still more for charm and elegance of rhythm and harmony, distinctive qualities of the imaginative composer of 'Le Roi d'Ys.'

* Lalo's Symphony in G minor was performed for the first time, February 13, 1887, at Paris The introduction to the first allegro, passages in the scherzo, and the theme of the slow movement were taken by Lalo from his opera "Fiesque," composed in 1867–68.—P. H.

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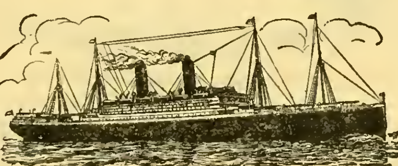

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"Franck's Symphony, on the contrary, is a continual ascent towards pure gladness and life-giving light because its workmanship is solid and its themes are manifestations of ideal beauty. What is there more joyous, more sanely vital, than the principal subject of the Finale, around which all the other themes in the work cluster and crystallize? While in the higher registers all is dominated by that motive which M. Ropartz has justly called 'the theme of faith.'

"This symphony was really *bound to come* as the crown of the artistic work latent during the six years to which I have been alluding." ‡

* * *

* Saint-Saëns wrote his symphony in C minor for the London Philharmonic Society. The symphony was first performed at a concert of the society in London, May 19, 1886, when the composer conducted. It has been performed at concerts of the Boston Symphony Orchestra in Boston, February 16, 1901, and March 29, 1902, and it was performed in Boston at a concert given by the Boston Symphony Orchestra and Saint-Saëns, November 26, 1906, when Dr. Muck conducted it.—P. H.

† Mrs. Newmarch's translation is here not clear. D'Indy wrote: "Sur le thème de la prose: *Dies Irae*,"—on the theme of the prose, *Dies Irae*. Prose here means a piece of rhythmical or rhymed accentual verse, sung or said between the epistle and gospel at certain masses. It is also called a sequence. "Victimae Paschali," "Veni, Sancte Spiritus," "Lauda Sion," "Dies Irae," are examples, but neither Le Brun nor Benedict XIV. recognized the "Stabat Mater" as a prose.—P. H.

‡ We must in justice deal with the erroneous view of certain misinformed critics who have tried to pass off Franck's Symphony as an offshoot (they do not say imitation, because the difference between the two works is so obvious) of Saint-Saëns's work in C minor. The question can be settled by bare facts. It is true that the Symphony with organ, by Saint-Saëns, was given for the first time in England in 1885 (*sic*), but it was not known or played in France until two (*sic*) years later (January 9, 1887, at the Conservatory); now at this time Franck's Symphony was completely finished.—V. d'I.

Mr. d'Indy is mistaken in the date of the performance in London; but his argument holds good.—P. H.

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A statue to César Franck, the work of Alfred Lenoir, erected in the Square Sainte-Clotilde, Paris, was dedicated on October 22, 1904. The dedicatory speeches then made by Messrs. d'Indy, de Selves, Marcel Dubois, and Colonne moved Mr. Jean Marnold to write a remarkable article, which was published in the *Mercure de France* of December, 1904. I omit the biting criticism of the orators and their speeches.

"It may be said of Franck that he incarnated the type of the true artist. He seems to have gone through this sorry world in which we swarm, as one thinking of something else, without suspicion of its meannesses or its rivalries, ignorant of its vanities. He used omnibuses with gratitude, blessed the fortunate shelter, quick to isolate himself in his dream. More than any one else, he seems to have been created for himself alone; his only goal was an ideal. His uprightness, his profound goodness, gained for him the esteem or the love of souls like his; when admiration was added to this esteem, he seems to have found therein a joy in which there was a little surprise. Perhaps he had not dreamed that it would come to him; perhaps, unconcerned with comparisons, he did not suspect that he had genius. Such wholly unconscious modesty as that of Franck is a very rare mental condition, in comparison with which the eventual beauty of the noblest pride and the victory of the most sublime *volonté de puissance* assume the appearance of caricature. It belongs to the Super-man who is far above the Super-man of Zarathustra—but it has its inconveniences when one lives 'under the eyes of barbarians.' If sincerity be enough to deserve the title of artist, it would happen more frequently that it would be, at the most, simple talent which it accompanies. However sincere it may be, and in spite of itself, genius sometimes nestles in disparate

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bodies. Gluck was a perfect *arriviste*. *Père* Franck was too little this, and we shall never know of how many masterpieces we were deprived by the ungrateful life which he accepted. In spite of the extraordinary facility, of the incredible mastery of reading and performance which he showed from the time he left school, he produced little. His evolution was uninterrupted but slow. His genius was already manifest in his first works. His Trio in F-sharp minor (1841) realizes harmoniously the cyclic form rediscovered by Schubert, the form with which Liszt was to make new the symphony. It is to the composer of the Fantasia quasi Sonata (1837) that Franck dedicated his fourth Trio (1842), in which he seems to have foreseen the memorable sonata (1853) of the godfather whom he chose at the beginning of his career. But this fine effort had slow to-morrows. Nearly thirty years went by before Franck could find the leisure to buckle himself to a work of long breath, and 'Ruth' (1845) was separated from 'Rédemption' (1872) by only a small number of secondary compositions. Born in 1822, Franck reached, then, his fiftieth year before it was possible for him, as he said good-naturedly, 'to work well during his vacations.' Nearly his whole work, that in which he developed freely and revealed his genius, is the work of eighteen trimesters. This gives the measure of his creative power.

"The most independent genius cannot escape the influences of the moment of evolution when it arises; but there are certain great artists who seem more especially predestined to play the part of active factors in this evolution, to renew even the material of sonorous art, together with the worn-out resources. Sometimes, when Death is not

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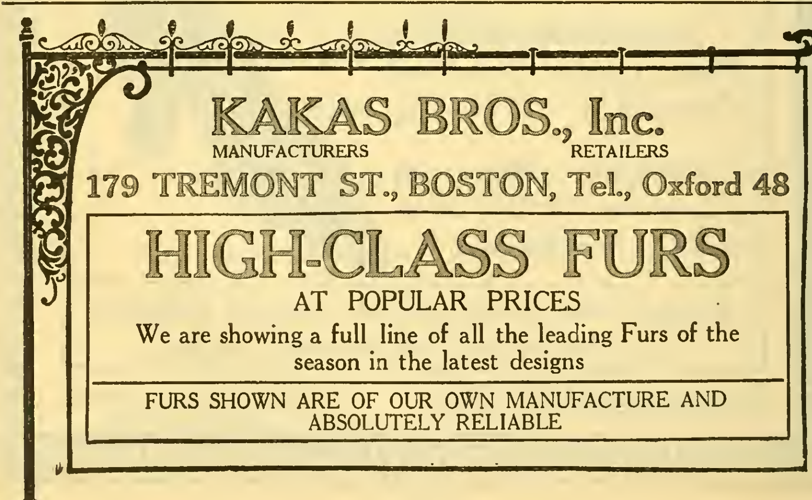
too much in a hurry, the vicissitudes or the whirlwinds of life allow them to bring their impatient works into an equal and absolute perfection. Others with genius assimilate resources that are new or bequeathed long back and differing in their origin; they appear to expand them by the manner in which they use them, and they in their turn exhaust them, finding there the substance of their original personality and transmuting them into complete masterpieces. Such a one was Wagner; such a one was César Franck. His musical sensitiveness was sister to that of Schubert, but he descended first of all from Liszt, then from Bach. The influence of Liszt, of whom he was in a way a pupil, is shown by the dedication of the beginner, by the admiration and unchangeable friendship of the man. His influence is plain in the manner of writing for the pianoforte, in the style of the first period. It remained no less deep and enduring in the last compositions of Franck, not only as revealed by harmonic contents, but in many details of workmanship and variation; and to such a point—and I have often undergone the experience—that in playing over at my house Liszt's Fugue on the name Bach (1855), Prelude (1863), Variations on the theme of the cantata, 'Weinen, Klagen, Sorgen,' or such pieces as the two 'Pèlerinages en Italie,' young musicians would stop to cry out, 'But this is Franck!' But Franck was not of the wood * of which epigones are made, or even, occasionally, directors of conservatories. In assimilating this novel harmony which, had he been freer from cares, he might perhaps have inaugurated, in making supple for it the steel bands

* Mr. Marnold punned irreverently on the name of the highly respectable Théodore Dubois, who was then director of the Paris Conservatory.—P. H.

tempered in Bach's counterpoint, he stamped on it the mark of a marvellous originality, at once naïve and subtle, glowing and serene, as ingenuously passionate as it was candid. The whole genius of Franck is in his personality, which translated itself musically by certain undulating lines of his melodic inspiration, by cadences of an impalpable chromaticism, by a polyphony that is exquisite even in its grandeur. Idea, development, structure, here constitute an indivisible whole, an integral expression of most marked personality. Hence, if the man is by the loftiness of his character and by his fidelity to art an admirable 'example,' the musician could become as dangerous a 'model' as Wagner. As Wagner in the theatre, so Franck in the symphonic kingdom was a glorious end, a definite synthesis. To make what he took his own, his genius exhausted the resources of his period, and after his immediate disciples there is not much left to glean in the fields through which the master passed.

"Franck created some perfect masterpieces toward the evening of his life. Among very great artists, the most fecund have never produced many masterpieces. But how many might he not have made, he who seemed to improvise them in the hurry of the ten last years, had he been free from daily need, liberated from the hard labor of existence? His surest masterpieces are in the instrumental works,—the two prodigious triptychs for the pianoforte, the violin sonata (a unique work, unique in all art), the Quartet, the Quintet, the three Chorals for organ. All this is incomparable, supreme. There are others nearly as complete, all strong in thought and of enthusiastic grace, the Symphony, the Orchestral Variations, certain pages of 'Psyché,' and also, especially perhaps, of 'Hulda.'* But we do not have all. For, if the expansion of his genius was hindered by contingencies, it is only too probable that Franck was not less thwarted in his work. Surely,

* "Hulda," libretto by Grandmougin (based on Björnson's drama "Hulda," 1858), was produced at Monte Carlo, March 4, 1894, with Mme. Deschamps-Jéhin as the heroine and Saléza as the hero. It was performed at Nantes, France, December 9, 1899. Concerning Franck as an operatic composer and the promises of the manager of the Paris Opéra see an interview with Georges Franck, son of the composer, published in the *Revue d'Histoire et de Critique Musicales*, Paris, vol. i. pp. 325–330, and an article "Hulda," published in the same magazine, 1901, pp. 372–374. Franck wrote a second opera, "Ghiselle." The orchestration was completed by de Bréville, Chausson, Rousseau, and Coquard. The opera was produced at Monte Carlo, April 6, 1896, with Mme. Emma Eames as the heroine and Vergnet as the hero.—P. H.



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Yet M. Vincent d'Indy, the faithful disciple of Franck, argues in his Life of Beethoven that the latter wrote the great later works because he was inspired by the Holy Catholic faith.

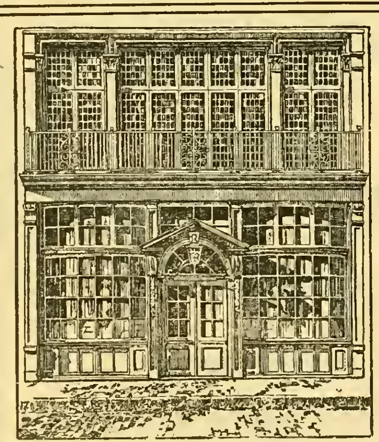
FIRST PERFORMANCES OF FRANCK'S WORKS IN BOSTON.

Apparently, the first appearance of César Franck's name on a concert programme in Boston was when Mr. Gardner Lamson sang "L'Émir de Bengador" at his recital on March 9, 1892. This song was composed by Franck in 1842–43.

ORCHESTRAL WORKS:

"Le Chasseur Maudit," Chicago Orchestra, Theodore Thomas conductor, Music Hall, March 26, 1898.

Symphony in D minor, Boston Symphony Orchestra, April 15, 1899, Mr. Gericke conductor.



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"Les Éolides," Boston Symphony Orchestra, February 17, 1900, Mr. Gericke conductor.

"Psyché et Eros," from "Psyché," Boston Symphony Orchestra, December 2, 1905, M. Vincent d'Indy conductor (as guest).

"Sommeil de Psyché," from "Psyché," Orchestra of the New England Conservatory, March 9, 1906, Mr. Goodrich conductor.

"Les Jardins d'Eros," from "Psyché," Boston Symphony Orchestra, April 7, 1906, Mr. Gericke conductor.

"Psyché enlevée par les Zéphirs," Jordan Hall Orchestral Concert, January 31, 1907, Mr. Goodrich conductor.

Morceau Symphonique from "La Rédemption," Boston Symphony Orchestra, December 28, 1907, Dr. Muck conductor.

ORCHESTRA AND PIANOFORTE:

"Les Djinns," symphonic poem (after V. Hugo) for pianoforte and orchestra, Chickering Production Concert, February 24, 1904, Mrs. Jessie Downer Eaton pianist, B. J. Lang conductor.

Variations Symphoniques for pianoforte and orchestra, Jordan Hall Orchestral Concert, February 28, 1907, Mr. Gebhard pianist, Mr. Goodrich conductor.

ORATORIOS AND CHORUSES:

"Les Béatitudes," Worcester Festival Chorus in People's Temple, October 29, 1900. Singers: Viola Waterhouse, Gertrude May Stein, Louise Bruce Brooks, J. C. Bartlett, Louis C. Black, U. S. Kerr, Herbert Witherspoon. George W. Chadwick, conductor; Wallace Goodrich, organist; Otto Roth, concert-master.

"Rebecca," New England Conservatory, March 27, 1907.

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CHAMBER MUSIC:

Sonata for pianoforte and violin, Music Hall, January 12, 1895, Aimé Lachaume pianist, Eugène Ysaye violinist.

Quintet in A minor for pianoforte and strings, Music Hall, April 23, 1898, Messrs. Ysaye, Marteau, Bendix, Gérardy, and the pianist Lachaume.

Quartet in D, Association Hall, December 5, 1898, Messrs. Kneisel, Roth, Svecenski, Schroeder.

Trio concertant in F-sharp minor for pianoforte, violin, and violoncello, Association Hall, January 3, 1898, Mr. Proctor pianist, Mr. Kneisel violinist, Mr. Schroeder violoncellist.

PIANOFORTE PIECES:

Prélude, Choral, et Fugue, Steinert Hall, January 15, 1901, Harold Bauer.

Prélude, Aria, et Final, Steinert Hall, February 4, 1902, Harold Bauer.

Grand Caprice, Steinert Hall, December 18, 1907, Miss Laura Hawkins.

TRANSCRIPTION: Prelude, Fugue, and Variation (from the set of Six Organ Pieces) for pianoforte and harmonium, Steinert Hall, December 5, 1903, Harold Bauer pianist, Wallace Goodrich harmonium.

Mr. Bauer played his transcription of this organ piece for pianoforte alone in Jordan Hall, January 2, 1908.

SONGS:

"L'Émir de Bengador," March 9, 1892, Gardner Lamson, baritone.

"La Procession" (with pianoforte), Music Hall, March 25, 1899, Mme. Blanche Marchesi.

"Lied," Steinert Hall, February 11, 1904, William Kittredge tenor.

"Mariage des Roses," Steinert Hall, February 11, 1904, William Kittredge tenor.

Sacred music by Franck has been performed here in Catholic and Protestant churches. An arrangement of the "Panis Angelicus," interpolated in the mass for three voices twelve years after the mass was

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composed, was performed at a concert of the Boston Orchestral Club, Mr. Longy conductor, April 23, 1901. The arrangement was for saxophone (Mrs. R. J. Hall), violoncello obbligato (Alexander Blaess), harp, and quartet.

It is not always easy to determine the first performance of an organ piece. Mr. Wallace Goodrich played at public recitals in Symphony Hall these pieces: Choral No. 2, B minor, October 25, 1900; Pastorale, March 21, 1901; Choral No. 1, E minor, March 28, 1901.

Miss Ruth Deyo was born at Poughkeepsie, N.Y., on April 20, 1884. Her father's family was French, her mother's English; but her parents were born in the United States. Miss Deyo's musical instinct was recognized and cultivated at a very early age, but she was never exploited as an infant phenomenon. When she played at the age of five at Poughkeepsie, it was in a private concert, and some of her own compositions were on the programme. At the age of seven she played a Rhapsody of her own, and received a gold medal from a Choral Society in Wisconsin, where she was then living. When she was nine years old, she gave a recital of her own compositions at the Columbian Exposition in Chicago (1893). Dr. William Mason gave her pianoforte lessons the next year, and Josef Mosenthal taught her theory. When she was fifteen, she became the pupil of Edward MacDowell. After two years with him, she went to Europe, where she studied the pianoforte with Stepanoff and Mme. Carreño. Later, in Paris, she took lessons of Vincent d'Indy in composition. She gave concerts with orchestra, also recitals, with success in Berlin, Leipsic, and London (1904–05). Her first appearance in New York was at Carnegie Hall in 1906,* when she played MacDowell's Second Concerto. Returning to Europe, she played in Paris and London. Since her return she has been chiefly engaged in composition, but she has played this season with the Boston Symphony Orchestra at Cambridge, Mass., and Providence, R.I.

* This was on March 10 at a concert of music by American composers.

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Little is definitely known about this concerto. It is supposed that the seven concertos published in the second volume of Bach's Chamber Music (Bach Society Edition) were either formed by putting together various separate movements or were arrangements or transcriptions for the clavier. The one in F minor is thought to be the transcription of a concerto in G minor for violin, a concerto that has been lost. The original score is in the Royal Library at Berlin, and is thus entitled: "Concerto à Cembalo certato due Violini, Viola e Cont." There is a score in G minor transcribed by J. W. Forkel (1749–1818) which differs, especially in the Adagio, in details of the pianoforte part.

It is also supposed that there was use of the general bass in these concertos. A second clavier was usually employed for this; but there is reason to believe that portable organ, or lutes, theorbos, and the like were also used in accompaniment.

The Concerto in F minor is in three movements. There is no indication of tempo for the first movement (2-4) in the original score. The second movement is Largo, 4-4. The third is a Presto, 3-8.

These seven concertos are thought to belong to the Leipsic period. Spitta declares that the one in F minor is "evidently a rearrangement of a violin concerto, and that among the cantata symphonies are embodied parts of lost violin and clavier concertos." Dr. Albert Schewitzer, of Strassburg, writes in his "J. S. Bach" (Leipsic, 1905): "The seven concertos for clavier are in effect, and with one exception only, transcriptions made at Leipsic after 1730 at a time when Bach saw himself obliged to write concertos for the clavier for the performances of the Telemann Society, which he began to conduct in 1729,* and for the little family concerts at his own home.† These transcriptions are of unequal worth. Some were made carefully and with art, while others betray impatience in the accomplishment of an uninteresting task. Only one of the pianoforte concertos is not derived from a violin

* Bach conducted Telemann's Musical Society until 1736. He wrote chamber vocal compositions and instrumental works for it.—ED.

† "As no fewer than five claviers, two violins, three violas, two violoncellos, a viol da gamba, and other stringed instruments were left at his (Bach's) death, it is evident that he was well prepared for concerts at home. Nor was there any lack of talented, or, at least, available pupils for these performances."—P. Spitta.

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concerto and this time one can inquire whether we have to do with an original work, for the Allegro is identical with the introduction to the cantata 'Gott soll allein meine Herze haben' (No. 169) and the Siciliano is found in the cantata 'Ich geh und suche mit Verlangen' (No. 49)." This last-named concerto is the one in E major, No. 2.

Spitta had this to say about the clavier concertos:—

"As contrasted with stringed instruments, the peculiarity of the clavier is its power of playing in two parts, or even in three or more. By this, as well as by quality of tone, the clavier can be brought into sharper contrast with the tutti than the violin. Since the time of Mozart the clavier has come into more and more prominence as the solo instrument in instrumental concertos; and nowhere is its style more purely and perfectly displayed than in the hostile position, so to speak, which it is made to assume towards the orchestra in works of this class by Mozart and Beethoven. The same thing cannot be asserted of Bach's clavier concertos, even when due allowance is made for the conditions of development afforded by the difference between the harpsichord and the pianoforte. It must be remembered that at that time the clavier formed a part of every concerto, taking the figured bass part. As such it had not only to support the solo instrument, but, in Bach especially, to bind together the different instruments which took part in the tutti to a unity to which it gave the general stamp. It has been stated before that even in Bach's clavier concertos the accompanying harpsichord was employed. Thus there could be no sort of distinct opposition between the tutti and the solo instrument; either externally or internally. Bach of course knew this, and he now attempted rather to let the clavier appear openly in the character which had hitherto been as it were latent in it when treated as the exponent of the figured bass. The musical form which arose from the antagonism of two equally matched forces is preserved, as in the Brandenburg concerto, but the clavier is always predominant. These works are, we may say, clavier compositions cast in concerto forms, which have gained through the co-operation of the stringed instruments in tone, parts, and color. Accordingly Bach allows the solo clavier to play during all the tutti portions, or to surround them with

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figures and passages. He thus deprives himself of even the simplest effect of contrast. . . . But his great object was to obtain a predominance of the clavier tone, in which he must have succeeded, if we consider that another harpsichord was added to play the figured bass part, and that the tutti portions were generally very thinly orchestrated. The part filled by this second harpsichord in the way of supporting the harmonies is generally so slight that it could easily have been undertaken by the solo instrument, and, indeed, it seems to me that in the last recensions of the D minor concerto and the G minor concerto it was intended that this alteration should be made.

We shall see that Bach followed out to its extreme consequences the idea of making the clavier the predominant part in a clavier concerto. The germ of this idea may be traced in these compositions, even in their original state as violin concertos. For that Bach undertook their rearrangement merely because he did not care to write new clavier concertos is an assumption utterly contrary to his character, and is disproved even by the large number of these rearrangements. No doubt he felt that the style of his violin concertos was so much moulded by his clavier style that their true nature could only be fully brought out in the shape of clavier concertos. It cannot be denied that many details, and notably cantabile passages, lose in effect in the clavier arrangement; but as a whole we must regard them as new and higher developments, rather than arrangements."

***

The concerto in Bach's day had these meanings: "(1) a music school; (2) either vocal or instrumental chamber music, a piece that is called 'concerto'; (3) violin pieces which are so arranged that each player will at a certain time be prominent, and play in turn with the other parts in rivalry. In such pieces, when only the first player dominates, and where only one of many violinists is prominent for remarkable agility, this player is called '*violono concertino*'" ("Musicalisches Lexicon," by J. G. Walther, Leipsic, 1732). It is stated that the word "concerto," as applied to a piece for a solo instrument with accompaniment, first appears in a treatise by Scipio Bargaglia, published at Venice in 1587, and that Giuseppe Torelli, who died in 1703, was the

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first to suggest a larger number of instruments in a concerto and to give the name to this species of composition, *concerto grosso.* But Michelletti, seventeen years before, had published his "*Simfonie et concerti a quatro*" and in 1698 his "*Concerti musicali,*" while the word *concerto* occurs frequently in the musical terminology of the seventeenth century. Up to the middle of the seventeenth century the music specially for violin was composed almost exclusively of dance tunes, as courantes, gaillardes, pavanes, etc. These compositions bore the title *simfonia, capricio, fantasia, toccata, canzone, ricercare.* The first five words were used for instrumental pieces; the last two for pieces either for voices and instruments: sometimes for both. The title *ricercare* soon disappeared, *canzone* dropped out of sight, *toccata* was then a title reserved for harpsichord pieces, and toward the second half of the sixteenth century *simfonia* meant either an instrumental interlude or an overture. It was toward 1650 that the word *sonata* took the special meaning of an instrumental piece with accompaniment of organ or harpsichord and several other instruments, and in those days the *sonata* encroached on the rights of the *capricio* and *fantasia.* The claim of Torelli to the invention of the *concerto grosso* may be disputed; but it was he that determined the form of the grand solo for violin and opened the way to Archangelo Corelli, the father of modern violinists, composers or virtuosos.

For an interesting discussion of the concerto and the disposition of the orchestra in Handel's time see "Haendel" by Romain Rolland, pp. 195–208 (Paris, 1910).

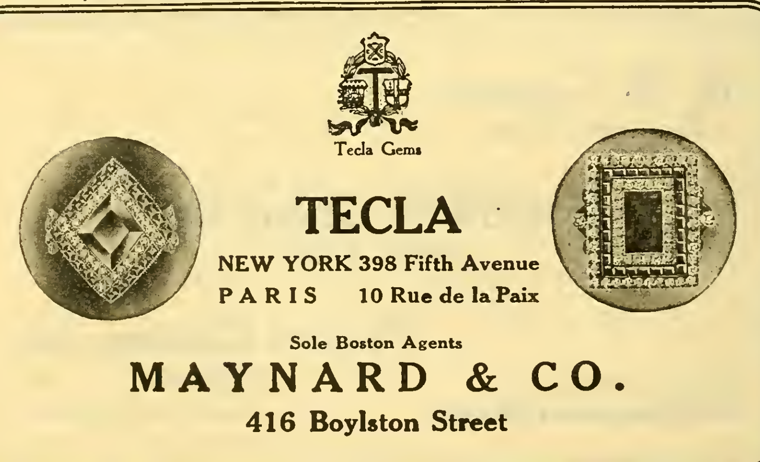
ENTR'ACTE.

"PARISINA" BY D' ANNUNZIO AND MASCAGNI.

(London *Times*, December 5, 1913.)

The Roman correspondent of the London *Times* sent this letter, dated December 5.—P. H.

A joint work of Gabriele d' Annunzio and Pietro Mascagni should deserve more than ordinary attention. Whatever may have been the denationalizing effect of modern progress upon other arts in Italy,



both drama and music have remained unchangeably Italian, and of all Italian artists perhaps the most intensely national are Mascagni and d' Annunzio, neither of whom seems to be in the least affected by prolonged sojourn abroad and familiarity with the art of other countries.

Theirs is the art which one naturally associates with Italian skies and scenery, or with the hard brightness of an Italian sun, casting violent contrasts of light and shadow and as ruthless in its glaring illumination of beauty as in its exposure of squalor. An art in which there are no half-tones and very little subtlety. An art that is obvious, no doubt, but also spontaneous and natural, and never more natural than when it is most theatrical, for this is the paradoxical truth, that an Italian is most himself when he is playing a part. An art often coarse in its methods, unchastened by restraint, but capable of soaring to infinite heights of passion, as also, it must be confessed, of sinking to abysmal depths of bathos. What will it make of such an essentially Italian theme as the story of Parisina? For the unhappy tale, more ancient still than Phædra, became absolutely Italian when it was enacted by the luckless wife of Nicholas d' Este on the stage of Ferrara. It is indeed a story after d' Annunzio's own heart, and one wonders that he has not retold it before. Naturally, in this particular combination of genius, it is the poet rather than the composer who claims attention, and, a rare thing in the case of an opera, curiosity is more excited on behalf of the libretto than of the music. Critics, however, who have been privileged to hear some portions of the work and indiscreet enough

to publish their opinions, seem to divide their admiration fairly between the musician and the dramatist.

Profiting by their indiscretion, it may be interesting to have some account of the opera before it is actually played for the first time at the Scala of Milan. The "Parisina" of d' Annunzio seems to be derived from many different sources, of which, perhaps, it may not be out of place to make some mention later. There exists a good deal of material to draw upon, not only in the form of Italian prose and poetry of the fifteenth and sixteenth centuries, founded generally on oral tradition, but also in the way of contemporary chronicles. Material that was evidently quite unknown to Byron, who had apparently nothing but the scanty mention of the tragedy in Gibbon's "Antiquities of the House of Brunswick" as a foundation for his poem. But such was the magic of Byron's name that nearly all the Italian authors who revived the story afterwards, instead of going back to more historical documents, took their inspiration from his imaginary rendering of the drama.

D' Annunzio, however, has borrowed nothing of his famous predecessor but a nightingale and a scarf. For the wealth of incident which he introduces he has gone back to the earliest authorities, supplementing them, here and there, by his own imagination. The opera consists of four acts, the second of which has its scene in the Santa Casa of Loreto, the other three taking place at the palace of the Este in Ferrara. In the first act the background is formed by the palace. In the loggias appear the servants and women at their work, grouped and dressed like the figures that can be seen to-day in the frescoed walls of the Schifanoia Palace, which Borso d' Este built in the next generation. In the foreground, on a barge which almost fills the wide moat surrounding the palace, a group of young men are shooting at a mark, and among them Ugo d' Este, the son of Nicholas III. of Este and of Stella dei Tolomei, otherwise known as Stella dell' assassino, the wife whom Nicholas has abandoned for Parisina. The groups in the loggias form the chorus, led by Parisina's woman La Verde, and the opera begins with a melancholy strain, taken up by one group after another, which presages the coming tragedy. The opening is described as extraor-

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dinarily effective, especially the final couplet sung by all four groups in unison with a savage energy:—

> La morte grida e dice: Viene, viene
> a sacco, a sacco, vendetta, vendetta.

There comes on the scene Ugo's mother, Stella dell' assassino, who pours out her hatred for the woman who has supplanted her, and tries to induce her son to revenge her wrongs by poisoning Parisina. The duet between Stella and Ugo, in its fierce broken phrases, is expressive of the anger which fills them both. It suddenly gives place to a light gay strain from the chorus in the loggia, heralding the approach of Parisina. Stella's companions try to drag her away, but before going she breaks away from them and hurls her furious invective in the other's face:—

> O Parisina Malatesta, figlia
> dell' Ordelaffia, sangue
> di rubatori, traditori e drude,
> color di vita più non haie ne osi
> fissar negli occhi miei gli occhi tuoci falsi.

The violent strains of this apostrophe, reflecting the duet of mother and son, give way to the hunting chorus and flourish of horns with which Nicholas makes his entrance. Mascagni has been at some pains here to give an archaic turn to his music. It dwells for a time on this more cheerful theme, until Nicholas, perceiving the strained relations between his wife and her stepson, makes an attempt to reconcile them. Parisina breaks out in anger, declaring that she is no longer treated with the respect due to her, and Ugo shows an equal rage not only against his stepmother, but against his father also. The rising wave of wrath is stilled by Parisina's weeping, and the act closes with the dying strains of the distant chorus in the loggia taking up its first theme.

The second act takes place at Loreto, just outside the Casa Santa, through whose open door can be seen the shrine with the famous black Virgin, by tradition the work of St. Luke. Parisina and Ugo are there, sent on a pilgrimage by Nicholas, who hopes that their hatred

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may cease under the influence of the holy place. The walls of the hospice rise in the background, and behind them are heard songs from the sailors who have accompanied Parisina. These songs, hymns to the Virgin,

> Stella del mare
> aiuta, aiuta
> per costa e per altura
> a misura e battuta,

alternate with chants from within, the latter modelled on the church music of Palestrina and Marcello. Parisina enters with La Verde, who decks her in her finest robes and jewels. There follows the scene of Parisina's vow, in which one by one she lays her ornaments and robes before the shrine in token of her vow, remaining in a simple white tunic only. At the completion of her prayer the orchestra passes from a gentle semi-religious mood to one more agitated. Cries are heard without, calling for the sanctuary doors to be shut, for the Schiavoni corsairs (Dalmatian pirates) have come up from the coast, intent on raiding the sanctuary and carrying off the holy image. Ugo is wounded in the fray, and Parisina tends his hurt. Then ensues one of d'Annunzio's too long protracted love scenes, chiefly in recitative, though Mascagni has furnished one duet which the critics declare the most exquisite passage in the opera. Parisina appeals to the Virgin of Loretto to be saved from herself, but the curtain finally falls on the certainty that her appeal is in vain, though Ugo has been persuaded to dedicate his blood-stained sword, as she has dedicated her jewels.

In the third act Parisina is seen waiting for her lover in her room at Belfiore. Through the open window is heard the song of a nightingale,—Byron's nightingale, in this case a flute solo which rises, falls, and trills, accompanying finally with sobbing notes Iseult's confession of love which Parisina declaims from her book. Ugo enters, and the lovers begin a long duet, which, at first much in Mascagni's usual manner, changes to the motive of the nightingale as Parisina sings:—

> e come l' usignolo
> canta, io ti canterò:
> "Amico mio bello
> così di noi è,
> nè tu senza me
> nè io senza te."

The idyll is disturbed by La Verde crying out that Nicholas is there. Ugo is hidden by Parisina, and then follows the usual scene of dis-

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covery, rage, and denunciations—the last being directed also against Zoese, the spy, who has sent the unwitting Nicholas to learn for himself the certainty of his dishonor. Nicholas, after a short orchestral peroration, pronounces the doom of both culprits; and the curtain falls on their heart-breaking cries, "Ugo!" "Parisina!"

The fourth and last act is in the "Tower of the Lions" of the Ferrara Palace. Beyond the vaulted chamber, where Ugo and Parisina are standing embraced in each other's arms, can be seen the place of execution and the block itself. A long duet between the lovers is interrupted by the entrance of Stella dell' assassino, who, stumbling towards the light of the torches within the prison, tries in vain to open the iron gate which separates her from its inmates. Equally vain are her efforts to attract her son's attention. At last she cries to Parisina:—

> Ebbene si, tu l' hai,
> tu me lo prendi,
> tu me lo uccidi,
> tu me lo danni. E' tuo;
> l' hai suggellato in te
> meglio che nella pietra
> del sepolcro. Ma rendimilo
> per un attimo solo
> ch' io lo baci.

Parisina, relenting, pushes Ugo towards his mother, but he will not leave her. Then slowly Parisina takes his face between her hands, and, looking in his eyes, binds his head with her red scarf. The curtain falls abruptly. The act is short, but it gives Mascagni his best opportunity in the whole opera, as there is little or no action to hamper him. According to his critics he has fully availed himself of it, and written some very fine music.*

*The correspondent makes no mention of other operas based on this subject: Donizetti's "Parisina," with a libretto by Romani (after Byron's poem), produced at Florence in 1833, when Carlotta Ungher (Karoline Unger) took the part of the heroine; "Parisina," book by Romani, music by Thomas Giribaldi, Montevideo, September 14, 1878, the first opera written in Uruguay; "Parisina," libretto by Frans Gittens, music by Edwards Keurvels, Antwerp, in 1888.—P. H.

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Serenade in D major, "Haffner" (K. 250).

Wolfgang Amadeus Mozart

(Born at Salzburg on January 27, 1756; died at Vienna on December 5, 1791.)

This Serenade was composed at Salzburg in July, 1776, for the wedding of Elisabeth Haffner,* who was married to F. X. Späth on July 22. Elisabeth was the daughter of Sigmund Haffner, a wholesale merchant and burgomaster, characterized as "an excellent and patriotic man, who deserved well of Salzburg by reason of his large bequests." The Haffners were interested in the young Mozart. After Mozart made Vienna his home, he received a letter from Haffner in Salzburg, with an enclosure, a reminder of Mozart's indebtedness to a certain merchant of Strassburg, J. G. Scherz. Mozart, in a letter written December 6, 1783, begged his father to make good for him to Haffner for a month. Having reminded him of the circumstances attending the loan, he said that the most disagreeable feature of the case was that Scherz apparently had a poor opinion of him. "And then his correspondence with Haffner in Salzburg!" The letter is curious reading.

Mozart also wrote for this wedding a march in D major (K. 249). De Wyzewa and G. de Saint-Foix in their "W. A. Mozart," 1756–1777 (vol. ii. pp. 317–320), say that a little concerto in G major for violin with small orchestra, composed in July, 1776, was interpolated in the Serenade, and appears there as the Andante (No. 2), Minuet in G minor with Trio (No. 3), and Rondo: Allegro (No. 4).

In July, 1782, Mozart, writing to his father, told him how busy he

* In Jahn's "Mozart" (4 vols., 1856–59) the name is spelled "Hafner."

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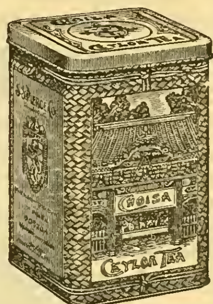

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was, hurried in composition, and yet he had been asked to compose another Serenade for a festive occasion in the Haffner family. The father had urged him to write this, and lessen his obligation to Haffner. Mozart sent an Allegro movement, promised two Minuets, an Andante, and a Finale in a few days, and, if possible, a March: "If not, you must take it from the 'Haffner music' (which is not at all known"). The reference was to the March in D major. He finally sent the March. This composition was the symphony in D major (K. 385), sometimes known as the "Haffner" Symphony. It consists of an Allegro, Andante, Minuetto, and Finale. It was performed at one of Mozart's concerts in Vienna, March 3, 1783, when he omitted the March and one of the Minuets in the first version.

The "Haffner" Serenade was first performed at concerts of the Boston Symphony Orchestra on November 14, 1885, when the first, second, third, and eighth movements were performed, Mr. Gericke conductor. On December 23, 1893, Mr. Paur conductor, Nos. 1, 2, 3, 4, and 8 were performed. On November 5, 1897, Nos. 1, 2, 3, 4, were performed, Mr. Paur conductor.

At the present concerts, Nos. 1, 2, 3, 4, 6, and 8 will be played.

The Serenade is scored for two flutes, two oboes, two bassoons, two horns, two trumpets, and the usual strings. Among the written parts in the Royal Library of Berlin there is an incomplete part for kettledrums. The autograph score was in the possession of August Cranz, of Hamburg, in 1860. It passed into the collection of Dr. Leopold von Sonnleithner, of Vienna (1797–1873), known by his association with Schubert and his interest in procuring the publication of the first work, "Erlkönig" (1821). The score bears this title: "Serenata per lo Sposalizio del Sgr. Spath colla Sgra Elisabetta Haffner del Sgr. Caval. Amadeo Wolfgango Mozart."

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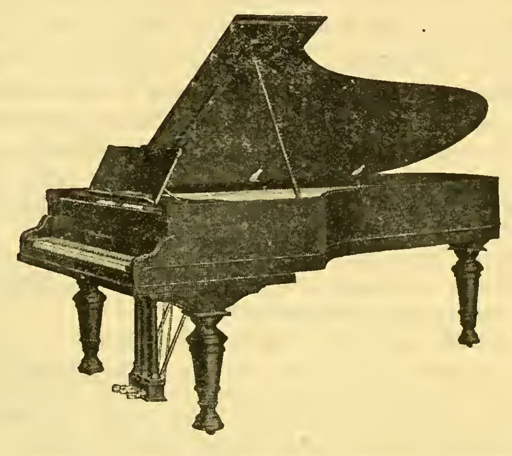

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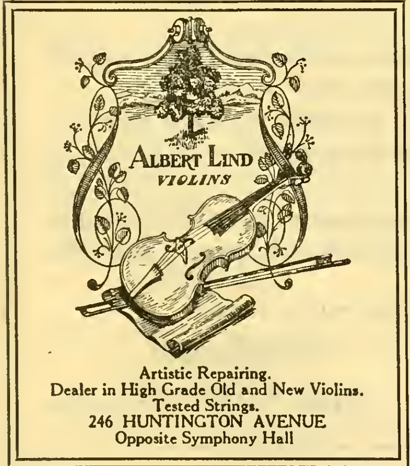
* * *

Serenade and aubade are terms that have been loosely used. If one speaks by the card, an aubade is a concert of voice and instruments, or voices alone and instruments alone, given under the window of some one toward daybreak, *quod sub albam.* And yet the aubade is often called serenade, even when the concert is in the morning, witness the morning "serenade" in Rossini's "Barber of Seville." During the sixteenth and the seventeenth centuries serenades were exceedingly popular in Germany, and they were composed of vocal music or instrumental; and sometimes voices and instruments were united. The vocal serenades were usually male trios, quartets, or quintets. There were serenades also of wind instruments, with music of the chase, or simple fanfares. There were "torchlight serenades." Rousseau, who defines a serenade as a concert given at night, generally with instruments, insists that the delightful effect was due largely to the darkness, and also to the silence "which banishes all distraction." Georges Kastner comments on this statement, and adds that the celebrated viola player, the mystic Urhan, would never play to his friends unless the blinds of his little room were hermetically closed. Kastner also mentions ancient collections of serenades and nocturnes that might be called scholastic, written by Praetorius, Werckmeister, and others, and he classes these works with *quodlibets.*

In the eighteenth century* nearly every prince or rich nobleman had his own orchestra, which on summer evenings played in a park; and in cities, as Vienna, there was much music in the streets, music of a complimentary or amorous nature. The music composed for these open-air and evening concerts was also performed in halls.

Short movements for one instrument or several were known in Germany as Parthien, and they were seldom published. Then there was the *cassazione,* or cassation, from the Latin *cassatio;* and this species of

* Even in the sixteenth century princes and dukes plumed themselves upon their household musicians. The Duchess of Ferrara had her own orchestra, composed of women.



music should have been a piece that brought the end of the concert, an overcoat-and-galoshes piece; but the term was applied to any piece suitable for performance in the open air at night. The serenade, which in form is much like the cassation, was performed during parties, dinners, wedding feasts, in the parlors or the gardens of princes or rich merchants. Haydn and Mozart wrote much music of this nature, but they did not always distinguish between the cassation and the serenade, according to Michel Brenet, who says that the serenade always opened with a march, and that the movements were separated by *Minuettos*. The number of movements was from one to ten, and the instruments were from four to six. When the pieces were played in the open air, the parts were not doubled. A cassation of four instruments was played by only four musicians.

The Serenade, Notturno, Cassation, and Divertimento differed from the older Suite in that all the movements were not in the same key, and the older dance forms—gavotte, sarabande, passacaglia, courante, bourrée, gigue, etc.—seldom appeared in them. "It is highly probable that compositions of this description were not intended to be played continuously, or with only such short waits between the separate movements as are customary in symphonies or concertos; upon the whole they were not strictly concert music, but intended to be given at festive gatherings. It is most likely that the several movements were intended to be played separately, with long intervals for conversation, feasting or other amusements between. Only in this way can the extreme length of some Serenades be accounted for. We find no instances of concert compositions of such length in other forms in Mozart's and Haydn's day."

Johann Mattheson believed that a serenade should be played on the water: "Nowhere does it sound better in still weather; and one can there use all manner of instruments in their strength, which in a room would sound too violent and deafening, as trumpets, drums, horns, etc. . . . The chief characteristic of the serenade must be tenderness, *la tendresse*. . . . No melody is so small, no piece so great that in it a certain chief characteristic should not prevail and distinguish it from others; otherwise it is nothing. And when one employs a serenade out of its

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element—I mean effect—in congratulations, pageants, advancement of pupils in schools, etc., he goes against the peculiar nature of the thing. Things of government and military service are foreign to it; for the night is attached to nothing with such intimate friendship as it is to love" ("Kern melodischer Wissenschaft," Hamburg, 1737, p. 101).

The first symphonies of Sammartini (1705–75?) were written for open-air performance, and Mozart wrote his father in 1782 that one Martin had obtained permission to give twelve concerts in the Augarten at Vienna and four "grand concerts of night-music" in the finest squares of the town. Volkmann planned his three serenades for concert-hall use. Brahms applied the term "serenade" for his Op. 11 and Op. 16, which were published in 1860, but Hans Volkmann, in his biography of Robert Volkmann (Leipsic, 1903), says that the latter did not know these works of Brahms when he composed his own serenades. The serenades by Brahms are more in the symphonic manner; while the purpose of Volkmann was perhaps to write music that would satisfy the dictum of Athenæus: "Music softens moroseness of temper; for it dissipates sadness, and produces affability and a sort of gentleman-like joy." Yet Volkmann's third Serenade begins in doleful dumps.

***

Messrs. Wyzewa and de Saint-Foix do not believe that the friendship existing between the Haffner family and Mozart wholly accounts for the exceptional importance that the latter attached to this Serenade. They speak of "the state of true musical intoxication in which the young man lived during this marvellous year, 1776, when the youthful expansion of his soul felt an irresistible desire of expressing itself by the means of his art. The fact is that from the beginning to the end, this grand Serenade is proof of a prodigious effort in the invention and the distribution of ideas, and for their symphonic realization. Never perhaps has any other work of Mozart been conceived by him in vaster dimensions and with a more marked character of poetic grandeur. . . . Nevertheless we are forced to admit that Mozart at this period of his life was doubtless less well prepared for a grand orchestral composi-

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tion than for the more 'gallant' * species, the Divertissement and the Concerto; unless we prefer to say that the fault revealed to us in this Serenade lies in the species itself and in the necessary disproportion between the lofty symphonic aims of the young man and the scope, always more superficial than deep, of an occasional work, as this one, which was intended to deck the joyous festival of a bourgeois wedding. However all this may be, it is unfortunately not to be disputed that if the Minuets and the Andante are delicious and charming in the invention, the two Allegros are exceedingly prolix and offer contents that are too poor for the inordinate amplitude of their proportions and the orchestral apparatus that is employed.

"The Serenade at least permits us to appreciate exactly all the extent and richness of Mozart's instrumental art in 1776. The ideas, as we have already said, are always of a 'gallant' nature, that is to say amiable and brilliant, without a trace of the emotional depth found in the better compositions of 1773, 1774. The style is nearly always homophonous, and the only attempt to elaborate ideas is in the simple form of the variation. But, on the other hand, the intense care for artistic unity which we have always known to be in Mozart's heart, and was accentuated after the first months of 1776, here comes to an extraordinary degree of keenness. In each one of the three grand movements, the different themes are bound together with an infinite care, either by the return of one after the other, in accordance with the old procedure of Joseph Haydn, or in a way much more intimate, by frequent juxtaposition of elements taken from the one and the other, without counting the manner of connecting the first part with the de-

*The "gallant style" was a favorite expression in the eighteenth century for a rococo manner of writing for the clavecin. It came from a manner of writing for the lute, and was adopted in France by d'Angelbert, Couperin, and Rameau, and in Germany by Ph. Em. Bach and his contemporaries. Through Schobert, J. C. Bach, Mozart, Hässler, Clementi, and Hayden it led the way to the modern free manner of composing for the pianoforte. There were independent elements in Domenico Scarlatti's way of writing for the harpsichord which perhaps may be traced back to the style of Italian violinists in 1700.—P. H.

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velopment sections, the manner of appropriating them for a new fusion of preceding themes, and the employment, henceforth as habitual as in 1774, of grand codas which give to the composition an impressive character of interior unity. As for the instrumentation, here still we cannot help regretting many practices of 1773, sacrificed to the advantage of the new ideal. It is certain, for example, that the rôle of the two violins has become nearly as preponderant as it was before the journey to Vienna in 1773, and that the works of the period following this journey reveal a tendency to create an instrumental life, more vigorous and more varied than that to which Mozart now returned, with a more active collaboration of the four voices of the quartet in the ensemble of the whole musical speech. In the Serenade the other instruments than the two violins do not intervene except in an episodic manner, and always a little outside, with passages reserved for them, but which soon lead, more than once, to the concentration of all the essential interest in the two parts for the violins. After having wished in 1773 to free himself from the old Italian language of the symphony, as it was spread through Europe to express the 'galant' ideal, Mozart had been re-taken since 1775 by this wholly exterior style, from which he will not deliver himself until, in 1778, he comes in contact with the grand instrumental school of Mannheim. But continuing to employ this reduced and superficial style, we should note with what richness Mozart in this Serenade contrives to exploit all its resources; how he multiplies the episodes reserved for the wind instruments; how he adds still other and not less characteristic passages; or he gives the chief part to the basses, clothing them with a power of song and expression that is already wholly 'modern.'"

* * *

I. Allegro maestoso, D major, 4-4. The Serenade opens with a sort of prelude, which is not unlike the slow introductions of Haydn's symphonies. "Mozart with his natural sense of æsthetic harmony and unity, in opposing the 'majestic' meaning of this prelude to the more familiar gayety of the movement that he prepares, has not only given to the two the 'allegro' movement; but endeavored to unite them more

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closely by bringing into the second the rhythms of the first. This long prelude is based on two themes, separated by a *point d'orgue:* the first theme presents an opposition of two ideas, the first purely rhythmical (orchestra in unison); the second more melodic, given to oboes and horns accompanied by a constant rhythm of second violins." The characteristic figure of the first had been used for the march (K. 248) intended to precede the Divertimento in F (sextet, K. 247), composed for the Countess Lodron; the more melodic theme was suggested by a passage in the finale of a concerto in B-flat major for pianoforte (K. 238). Throughout the Serenade there are rhythms and figures borrowed from preceding works. Different elements of this prelude are utilized in the Allegro molto that follows, D major, 2-2. This movement is fashioned in sonata form. The first theme in unison is built on an agitated rhythm that Mozart remembered when he wrote the second finale of 'Don Giovanni.' A melody for wind instruments interrupts, and this melody was the reply to the first subject in the introduction. There is a long ritornello, with the basses assuming importance. The second subject is at first delicately sensuous, but it grows in animation, and at last takes up the figure ending the ritornello of the first theme in the introduction. The development section is very long and carefully made. The treatment of the returning first section and of the coda was for the time original, almost audacious.

II. Andante, G major, 3-4. Here begins the interpolated violin concerto. The movement opens with a little orchestral prelude, and the apparent first subject is really the continuation of the true chief theme. There is a gentle melodic response. After a ritornello the chief theme is given to the solo violinist. A second theme is also first given to the soloist, and the orchestra replies with a melodic figure repeated twice by the first violins and the flutes. The development section is very long, and an elaboration of preceding material. "For the first time in a concerto since 1773, Mozart in this incomparable Andante took the trouble to really vary the return. . . . But no analysis can give the

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slightest idea of the poetic charm of this reverie or the eminent diversity of the treatment. The orchestra has always a distinct personality, scarcely less important than that of the solo violinist; an orchestra in which the wind instruments constantly affirm their presence, spreading over the symphonic woof a rich and varied color."

III. Minuetto, G minor, 3-4. They that see in this Serenade the awakening of Mozart's genius, his awakening to "the world of musical passion of passion, life and pure beauty," note his return to the employment of minor tonalities. The trio of the first minuet in the Serenade itself is in D minor, and here is the key of G minor, the one that Mozart preferred among all the minor keys and stamped with his physiognomy. Some find a suggestion of the melodic line and the modulations of the minuet in the famous G minor symphony.

IV. Rondo, G major, 2-4. This rondo is perhaps the longest written by Mozart. "It is necessary to admit that its musical or poetic interest is far from justifying its unreasonable length. Perhaps this finale of the concerto, even more than that of the Serenade itself attests the haste of improvisation." The instrumentation is of an extreme poverty for wind instruments and also the strings. "The solo passages of the concerto are singularly destitute of the exterior virtuoso apparatus observed in the solos of the grand concertos of 1775."

V. Minuetto, Galante, D major, 3-4. Had the term "galante" a special significance to Mozart or did he use it to denote the style and expression in the sense of grazioso or cantabile? The first part is formed of two separate subjects in opposition. The trio in D minor, already referred to, is perhaps the most original of all these movements. "It is the one in which the young Mozart has put the most of his soul." And here he caught the spirit of Schobert,* whom he admired, whose influence over him was strong. Schobert gave to the trios of a minuet a capricious character, or one of reverie, by repeating constantly a little theme with diverse modulations; but in the choice of a subject, light, melancholy, almost mysterious, Mozart knew no model.

* For a study of this remarkable musician see "Mozart," by T. de Wyzewa and G. de Saint-Foix (Paris, 1912), vol. i. pp. 65–80.

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VI. Andante, A major, 2-4. Mozart has here proceeded as in the andantes of his variations for the pianoforte, especially in the "Fischer Minuet" variations (K. 179) and the sonata in D major (K. 284), where he has substituted for textual repetitions after the double bar varied repetitions. The Andante opens with the first theme, a simple one, strongly rhythmed, sung by the violins. This is immediately varied. Then, after a long refrain, the first violins announce the second subject, which is also varied in repetition. After a new ritornello there is another variation of the second theme (oboe), and then the refrain that ended the first theme section is repeated. The development section is wholly new. In the repetition section the subjects and variations appear in a new form. In the coda the first theme is twice varied.

VII. Minuetto, D major, 3-4. This minuet is for the whole orchestra without passages *concertants*. The first trio in G is a little concerto for flute and oboe, doubled by the strings with a flute cadenza. The flutes have an important part in the second trio in D.

VIII. Adagio, D major, 4-4. This Adagio has no relation with the Allegro that follows. It is a sort of arioso sung by the violins with a single subject followed by a dramatic response, which, twice repeated, goes into a cadence enchaining the finale. Allegro assai, D major, 3-8. This Allegro has the form of a sonata piece with a hunting rhythm. There is a long introductory passage. The first theme is repeated twice, and a long ritornello is interrupted by the entrance of the second theme. The development section begins with a false entrance of the violin passage which began the first section, but there is a variation of the figure of the tutti. A varied repetition of the first theme brings in a new motive ending in a long ritornello, which prepares the repetition. In the coda the passage that prepared the enchainment of the development section reappears.

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SATURDAY EVENING, JANUARY 17, at 8 o'clock

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Bruckner . . . Symphony in D minor, No. 9 (unfinished)

Brahms . . Concerto for Pianoforte, No. 1, in D minor, Op. 15

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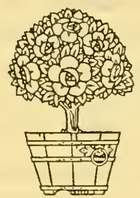

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SATURDAY EVENING, JANUARY 17, at 8.00 o'clock

Programme

Bruckner . . . Symphony in D minor, No. 9 (Unfinished)

I. Feierlich.
II. Scherzo: Bewegt, lebhaft.
Trio: Schnell.
III. Adagio: Sehr langsam.

Brahms . . Concerto for Pianoforte, No. 1, D minor, Op. 15

I. Maestoso.
II. Adagio.
III. Rondo: Allegro non troppo.

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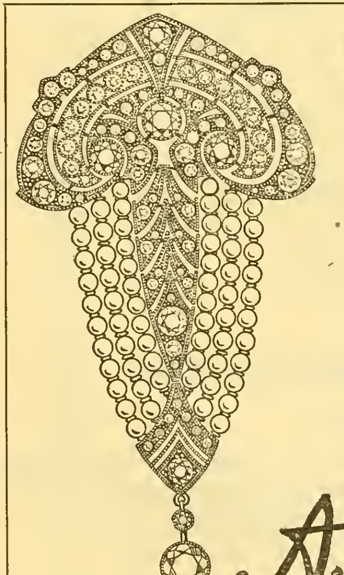

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Symphony in D minor (Unfinished), No. 9 . . Anton Bruckner

(Born at Ansfelden, in Upper Austria, September 4, 1825; died at Vienna, October 11, 1896.)

Ferdinand Löwe,* the editor of Bruckner's Unfinished Symphony, writes in a prefatory note to the score that it was the original intention of the composer to end the work with a purely orchestral Finale. This remark is in answer, no doubt, to the sorry jest of Bülow that Bruckner's Ninth Symphony "must end with a choral finale." The composer was hurt by this display of malice, nor did he see why he should apologize to admirers of Beethoven—of whom he was chief—for choosing the tonality of D minor for the chief theme of the symphony. This tonality was his favorite. Bodily sufferings often obliged Bruckner to put aside his work, and death came before the Finale was shaped. Although sketches of this Finale are in existence, they are only faint indications of the composer's intentions. He is said to have remarked to friends that, if the three movements were performed after his death, his "Te Deum"† might be added as a Finale.

* Ferdinand Löwe, born at Vienna, February 19, 1865, was taught at the Vienna Conservatory of Music by Bruckner and Dachs. He taught the pianoforte and also chorus singing at the Conservatory. In 1897–98 he was conductor of the Kaim Orchestra at Munich. In 1898 he was called to Vienna to assist at the Court Opera. He became in 1900 the conductor of the Gesellschafts concerts—he resigned this position in 1904—and conductor of the Concert Society Orchestra. He has edited several works of Bruckner, and he was a great friend of Hugo Wolf.

† Bruckner's "Te Deum" was produced at Vienna in 1886. It was performed for the first time in the United States at St. Louis in December, 1891, on the occasion of the golden jubilee of Archbishop Kendrick. Joseph Otten conducted. It was performed at the Tenth Biennial Festival at Cincinnati, Theodore Thomas conductor, May 26, 1892. The first performance in Boston was by the Cecilia Society, Mr. Lang, conductor, December 12, 1905. The Worcester County Musical Association, Mr. Wallace Goodrich conductor, performed it September 28, 1905.

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The manuscript of the Ninth Symphony is in the Court Library at Vienna. We learn from it that the first movement was begun toward the end of April, 1891, and finished October 14, 1892. The Scherzo was completed on February 15, 1894, but the Trio was finished as early as February 27, 1893. The Adagio was completed October 31, 1894.

The first performance was by the Vienna Academic Wagner Society and the Vienna Concert Society at Vienna, February 11, 1903. The conductor was Löwe, and as an act of piety Bruckner's "Te Deum" was performed as the Finale. The three movements were soon afterward played in other German cities, as at Berlin by the Philharmonic, led by Nikisch, October 26, 1903; and they were performed at Munich for the third time in the season of 1903–1904. The first performance at a Philharmonic Concert in Vienna was on March 4, 1906 (Dr. Muck, conductor).

The first performance in the United States was at Chicago by the Chicago Orchestra, Theodore Thomas conductor, February 20, 1904.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, April 2, 1904, Mr. Gericke conductor; the second performance at these concerts was on November 2, 1907, Dr. Muck conductor.

The symphony is scored for three flutes, three oboes, three clarinets, two bassoons, double-bassoon, eight horns, three trumpets, three trombones, contrabass tuba, a set of three kettledrums, and strings. In the third movement the horns 5-8 are replaced by two tenor and two bass tubas.

I. Feierlich (misterioso), D minor, 2-2. There is a departure in this movement from classic models, for the second grand division, the free fantasia, is practically omitted; or it may be said that the free fantasia is blended with the recapitulation (the third grand division) in such a manner as to divide the movement into two grand divisions. Mr. Hubbard William Harris, of Chicago, prepared this synopsis of the form and its principal elements:—

"First part: Introduction; first theme (statement only—no development); second theme; third theme; fourth theme.

"Second part: Introduction (abbreviated, and followed by reminiscence of fourth theme); first theme (now elaborately developed); second theme; third theme; fourth theme; conclusion (coda)."

An elaborate analysis was prepared by Dr. H. Reimann for the Philharmonic performance in Berlin, but, inasmuch as the comprehension of the reader depends largely on the thematic illustrations in notation, I prefer to be less technical, and I therefore use in part the programme book prepared by Robert Hirschfeld with reference to the production in Vienna.

The movement opens with the Introduction theme (horns) over a tremolo of strings. This theme appears in broader and more intense form (horns), but with the tremolo of strings, and is called by some a theme apart. Then comes a group of intermediary themes,

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one of which by its octave leap downward (wood-wind) hints at the chief theme. This is combined with the first motive. Violins supply a motive in opposition. Now there is a crescendo that leads to the great main theme (very broad, D-minor), which is thundered out in unison by full orchestra, then rises in powerful harmony until it ends in D-major. A drum-roll maintains D as an organ-point, and while the strings play softly pizzicato progressions, and prepare "a mood of mystery," wood-wind instruments sound the chief theme in its character of a basic motive. Clarinets, bassoons, and strings lead to the group of song themes. The first of these is of an elegiac character, A major, 4-4, for strings, and the three upper voices are developed as independent motives. After a melodic crescendo the chief song theme reappears. A "molto ritenuto" introduces a new preluding motive (oboe), which is taken up by horn and clarinet, and leads to an inversion of the song theme (strings), while the horns have an opposing melody. The violins now bring in a contrapuntal opposing theme, G-flat major, which soon rises to the dignity of a motive of the song group. After a crescendo to fortissimo (full orchestra) there is a diminuendo, and the first division closes with a long-held organ-point in F major.

A drum-roll and a short horn motive introduce the second division. Introduction themes are combined with an intermediary theme. There is a general use of the themes until a full orchestral climax is reached with the reappearance of the chief theme in tragic intensity. This is developed at length until there is another ff climax. There are modified repetitions of the other themes. After a general pause the transition to the coda is in wind instruments. The coda is established on a combination of the chief theme with the Introduction theme in its second version.

II. Scherzo, "Bewegt, lebhaft," D minor, 3-4.

This is an elaborate movement, yet the form is that of the dance scherzo with trio. The opening chords are wild dissonances,—altered chords of diminished sevenths, etc. A peculiar effect is gained by a trumpet organ-point against singular harmonic sequences in the strings and wind. Strings and brass sound a rude dance tune. In the de-

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velopment of the scherzo, motives of extraordinary character are introduced.

The Trio, F-sharp major, 3-8, is built on two themes,—the first for muted violins, spiccato; the second a peculiarly harmonized, variously rhythmed theme, of a somewhat quieter nature.

III. Adagio, Sehr langsam, feierlich ("very slow, solemnly"), E major, 4-4. The movement opens without introduction with an expressive first theme (first violins). There is a dissonant shriek of trumpets, which is followed by a gentle melody for tubas. This melody leads to the second and broad theme, A-flat major (violins). These subjects are developed alternately and most elaborately, until there is a powerful climax for full orchestra. The rest of the movement has been called the Swan Song of Bruckner. Four measures after the re-establishment of the chief tonality, E major, the tubas chant a reminiscence of a passage in the Adagio of Bruckner's Eighth Symphony. This chant is enwreathed by delicate figuration for the violins.

* * *

A biography of Anton Bruckner written by Rudolf Louis* was published by Georg Müller in 1905. The volume is an octavo of two

* Dr. Rudolf Louis was born at Schwetzingen on January 30, 1870. He studied at Geneva and Vienna, and in the latter city he received the degree Dr. Phil. He studied music with Friedrich Klose and Felix Mottl, and then conducted in the opera-houses of Landshut and Lübeck. Since 1897 he has lived at Munich. After the death of Heinrich Porges (November 17, 1900) he was chosen music critic of the Munich *Neueste Nachrichten*. His symphonic fantasia "Proteus" awakened interest at the meeting of the German Music Society at Basle in 1903. His chief literary works are "Der Widerspruch in der Musik" (1893), "Die Weltanschauung Richard Wagners" (1898), "Franz Liszt" (1900), "Hector Berlioz" (1904), "Anton Bruckner" (1905), "Die deutsche Musik der Gegenwart" (1909). He edited Hausegger's "Unsere deutschen Meister" (1903), and with Ludwig Thuille a treatise on harmony (1907, second edition 1908).

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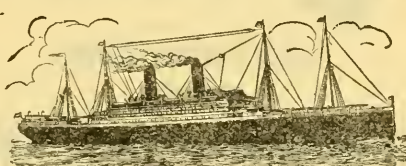

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hundred and thirty-four pages, illustrated with portraits, silhouette caricatures of the composer, fac-similes of manuscripts, and two or three views of places. Soon after Bruckner's death it was announced that August Göllerich, of Linz, would write the life of his master, who before his last sickness had requested him to do this. Göllerich's biography, which will be in two stout volumes, is said to be nearing completion. Dr. Louis in the preface to his work disclaimed any intention of competing in any way with Göllerich or of anticipating him. He therefore used chiefly material that was already at hand: only when there was absolute necessity, as in ascertaining facts about the early life of Bruckner, did he make personal inquiry and research. His aim was to paint a character portrait of a singular personality, in whose life there was no romance,—and to many in Vienna the composer was to the day of his death merely an unsympathetic peasant.

***

Bruckner's early years were years of quiet work and uncomplaining poverty. His father and his grandfather were country school-teachers; his mother was the daughter of a tavern-keeper. There were twelve children. Anton was the oldest, and two survived him. In villages of Catholic Austria the school-teacher, on account of the service of the church, is expected to be a musician. Anton took his first music lessons from his father, who, as soon as he recognized the talent of the boy, put him at the age of twelve years into the hands of a relation, J. B. Weiss, a teacher at Hörsching, and Bruckner took his first organ lessons of this man.

The father of Bruckner died in 1837, and the widow moved to Ebels-

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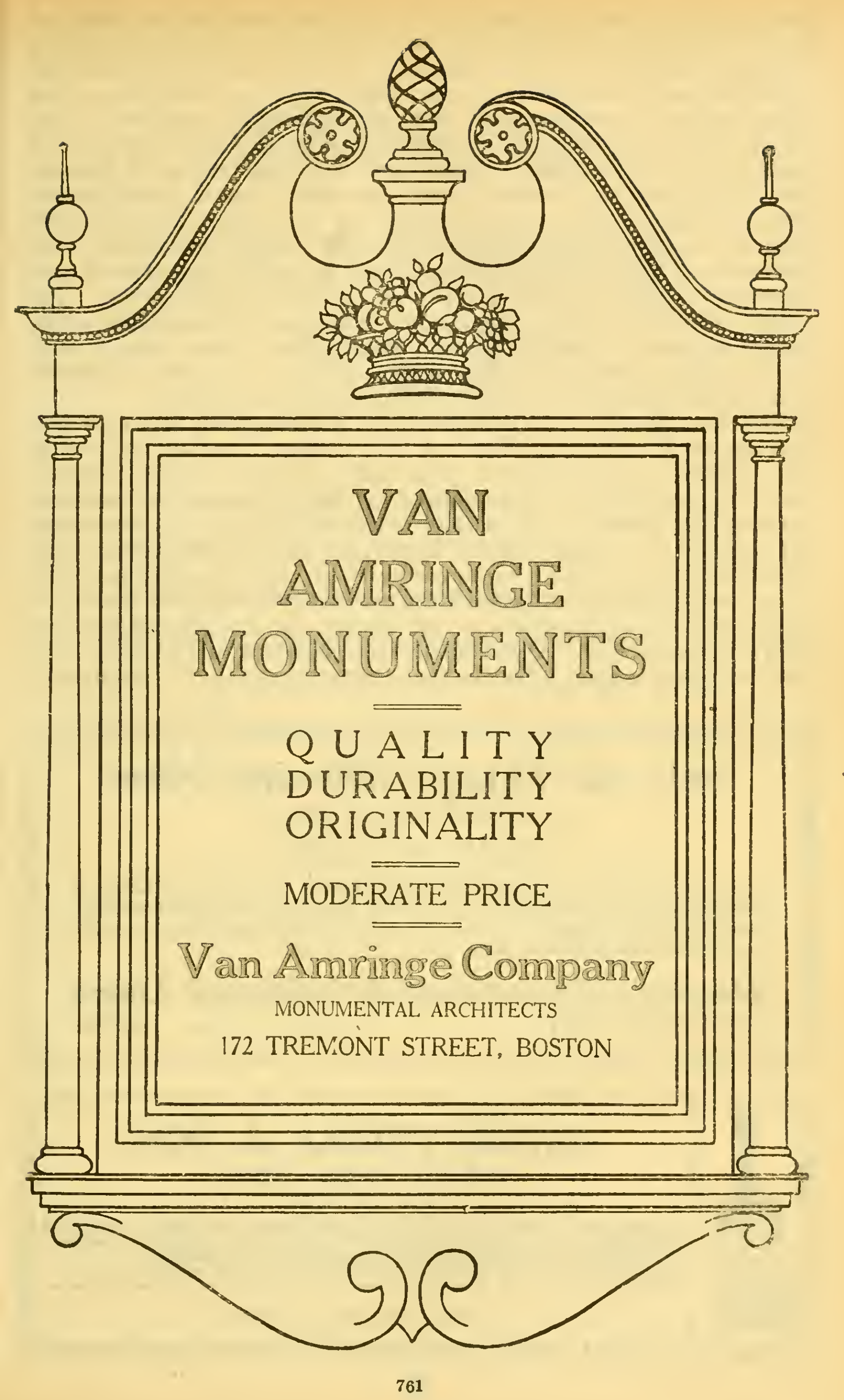
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berg, not far from St. Florian, and in the old and famous abbey of St. Florian Anton was received as a choir boy. The abbey had a celebrated library of seventy thousand volumes and a still more celebrated organ of four manuals and about eighty speaking stops, and this organ was more important than the library in Bruckner's eyes. At St. Florian he studied harmony with Michael Bogner, organ and pianoforte with Kattinger, singing and violin playing with Gruber, who should not be confounded with Bruckner's pupil, Josef Gruber, from 1878 to 1904 the chief organist at St. Florian. This teacher Gruber was a pupil of Schuppanzigh, the violinist associated with Beethoven. Bruckner also attended the school classes; for he was expected to follow the family tradition and be a school-teacher. The course included religious instruction, grammar, penmanship, arithmetic, geometry, drawing, singing, organ playing, and some lessons in landscape gardening. Geography, history,—with the exception of some Biblical history,—natural history, were not taught.

The first experience of Bruckner as a school-teacher was as a subordinate at Windhag, a village of four hundred inhabitants, and he was extremely uncomfortable. His salary was two florins (seventy-five cents) a month. He was obliged to play the organ, lead the choir, perform the duties of sexton, and teach school. He was more than half starved. To gain a little money, he played for weddings and fiddled for dances. With no opportunity of playing good music with others, he nevertheless kept alive his musical ambition, and constantly made notes for compositions, to be worked out at some future time. (His first manuscript, "Abendklänge," for pianoforte and some other instrument, was written when he was thirteen years old.) Profoundly

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unhappy, he was not understood by the villagers, but was looked on as a sort of crazy person. In 1843 he was sent by way of punishment to Kronstorf, where there were only one hundred and fifty inhabitants, but he was fortunately soon transferred to Steyr, and here there was a fairly good organ and considerable attention was paid to church music. Bruckner had a pleasant recollection of this village, and in after-years, when he would make excursions from Vienna, he would go either to Steyr or to St. Florian. Toward his end he prayed that, if he could not be buried under the great organ at St. Florian, he might rest in the churchyard at Steyr.

In 1845 Bruckner was appointed a teacher at St. Florian. He was happy there, and he was in a somewhat better pecuniary condition. As a teacher he received thirty-six florins a year, and as an organist eight florins and free living. He said that he used to practise at that time ten hours a day on the pianoforte and three on the organ. He was undeniably industrious. In 1853 he visited Vienna to prove his ability before three then celebrated musicians, Simon Sechter, Ignaz Assmayer, Gottfried Preyer. He showed them his prowess as an organist and made a brilliant showing. At St. Florian Bruckner studied physics and Latin, and long afterward regretted that he had not studied more earnestly and with a broader view; for at last famous in Vienna as a musician and as an eccentric, he had little or no comprehension of anything in science, art, literature, politics. He was a musician and only a musician.

* * *

Bruckner in 1856 was appointed organist of the old cathedral at

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Linz. Bishop Rudiger of that city took a warm interest in him and gave him the time to take lessons in Vienna.

Simon Sechter (1788–1867) was one of the most famous of all theorists and pedagogues. Bruckner chose him for his master. The pupil was then thirty-two years old, already an organist, improviser, ecclesiastical composer of some reputation, but he felt the need of a more thorough technical training. Sechter was a teacher of the technic of composition. His own works, masses and other music for the church, preludes, fugues and other pieces for the organ, two string quartets, variations for pianoforte, and, *mirabile dictu!* a burlesque opera, "Ali Hitsch-hatsch" (1844), were as dismally dry as his treatise on composition in three volumes. He had no imagination, no poetry in his soul, but he could be humorous at the expense of his pupils. He was incredibly fussy about detail in a composition; he would spend hours in the elaboration of a petty contrapuntal device and forget the importance of the general structure. So enamoured was he of brushwood that he did not see the imposing forest. He prized Sebastian Bach, thought well of Mozart and Haydn, accepted the earlier works of Beethoven; but of the more modern composers the only one whom he tolerated was Mendelssohn.

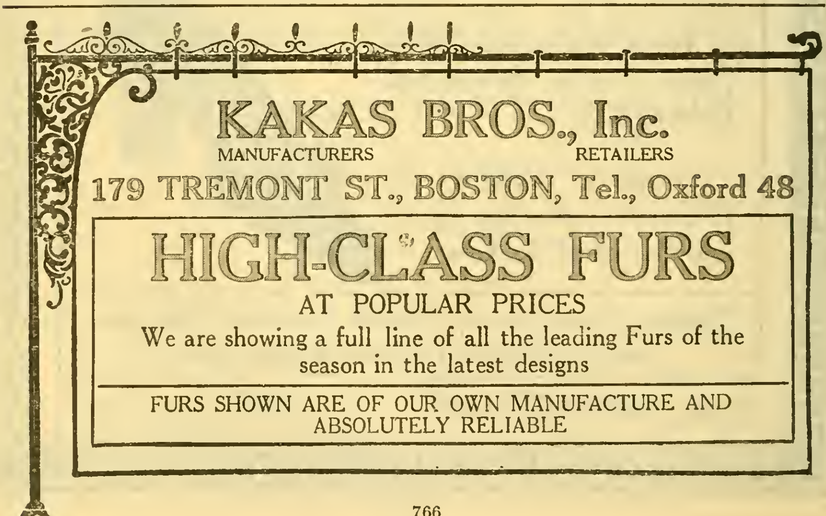
From 1856 to 1860 Bruckner went to Vienna to take lessons of this man. One of the most interesting discussions in Dr. Louis' biography is the discussion of the question whether Sechter was the proper teacher for Bruckner, whether Sechter did not do him harm. Did not Bruckner need a master who would insist on the value of proportion, moderate his volubility, repress his desire to over-elaborate an idea? Further-

more, were not Bruckner's habits of thought too deeply rooted at the time he sought Sechter's tuition? Bruckner's contrapuntal skill, as displayed in improvisations on the organ has passed into a tradition, but there is comparatively little of it revealed in the greater number of his symphonies. Dr. Louis insists that certain brave features of Bruckner's art, as his pure harmonic writing and the euphony of passages for the brass choir when the progressions are in the manner of a choral, are due not so much to any skill in orchestration as to Sechter's indefatigable training. On the other hand, a grand and noble effect in any one of the symphonies may be followed by fatiguing and apparently interminable pages of sheer pedantry. For neither Sechter nor Bruckner seemed to have the slightest idea of the necessity of a practical knowledge of architectonics in music. The approach made against pages in Bruckner's symphonies—that they are formless, illogical, fragmentary, episodic—is not always without foundation. The zeal of Sechter exaggerated the inherent faults of the pupil.

Yet Bruckner profited in a way by Sechter's training, so that he astonished his master, Hellmesberger, Herbeck, Dessoff, and Becker, when he submitted himself to them for an examination in counterpoint. Herbeck, who had even then some idea of Bruckner's skill, proposed that, if the applicant were able to develop in fugued style, on pianoforte or organ, a theme then given, the result should be considered as proof of his ability more than any display of knowledge by word of mouth. Bruckner accepted the offer, and they all went to a church. Sechter gave a theme of four measures. Herbeck asked Dessoff to add four more; and, when Dessoff refused, Herbeck lengthened the theme by eight measures, at which Dessoff exclaimed, "O you monster!" Bruckner studied the theme for some time, and he seemed anxious, so that the examiners were merrily disposed. At last he began his introduction, which was followed by a master fugue, then by an improvisation. All wondered, and Herbeck, said: "He should examine us."

***

When Bruckner was thirty-seven years old, he studied theory and



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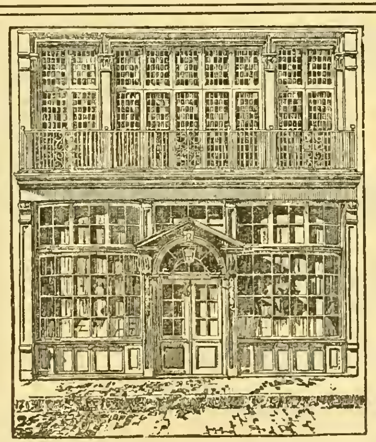
instrumentation with Otto Kitzler (born in 1834 at Dresden: he retired into private life in 1898), then opera conductor at Linz. Kitzler was a modern of the moderns, and from him Bruckner learned much about the music of Wagner, whom he worshipped with a childlike devotion. Whether this worship were favorable to the development of Bruckner's own individuality is a question that may be argued by those who have no ordinary waste-pipe for intellect. Bruckner met Wagner for the first time at the performance of "Tristan and Isolde" at Munich in 1865. It was Bruckner's ambition to carry out Wagner's theories about opera in absolute music, to utilize his theories for orchestral advantage. In 1862 he wrote a symphony in F minor. Three movements were completed. See later the list of his works.

Bruckner's fame began to grow as a composer. The Mass in D minor (1864), the Symphony in C minor of 1865–66, a cantata, and the "Germanenzug" for male voices with brass instruments gave him local and provincial reputation, but later in the sixties his name began to appear in the Viennese journals, and in the fall of 1868 he moved to Vienna. Johann Herbeck, conductor and composer, did not lose sight of Bruckner after the memorable examination. As a conductor, Herbeck had done much for composers of the modern and romantic school of his period by producing their works. He was the first in Vienna to appreciate the talent or genius of Bruckner, though he was not a blind enthusiast. In 1867 he produced Bruckner's Mass in D minor, and when Sechter died Herbeck at once thought of the organist in Linz as the legitimate successor to the chair of organ and counterpoint in the Vienna Conservatory of Music.

Bruckner was not persuaded easily to leave Linz. He appreciated the honor of the invitation; but what had he in common with Viennese life? He consented finally, and was enrolled as teacher of harmony, counterpoint, and organ. Three years later he was made a professor, and after a service of twenty-three years he retired in the course of the season 1891–92. In 1878 he was appointed organist of the Royal Orchestra, and three years before this he was appointed lecturer on musical theory at the University of Vienna, in spite of the active opposition of Eduard Hanslick, his sworn foe. At last he was honored.



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At last he was comparatively free from pecuniary embarrassment, for his manner of life was simple.

Friends of Bruckner have deplored for his own sake his departure from Linz. They have said that, as a composer, in that town he would have written more spontaneous, richer, and more individual music. This question is discussed by Dr. Louis at length, although he admits the futility in general of reasoning on the premise, "What might have happened if—?" Bruckner heard more music at Vienna, that of his own and that of other composers. The performance of his First Symphony at Linz was eminently unsatisfactory. In Vienna there was the brilliant orchestra, there were well-trained choruses. No doubt in his private life he would have been happier at Linz.

The Viennese public is musically a peculiar one. Dr. Louis' characterization of it is elaborate and at the same time sharp. It has been commonly reported that this public was antagonistic to the music of Bruckner; that it would not listen to it; that it yawned or left the hall. Dr. Louis asserts that the report is without foundation; that the attitude of this public was warm and sympathetic from the very beginning; that there was also a "Bruckner public," which grew in size and influence year by year.*

Even Hanslick was obliged in his reviews to acknowledge constantly the enthusiasm of the audience whenever a work by Bruckner was performed. As early as 1873 a Viennese audience welcomed the Second Symphony with enthusiasm. For, as Dr. Louis remarks, the Viennese are stirred by the charm of euphony and by compelling rhythm.

* This statement concerning Bruckner's large public is directly at variance with statements made by Decsey and others.

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Whether this public is truly musical is another question, and it is discussed by Dr. Louis.

Furthermore, Bruckner's cause was maintained by the partisans of Wagner, who put the former in opposition to Brahms. The opposition was unnecessary; it embittered Hanslick against Bruckner, but it was of much consequence to the latter, whose peculiar, almost clownish appearance and manners would easily have prejudiced many against him. Hanslick wielded a great influence. Other critics followed him in opinion and aped his style. Only a few espoused Bruckner's cause, and of these Hugo Wolf* and Theodor Helm were the most conspicuous of the comparatively uninfluential. It has been said that Brahms himself had no prejudice against Bruckner, at whose funeral he was a sincere mourner.†

There are allusions in the "Herzogenberg Correspondence" ‡ to Brahms' disposition toward Bruckner, the composer, but there is no direct, frank statement. Elisabet von Herzogenberg wrote to Brahms apropos of a performance of Bruckner's seventh symphony conducted by Mr. Nikisch from manuscript at Leipsic, December 30, 1884: "Our friend Hildebrand will have . . . . told you of the Bruckner excitement here, and how we rebelled against having him thrust upon us—like compulsory vaccination. We had to endure much stinging criticism—insinuations as to our inability to detect power under an imperfect exterior, or admit a talent which, though not perhaps fully developed, still exists, and has a claim to interest and recognition. We are not to consider artistic results everything, but to admire the hidden driving power, whether it succeeds in expressing itself satisfactorily or no. That is all very well in theory, but in practice it all depends on the

* For Wolf's admiration as musician and critic for Bruckner see Dr. Ernest Decsey's "Hugo Wolf," vol. i. pp. 97–99 (Leipsic and Berlin, 1903); Newman's "Hugo Wolf," p. 38; Wolf's correspondence with Emil Kauffmann (but Wolf admitted Bruckner's lack of concentration); and Wolf's "Kritiken" (Leipsic, 1911), pp. 125, 186, 236, 264, 329, 334, 337.

† It is a singular fact that Miss Florence May, in her voluminous Life of Brahms (London, 1905), mentions Bruckner only once. In describing the musical life of Vienna in 1862, she says: "Anton Brueckner [*sic*] was favorably esteemed by some of the first resident musicians, though he had not yet been called there" (vol. ii. p. 4). For a prejudiced view of the relations between Bruckner and Brahms, see "Johannes Brahms," by Max Kalbeck, vol. ii., Part II., p. 413; vol. iii., Part II., pp. 404–410.

‡ "Johannes Brahms: The Herzogenberg Correspondence," edited by Max Kalbeck, translated into English by Hannah Bryant (New York, 1909).

GUSTAV MAHLER

A Study of His Personality and Wo k By PAUL STEFAN

Translated from the German by T. E. CLARK

Pp. viii & 132

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The Author does not wish this work to be considered as a biography. And, although leading biographical data are not lacking, the whole spirit of the book is rather one of enthusiastic appreciation and propaganda.

Dr. Stefan's masterly analyses of Mahler's compositions fill a large portion of the book, and will be found most illuminative and interesting. A full list of these compositions, and a bibliography, are contained in the Appendix.

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value of this driving power. . . . We wished we had you to back us up, and could hear your sound views, which are based on superabundant experience, and are therefore worth more than all the theories of the wise, all the mere instincts of the simple. And, who knows? You may agree with us, the simple." She wrote again: "Breathe one word about Bruckner. You are not afraid of our leading you on, and then proclaiming abroad: Brahms says we are right! We will lie quite low about anything you say, but a word we do crave for our own peace of mind." Brahms at last answered: "Your delightful letter" —the first from which I have quoted—"expresses most lucidly all that can be said—all that one has said oneself or would like to have said so nicely. You will not mind when I tell you that Hanslick shares your opinion, and read your letter with pious joy! But one symphony * and one quintet of Bruckner's have been printed." (This was written January 12, 1885.) "I advised you to get them to look at, with a view to steeling your mind and your judgment. You will not want me!" A row of asterisks follows the last sentence. Did Brahms speak more plainly in the omitted passage against Bruckner's music? It would seem so; for Mrs. von Herzogenberg answered two days afterward: "It has done us a world of good, inducing a state of sudden placidity which enables us to listen to the most extravagant nonsense about poor Bruckner, so strengthened are we by the approval of one on whom we 'invincibly depend,' as Hölderlein (whom I am reading) says of Schiller. But although we can arm ourselves with placidity at a pinch, no one can console us for the fact that, in this world of so-called culture, there are so many, many people ready to be imposed upon by any inflated windbag, if its appearance is made with due pomp. One or two not quite impossible *motifs*, like grease-spots swimming on the top of weak soup, and there we have '*Meister*' Bruckner's whole stock-in-trade, while those who do not make immediate obeisance are stamped as unbelieving Thomases, who want signs and wonders to convince them. I should just like to know who started the Bruckner crusade, how it came about, and whether there

* This was the third symphony in D minor, the one dedicated to Richard Wagner.

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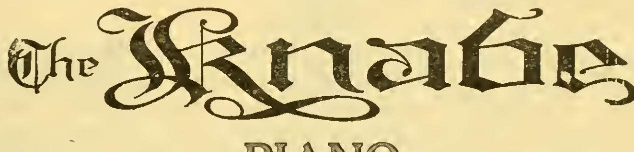

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is not a sort of freemasonry among the Wagnerians. It certainly is rather like a game of taroc, or rather that form of whist, in which, when 'misery' is declared, the lowest card takes the trick." In 1886 she wrote to Brahms: "It always makes me furious to hear facts so grossly misrepresented, just as it does to watch the growing Bruckner craze, and I admire you for keeping a cool head."

From this it will be seen that in all probability Brahms did not conceal his dislike for Bruckner's music; that Elisabet, daughter of Freiherr Bodo Albrecht von Stockhausen and wife of Heinrich Picot de Peccaduc, Freiherr von Herzogenberg, was a woman of prejudices and a good hater.

Hans von Bülow had little to say about Bruckner in his voluminous correspondence. Whenever he mentioned his name, it was with a sneer. Thus, writing to Richard Strauss from St. Petersburg, December 19, 1885, he spoke of "the prejudicial bearing of the asiatic Bruckner." Two years later in a note to Hermann Wolff, the manager, von Bülow wrote as an apostrophe, "Holy Anthony, that is to say, Bruckner!" In 1890 he wrote to Brahms from Hamburg that in a moment of doubt and mental disturbance he had spawned letters of the alphabet as Bruckner spawned notes.

***

Bruckner made short journeys in Austria and pilgrimages to Bayreuth. He visited Leipsic, Munich, and Berlin, to hear performances of his works. In 1869 he went to Nancy to compete with other organists at the dedication of a new organ in the Church of St. Epore. Dr. Louis has much to say about his then driving his competitors from the field; but whom did Bruckner have as rivals? Rigaum, Renaud de Vilbac, Stern, Girod, Oberhoffer, and others whose very names are almost forgotten. He visited Paris, and made the acquaintance of Auber and Gounod. In 1871 he gave an organ recital, or two or three recitals, in Albert Hall, but it was then said that he was awkward in handling the mechanical devices of the instrument, and that he showed an imperfect knowledge of the art of registration. Dr. Louis does not mention this adverse criticism, but any one acquainted with organs in Austria and Germany at that time would easily believe the criticism to be well founded.

As a teacher at the Conservatory, Bruckner was a singular apparition, yet his classes were crowded by those who respected his ability

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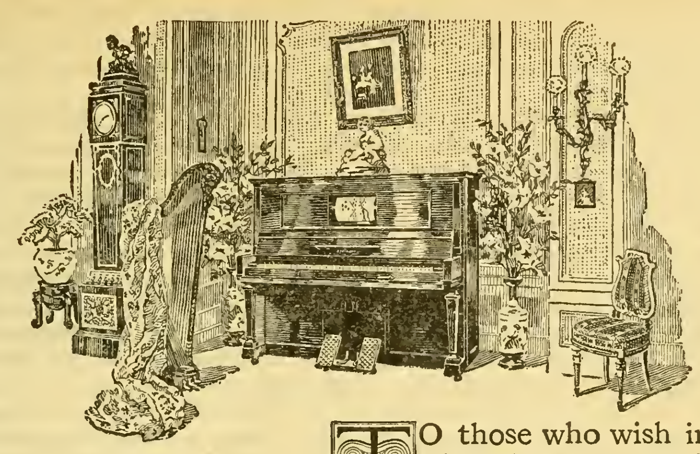

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and character while they wondered at his ways. There was a clique against Wagner in the Conservatory. Bruckner was known as a Wagnerite, and the young romanticists among the students gathered around him, and so Felix Mottl, Arthur Nikisch, Emil Paur, Josef Schalk, Ferdinand Löwe, were not only his pupils, they were his long and tried friends.*

Bruckner saw nothing, remembered nothing, learned nothing from travel or by his life in Vienna. Nothing broadened his horizon. He passed in Vienna as an "original." He was without manners or graces of any kind. His personal appearance and his dress provoked the smiles of those who did not know him, but the sterling worth of the man within won all hearts, save that of Hanslick. As Dr. Louis says: "A man of fine feelings might smile at Bruckner's appearance: he would not laugh at it." With Bruckner's simplicity was mingled "peasant shrewdness." He was extravagant in his expressions of gratitude; he was distressingly grateful, so surprised did he appear to be when any one showed him a slight kindness.

It has been said that Brahms was a born bachelor. Bruckner should have married, but poverty forbade him a wife until it was too late for him to think of it, nor was he ever drawn toward light o' loves. He was a man of a singularly modest and pure nature, and what is related of Sir Isaac Newton may truly be said of Bruckner: his life was absolutely without the pleasure or the torment of love in any one of its forms or disguises.

He likes good cheer in moderation, and one of his petty passions was the enjoyment of Pilsner beer, which he gave up with extreme unwillingness when the physician ordered a rigorous diet for his dropsy. "But," says Louis, "in this he was not given to excess, although, a true German, he could carry a large amount."

He was dependent on his salary, for his compositions brought him scarcely anything. He received one hundred florins for his "Te Deum,"

* Gustav Mahler has been counted among Bruckner's pupils, but without warrant. They were warm friends. Guido Adler, noticing the influence of Bruckner over Mahler, characterized the former as the "adopted father-instructor" of the younger man, who afterwards conducted Bruckner's symphonies and arranged the third for the pianoforte, four hands.

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but his first six symphonies were published at his own expense and at that of some of his friends.

A few years before his death he was honored in a manner that consoled him for many disappointments. Brahms had been given by the University of Breslau an honorary degree, and Bruckner desired a like recognition. In 1891 the University of Vienna gave to him the honorary degree of Doctor, and the rector professor, Dr. Exner, paid in the presence of the public a glorious tribute to him, ending with these words: "I, the *rector magnificus* of the University of Vienna, bow myself before the former assistant teacher of Windhag." Nor were these words merely an official compliment, for Exner, a man of fine musical taste, was an ardent admirer of Bruckner's talent.

Bruckner's health was robust until about 1890, when symptoms of dropsy were unmistakable. He had begun his Ninth Symphony in 1890, and he hoped earnestly to complete it, for he dreaded the rebuke given to the unfaithful servant. That he died before the finale was written is to Dr. Louis symbolical of the tragedy of the composer's career.

To sum up this career, Dr. Louis quotes a Latin sentence that Bruckner, with his slight knowledge of Latin, could have put into German. It is one of the most consoling sentences in the New Testament, and Bruckner had the faith that brings the blessing: "*Beati pauperes spiritu, quoniam ipsorum est regnum coelorum.*"

***

It is not the purpose of these Programme Books to speak concerning the technical or æsthetic worth of pieces performed at the concerts; yet it may help to a better understanding of the music itself if light be thrown on the personal nature and prejudices not only of the composer, but of his contemporaneous partisans and foes. This simple man, who had known the cruelest poverty and distress, and in Vienna lived the life of an ascetic, made enemies by the very writing of music.

Bruckner was unfortunate in this: he was regarded, justly or unjustly, as a musician pitted by the extreme Wagnerites against Brahms, the symphonist. The friends, or rather the idolaters, of Brahms, claimed that the Wagnerites had no symphonist among them; that,

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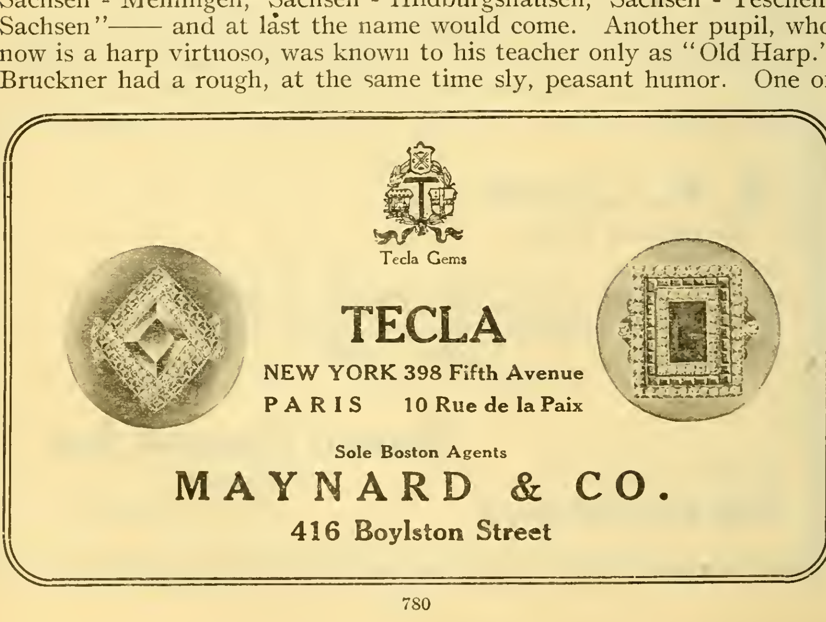
disturbed by the prominence of Brahms in the realm of absolute music, they hit upon Bruckner as the one to put Brahms and his followers to confusion. As though there could be rivalry between an opera-maker and a symphonist! But the critic Eduard Hanslick was a power in Vienna. For some reason or other—unworthy motives were ascribed to him by the Wagnerites—Hanslick fought Wagner bitterly, and some said that his constant and passionate praise of Brahms was inspired by his hatred of the man of Bayreuth. Bruckner was an intense admirer of Wagner; his own symphonies were certainly no ordinary works; therefore he was attacked bitterly in the journals and in society by Hanslick and his friends.

There appeared in Vienna in 1901 a little pamphlet entitled "Meine Erinnerung an Anton Bruckner." The writer was Carl Hruby, a pupil of Bruckner. The pamphlet is violent, malignant. In its rage there is at times the ridiculous fury of an excited child. There are pages that provoke laughter and then pity; yet there is much of interest about the composer himself, who now, away from strife and contention, is still unfortunate in his friends. We shall pass over Hruby's ideas on music and the universe, nor are we inclined to dispute his proposition (p. 7) that Shakespeare, Goethe, Beethoven, Wagner, were truer heroes and supporters of civilization than Alexander, Cæsar, Napoleon, who, nevertheless, were, like Hannibal, very pretty fellows in those days. When Hruby begins to talk about Bruckner and his ways, then it is time to prick up ears.

As a teacher, Bruckner was amiable, patient, kind, but easily vexed by frolicsome pupils who did not know his sensitive nature. He gave each pupil a nickname, and his favorite phrase of contentment and disapproval was "Viechkerl!"—"You stupid beast!" There was a young fellow whose name began "Sachsen"; but Bruckner could never remember the rest of it, so he would go through the list of German princes, "Sachsen"——, "Sachsen"——, "Sachsen-Coburg-Gotha, Sachsen - Meiningen, Sachsen - Hildburgshausen, Sachsen - Teschen, Sachsen"—— and at last the name would come. Another pupil, who now is a harp virtuoso, was known to his teacher only as "Old Harp." Bruckner had a rough, at the same time sly, peasant humor. One of



his pupils came into the class with bleached and jaded face. Bruckner asked what ailed him. The answer was: "I was at the Turnverein till two o'clock." "Yes," said Bruckner, "oh, yes, I know the Turnverein that lasts till two A.M." The pupil on whom he built fond hope was Franz Nott, who died young and in the mad-house. When Bruckner was disturbed in his work, he was incredibly and gloriously rude.

Bruckner was furious against all writers who discovered "programmes" in his music. He was warmly attached to the ill-fated Hugo Wolf, and was never weary of praising the declamation in his songs: "The fellow does nothing all day but compose, while I must tire myself out by giving lessons"; for at sixty years Bruckner was teaching for three guldens a lesson. Beethoven was his idol, and after a performance of one of the greater symphonies he was as one insane. After a performance of the "Eroica," he said to Hruby,—would that it were possible to reproduce Bruckner's dialect,— "I think that if Beethoven were alive, and I should go to him with my Seventh Symphony and say, 'Here, Mr. Van Beethoven, this is not so bad, this Seventh, as certain gentlemen would make out,' . . . I think he would take me by the hand and say, 'My dear Bruckner, never mind, I had no better luck; and the same men who hold me up against you even now do not understand my last quartets, although they act as if they understood them.' Then I'd say to him, 'Excuse me, Mr. Van Beethoven, that I have gone beyond you in freedom of form, but I think a true artist should make his own forms for his own works, and stick by them.'" He once said of Hanslick: "I guess Hanslick understands as little about Brahms as about Wagner, me, and others. And the Doctor

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Hanslick knows as much about counterpoint as a chimney-sweep about astronomy."

Hanslick was to Bruckner as a pursuing demon. (We are giving Hruby's statement, and Hanslick surely showed a strange perseverance and an unaccountable ferocity in criticism that was abuse.) Hruby likens this critic to the *Phylloxera vastatrix* in the vineyard. He really believes that Hanslick sat up at night to plot Bruckner's destruction. He affirms that Hanslick tried to undermine him in the Conservatory and the Imperial Chapel, that he tried to influence conductors against the performance of his works. And he goes so far as to say that Hans Richter, thus influenced, has never performed a symphony by Bruckner in England. As a matter of fact, Richter produced Bruckner's Seventh in London, May 23, 1887.

He was never mean or hostile toward Brahms, as some would have had him. He once said that Brahms was not an enemy of Wagner, as the Brahmsites insisted; that down in his heart he had a warm admiration for Wagner, as was shown by the praise he had bestowed on "Die Meistersinger."

Just before his death Bruckner's thoughts were on his Ninth Symphony: "I undertook a stiff task," he said. "I should not have done it at my age and in my weak condition. If I never finish it, then my 'Te Deum' may be used as a Finale. I have nearly finished three movements. This work belongs to my Lord God."

Although he had the religion of a child, he had read the famous book of David Strauss, and he could talk about it reasonably. Some one asked him about the future life and prayer. "I'll tell you," he replied. "If the story is true, so much the better for me. If it is not true, praying cannot hurt me."

***

Performances of Bruckner's symphonies at these concerts in Boston:

1887, February 5, No. 7, in E major.
1899, February 11, No. 4, in E-flat major, "Romantic."
1901, March 9, No. 3, in D minor.
1901, December 28, No. 5, in B-flat major.
1904, April 2, No. 9, in D minor (unfinished).

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1906, December 1, No. 7, E major.
1907, November 2, No. 9, D minor (unfinished).
1909, March 13, April 24, No. 8, in C minor.
1910, February 12, No. 7, in E major.
1912, January 6, Symphony, E major, No. 7.
1913, January 4, Symphony, E major, No. 7.

The "Te Deum" was performed in Boston by the Cecilia Society, December 12, 1905, B. J. Lang conductor. Quartet: Mrs. Rider-Kelsey, Miss Lilla Ormond, Ellison Van Hoose, Charles Delmont.

The Adagio from the String Quintet was played at a Kneisel Quartet concert, November 23, 1886: Franz Kneisel, Emanuel Fiedler, Louis Svecenski, Fritz Giese, assisted by Max Zach.

* * *

LIST OF BRUCKNER'S WORKS.

Bruckner's first symphony was in F minor. He wrote it in 1862 when he was a pupil of Kitzler, who tells us that it was mere student work, uninspired, and that he did not praise Bruckner for it at the time. This symphony was found by C. Hynais, among Bruckner's manuscripts, in Vienna in the spring of 1896. The first and fourth movements were in F minor; the second, in E-flat major, Andante molto; the Scherzo was missing. See the *Signale* of October 22, 1913, pp. 1561–1563, "Ein unbekannter Symphonie Satz von Anton Bruckner," by C. Hynais. The movement in E-flat major was performed at a concert of the Konzert-Verein in Vienna, conducted by Ferdinand Löwe, in November, 1913.

The following dates of first performances are given, subject to correction. There is as yet no biography of Bruckner that is authoritative in matters of detail, and in the books and pamphlets about Bruckner that are already published there are some contradictory statements.

Symphony in C minor, No. 1. Composed in 1865–66 at Linz. First performed in Linz, May 9, 1868. The orchestra made a sad mess of its task. First performance in Vienna at a Philharmonic concert, December 13, 1891. Bruckner completed the Scherzo, May 25, 1865,

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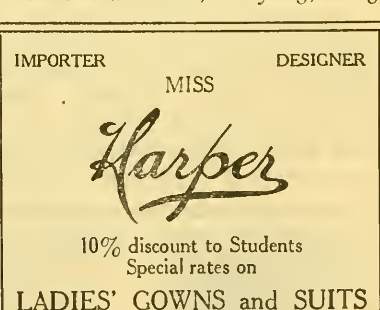

while he was sojourning in Munich to see the first performance of "Tristan und Isolde." In 1890–91 he revised thoroughly the symphony and dedicated it to the University of Vienna in gratitude for the bestowal of the degree upon him: "*Universitati Vindobonensi primam suam symphoniam d. d. venerabundus Antonius Bruckner, doctor honorarius.*"

At Vienna from February to September, 1869, he worked on a symphony in D minor. This was never performed or published, and the composer expressly annulled it.

Symphony in C minor, No. 2. Composed in 1871–72 and dedicated to Franz Liszt. First performed under the direction of the composer in Vienna, October 26, 1873. Herbeck conducted it in Vienna in 1876, and it was performed at a Philharmonic concert in that city in 1894. Herbeck said to Bruckner after the rehearsal: "I have not yet paid you any compliment, but I tell you that, if Brahms were able to write such a symphony, the hall would be demolished by the applause."

Symphony in D minor, No. 3. Bruckner composed it in 1873, asked for Wagner's judgment on it, and dedicated it to "Master Richard Wagner in deepest reverence." The first performance was at Vienna under Bruckner's direction, December 16, 1877. There were performances of it in Vienna in 1891 and 1892, as there have been since 1892. Bruckner revised this symphony twice, in 1876–77 (this score was published in quarto) and in 1888–89 (new score in octavo). First performance in the United States by the Symphony Society, New York, Walter Damrosch conductor, December 5, 1885.

Symphony in E-flat major, No. 4. The "Romantic," composed in 1874, revised in 1878, and the Finale rewritten in 1879–80. It is dedicated to the Prince Constantin Fürsten zu Hohenlohe-Schillingsfürst, the Lord Marshal to the Emperor of Austria and the husband of the daughter of Liszt's friend, the Princess Caroline Wittgenstein. "The first performance was in Vienna, February 20, 1881." Yet Franz Brunner says the first performance in Vienna was at a Philharmonic concert led by Richter in 1886. There have been many performances of this symphony. First performance in the United States at New York, Anton Seidl concert, March 16, 1888.

Symphony in B-flat major, No. 5. Composed in 1875–78, it was dedicated to Karl von Stremayr, who as Minister of Public Instruction had been influential in the appointment of Bruckner as a lecturer to the University of Vienna.. The score was published after Bruckner's death and the dedication was then omitted. The first performance was led by Franz Schalk at Graz, April 8, 1894. The symphony was performed at Budapest, December 18, 1895. Was the first perform-

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ance in the United States the one given in Boston by the Boston Symphony Orchestra, Mr. Gericke conductor, December 28, 1901?

Symphony in A major, No. 6. Composed in 1879–81, it bears no dedication. It is said that Bruckner intended to dedicate it to R. von Oelzelt, his landlord. The Adagio and Scherzo were first performed in Vienna, February 11, 1893, under the leadership of Wilhelm Jahn. The whole symphony was performed in Vienna in 1899 under the leadership of Gustav Mahler.

Symphony in E major, No. 7. Composed in 1881–83 and dedicated to Ludwig II., King of Bavaria, it was published in 1885. The first performance was at Leipsic, December 30, 1884, when Mr. Nikisch conducted the work at a theatre concert in aid of a Wagner Monument Fund as some say, though the *Neue Zeitschrift für Musik* (1885, p. 17), reviewing the performance, said nothing about any purpose for which the concert was given. The composer was present. The symphony was performed at Munich, March 10, 1885, with Levi as conductor, and at Vienna at a Philharmonic concert led by Richter, March 21, 1886. Dr. Muck conducted the symphony at Graz on March 14, 1886,—the first performance in Austria,—and in Berlin, January 6, 1894. Bruckner was present at each performance. Richter produced the symphony in London, May 23, 1887. The first performance in the United States was at Chicago by Theodore Thomas's Orchestra, July 29, 1886.

Symphony in C minor, No. 8. Composed in 1885–90 and dedicated to the Emperor of Austria. First performance in Vienna, December 18, 1892. First performance in the United States by the Boston Symphony Orchestra, Mr. Fiedler conductor, March 13, 1909.

Symphony in D minor, No. 9. The first movement was composed in 1891–93, the Scherzo in 1893–94, and the Adagio was completed November 30, 1894, but according to some on October 31 of that year. There are only sketches for the finale, and Bruckner, feeling his strength waning, suggested that his "Te Deum" might be used as the finale in performances of the symphony. There is a tradition that Bruckner purposed to dedicate the work "to the dear Lord." The first performance was by the Vienna Academic Wagner Society and the Vienna

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Concert Society at Vienna, February 11, 1903. Ferdinand Löwe conducted, and the "Te Deum" was added as the finale. The first performance in the United States was at Chicago, by the Chicago Orchestra, Theodore Thomas conductor, February 20, 1904.

***

Bruckner also composed:—

"Tantum ergo." Four settings for four mixed voices and one for five-voiced mixed chorus with organ accompaniment were written in 1846.

A Requiem Mass was composed in 1849, performed at St. Florian, and never published.

"Ave Maria," for four voices and organ accompaniment, was composed in 1856. In 1861 he turned the work into a seven-voiced *a cappella* chorus, and it was performed at Linz as an offertory, May 12 of that year.

Mass in D minor. Composed in 1864 and performed that year in the Linz cathedral, afterward in concert. It was revised in 1876.

Mass in E minor. Eight-voiced chorus with brass instruments, 1868, performed at Linz, September 30, 1869.

Mass in F minor. Performed at Vienna in 1872.

"Te Deum," for solo voices, chorus, orchestra, and organ *ad lib.* First performed at Vienna with accompaniment of two pianofortes in 1885. Performed in 1886 at Vienna for the first time with orchestra. First performance in the United States at St. Louis in December, 1891.

"150th Psalm," for solo voices, chorus, and orchestra, composed expressly for concert use and for a festival of the German Music Societies. First performed at Vienna in 1892 and led by Mr. Wilhelm Gericke.

"Pange lingua" and "Tantum ergo" (1868), now known as "Tantum ergo"; antiphon, "Tota pulchra es," for mixed chorus and organ; "Ave Maria," for soprano, two altos, two tenors, and two basses; graduale (1879); four graduales, for four voices,—"Christus factus est,"

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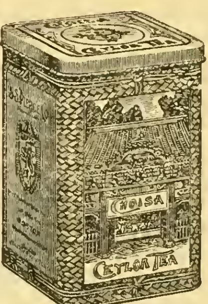

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"Helgoland," for male chorus and orchestra. First performed at Vienna, October 8, 1893.

"Germanenzug," for male chorus and orchestra. This took the prize at the Upper Austria Sängerbundesfest in 1865.

"Das hohe Lied," for two tenors, a solo baritone, four and afterward eight-voiced male chorus (with *bouche fermée*), and orchestra, composed in December, 1876. The work was revised, and the "Brummchor," on account of its difficulty, was replaced by strings. The original score is lost.

"Um Mitternacht," male chorus with humming accompaniment; "Träumen und Wachen," male chorus with tenor solo, performed in Vienna, January 15, 1891; "O könnt' ich dich beglücken!" tenor and baritone solos with male chorus; "Der Abendhimmel," tenor solo, male chorus, and pianoforte accompaniment.

String Quintet in F major. Performed by the Hellmesberger Quartet, January 8, 1885.

"Erinnerung," for pianoforte. Published after the composer's death.

The singer Rosa Papier once asked Bruckner why he did not write songs like those of "Doktor Brahms." "He answered, "I könnt's schon, wenn i wollt', aber i will nit'" (I could do it if I wanted to, but I won't). The few songs of Bruckner that are known and published are almost puerile,—"Amaranths Waldeslieder" and "Im April."

***

Felix Weingartner says of Bruckner in "The Post-Beethoven Symphonists" (translated into English by Arthur Bles from the second German edition): "What first strikes me about this musician is the wonderful abundance of new ideas, the individuality of his themes, and the astonishing long-windedness of his melodies.

"His was a musical talent, veritably rich. For that reason, one would be almost tempted to compare him to his great compatriot, Schubert, if only he had created works perfect enough to be considered really masterly. But it was not so.

"With him, unfortunately, the skill of developing his ideas, of placing

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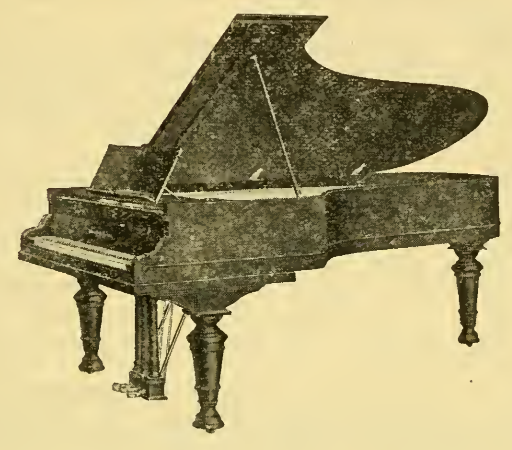

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one in contact with the other, of establishing them organically, so as to form a complete musical work, did not come up, in value, to his faculty of invention itself.

"I cannot bring myself to say, with his pupils and admirers, that he was a great contrapuntist. However, perhaps he was as a professor.

"In his compositions the technique is often clumsy, and the polyphonic web obscure and faulty. His marvellous themes seem rather like separately threaded pearls, than like pearls all united on a single cord. This explains why Bruckner is left often forceless in the finales of his symphonies, instead of reaching there the highest elevation; his last movements are always weaker than the first, which is not favorable to the success of his works. That explains also why his compositions are mostly cut short and fragmentary, having in consequence an amateurish appearance.*

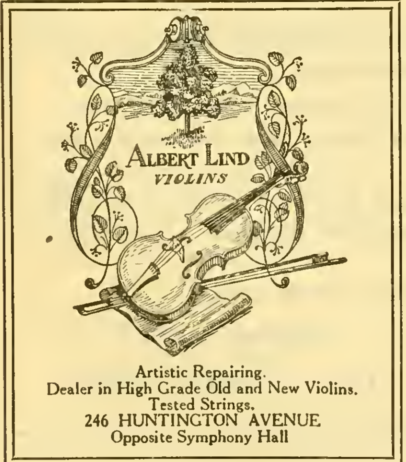
"One is tempted to wish that the construction of his work had been less spontaneous, but developed more logically, with more unity, with a determined end in sight. On account of his lack of skill, the grandest thoughts were carried away by the wind, into the waste, for they only make their appearance to remain unrealized.

"We feel this sentiment the more, in that many of Bruckner's themes bear the stamp of the Wagner *Leit-motiven;* so that the truly psychological realization of the Wagner themes stands before us on hearing a Bruckner symphony, often inciting us to comparisons.

"Bruckner also inclined slightly to mannerism; the ending of an oft-repeated passage in the bass, like that of the first phrase of the Ninth symphony; certain passages with slow movements [*sic*] which sound strangely empty (his admirers say 'Weldentruckt'† [*sic*]); two similar

* Weingartner wrote: "Daraus erklärt sich auch das jäh Abbrechende, Bruchstückweise, Fragmentarische seiner Compositionsweise, das einen reinen Genuss nicht aufkommen lässt." The translation of Mr. Bles is misleading. Bruckner's compositions are not "cut short." Weingartner refers to his *manner of* composition, not to the compositions themselves; he refers to Bruckner's manner of abruptly dismissing a subject, so that a movement often seems to be a collection of unrelated fragments. Furthermore, Mr. Bles is here unwarrantably free in his translation.—P. H.

† This paragraph is not in the first edition of Weingartner's "Die Symphonie nach Beethoven" (Berlin, 1898), and this is the only edition that I have been able to see. The German word is probably "Weltentrückt," and Mr. Bles' singular translation might thus be changed; "certain peculiarly empty sounding passages (called by his admirers passages that rise far above the world) in his slow movements." A German translating Paul's phrase, "caught up to the third heaven," might use the verb "entrücken." Mr. Bles' translation is not free from misprints, and Bruckner appears constantly in it as "Brückner." The translation of this whole paragraph is slipshod, and I have been obliged to change the punctuation in the endeavor to make the meaning clearer.—P. H.



thematic figures, moving simultaneously in contrary motion, as if reflecting each other; and finally the truly intolerable rests and organ points, which generally give the impression that he has lost the thread of his discourse, are to be found in all his works with which I am acquainted.

"Though we cannot abstain from making these reflections and reproaches in regard to the compositions of Bruckner, that does not prevent us from deeply respecting and loving him, above all on account of his grandiose idealism, absolutely incomprehensible * in our days.

"Imagine to yourselves this professor,† this organist"—but let us here quote Miss Dutton's translation: "Think of this schoolmaster and organist, risen from the poorest surroundings and totally lacking in education, but steadfastly composing symphonies of dimensions hitherto unheard of, crowded with difficulties and solecisms of all kinds, which were the horror of conductors, performers, listeners and critics, because they interfered sadly with their comfort. Think of him thus going unswervingly along his way toward the goal he had set himself, in the most absolute certainty of not being noticed and of attaining nothing but failure—and then compare him with our fashionable composers, borne on by daily success and advertisement, who puzzle out their trifles with the utmost *raffinerie;* and then bow in homage to this man, great and pathetic in his naïveté and his honesty. I confess that scarcely anything in the new symphonic music can weave itself about me with such wonderful magic as can a single theme or a few measures of Bruckner. I am thinking, for example, of the beginning of the 'Romantic' Symphony.‡ . . . In the strife between the

* Weingartner's word is "rätselhaften": riddle-like, enigmatic; also problematical, unintelligible, mysterious, obscure.—P. H.

† Weingartner wrote "Schullehrer," which means simply school-teacher, and he chose the word to show the humble beginning of Bruckner, village school-teacher and organist. "Professor" is here wholly misleading. Miss Maude B. Dutton's translation of this paragraph (Boston, 1904) is more faithful.—P. H.

‡ In the first edition Weingartner here added: "His greatest and comparatively best rounded work is the Seventh symphony in E major with the noble, rightly celebrated Adagio in C-sharp minor, a composition of overpowering might and beauty." The sentence apparently was cut out of the second edition, and this sentence referring to the "Romantic" Symphony was substituted: "To be sure this magic diminishes in the course of the work, and vanishes more and more as one studies the piece, for great and beautiful sentiments continue to satisfy us, only when they are presented in artistically perfect form."—P. H.

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Brahms and Bruckner factions in Vienna I was once asked my opinion of the two men. I replied that I wished that nature had given us one master in whom the characteristics of both composers were united—the prodigious imagination of Bruckner with the eminent possibilities of Brahms. That would have given once more a great artist."

Mr. HAROLD BAUER was born at London, April 28, 1873. (His father was German by birth, his mother English.) He began his career as a violinist, a pupil of Pollitzer, who formed him in many ways. He played in public when he was nine years old, and for several years he gave concerts with his sisters Ethel, a pianist, and Winifred, a violinist. The *Musical Times* reviewed a concert given April 17, 1888, and spoke of him as an "efficient pianist; but his ability chiefly displays itself on the violin." In 1892 he decided to be a pianist, and as such he is almost wholly self-taught; for the lessons from Mr. Paderewski were few, and Mr. Bauer does not call himself Mr. Paderewski's pupil. In 1893 Mr. Bauer made his début as a pianist in Paris, which is his home. He journeyed through Russia with the singer Nikita, and he has given concerts in Germany, Spain, the Netherlands, Austria, Sweden, Brazil, and other countries of South America. Of late years he has given concerts in Europe with Mr. Pablo Casals, violoncellist, also with Mr. Fritz Kreisler and Mr. Jacques Thibaud, violinists, and played with many orchestras.

His first appearance in the United States was at Boston, December 1, 1900, when he played at a Symphony concert Brahms's Concerto in D minor. He played in Symphony Hall with the Symphony Orchestra Schumann's Concert-piece, Op. 92, and Liszt's "Dance of Death," January 11, 1902, and on April 5 of the same year d'Indy's Symphony

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on a Mountain Air, for orchestra and pianoforte, Op. 25; on October 17, 1903, he played Tschaikowsky's Concerto No. 1, in B-flat minor; on February 3, 1906, he played Schumann's Concerto in A minor; on April 18, 1908, Emanuel Moór's Concerto, Op. 57.

He played in Boston with the Kneisel Quartet César Franck's Quintet, Op. 44, February 11, 1901; and on April 7, 1902, Bach's Sonata in A major, No. 2, for violin and pianoforte, and César Franck's Quintet in F minor; Brahms's Piano Quartet in C minor, November 17, 1903; Schubert's Piano Trio in B-flat major, December 5, 1905; Beethoven's Trio in B-flat major, Op. 97, January 14, 1908.

He played in Boston with the Arbos Quartet Tschaikowsky's Trio, November 23, 1903, and with the Hoffmann Quartet Brahms's Piano Quintet in F minor, November 12, 1903.

He gave pianoforte recitals in Boston, December 8, 27, 1900; January 1, 7, 15, February 23, 1901; January 21, February 4, 11, March

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19, April 12, 1902; November 4, December 5, 1903; January 2, February 6, 1904; November 27, December 4, 11, 1905; February 4, 1906 (Sunday chamber concert in Chickering Hall); March 27, 1906; January 2, 16, 1908.

On April 27, 1908, he played Beethoven's Concerto No. 5 at a concert given by the Boston Symphony Orchestra in aid of the Chelsea Relief Fund.

He visited Boston again in 1911, and on November 25 played Schumann's Concerto at a concert of the Boston Symphony Orchestra. He gave recitals that season on December 4 (Schumann-Chopin-Liszt recital), January 13, and April 2, 1912.

Coming again in 1913, he gave a concert with Mr. Jacques Thibaud, violinist, in Symphony Hall, December 28.

Concerto for Pianoforte No. 1, D minor, Op. 15.

Johannes Brahms.

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

This concerto was played for the first time on January 22, 1859, at Hanover. Brahms was the pianist, and Joachim conducted. The programme included Beethoven's Eighth Symphony; Weber's overture to "Euryanthe"; the aria of Sextus from Mozart's "Titus," sung by Mme. Eugenie Nimbs; and the finale of the second act of "Don Giovanni," sung by Mmes. Nimbs, Caggiati, Held, and Messrs. Bernard, Degele, and Haas.

This concerto was announced for performance at a Theodore Thomas concert in Music Hall, December 9, 1871, with Miss Marie Krebs* as

* Mary Krebs (or Marie), born at Dresden, December 5, 1851, died there on June 27, 1900. She was the daughter of Karl August Krebs (1804–1880), celebrated conductor, composer, and pianist. Her father taught her piano playing, and she came out at the Gewandhaus, Leipsic, in 1865. After many journeys as a virtuoso, she settled in Dresden. She was married to one Brenning.

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pianist; but the concert did not take place, for Mr. Thomas with "graceful courtesy" gave way to the musical festival of 1,200 public school children in honor of the Grand Duke Alexis.

Mr. Bauer played the concerto here at a concert of the Boston Symphony Orchestra, December 1, 1900, when he played for the first time in the United States.

Mr. Joseffy played it here at a concert of the New York Symphony Orchestra in Symphony Hall, Mr. Walter Damrosch, conductor, January 18, 1906.

Brahms, living in Hanover in 1854, worked in the spring and summer at a symphony. The madness of Schumann and his attempt to commit suicide by throwing himself into the Rhine had deeply affected him. He wrote to Joachim in January, 1855, from Düsseldorf: "I have been trying my hand at a symphony during the past summer, have even orchestrated the first movement, and have composed the second and third." This symphony was never completed. The work as it stood was turned into a sonata for two pianofortes. The first two movements became later the first and the second of the pianoforte concerto in D minor, and the third is the movement "Behold all flesh" in "Ein Deutsches Requiem." The sonata for two pianofortes was frequently played in private in the middle Fifties by Brahms with Mme. Clara Schumann, or his friend Julius Otto Grimm, who had assisted him in the orchestration of the symphony. Grimm (1827–1903), philologist, conductor, lecturer, doctor of philosophy, composer of a symphony, suites, and other works, declared that the musical contents of this sonata deserved a more dignified form, and persuaded Brahms to put them into a concerto. The task busied Brahms for two years or more. The movements were repeatedly sent to Joachim, whose advice was of much assistance. In 1858 the *Signale* reported that Brahms

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had arrived in Detmold, and it was hoped that some of his compositions might be performed there. "He has completed, amongst other things, a pianoforte concerto, the great beauties of which have been reported to us." The musicians at Detmold were not inclined to appreciate Brahms, and it is said that the Kapellmeister, Kiel, was prejudiced against him; but the concerto was rehearsed at Hanover, and Joachim, in spite of a certain amount of official opposition, put it on the programme of the Hanover Subscription Court Concerts, the third of the series for 1858–1859.

The concerto was then coldly received. The Hanover correspondent of the *Signale* wrote: "The work had no great success with the public, but it aroused the decided respect and sympathy of the best musicians for the gifted artist." Dr. Georg Fischer, in his "Opern und Concerte im Hoftheater zu Hannover bis 1866" (Hanover and Leipsic, 1899), p. 323, stated that it was not then easy to determine clearly Brahms's talent for composition. "The work with all its serious striving, its avoidance of all that is trivial, its skill in the instrumentation, nevertheless appeared incomprehensible, indeed dry and in parts exceedingly fatiguing. Nevertheless Brahms made the impression of a musician of full alloy and standard, and one recognized without reservation that he was not merely a virtuoso, but a great artist in the playing of the pianoforte."

Brahms played the concerto at a Gewandhaus concert, Leipsic, on January 27, 1859. The public and the critics were unfriendly. Bernsdorf, of the *Signale*, a hide-bound conservative, wrote that a composition had been borne to the grave. "This work, however, cannot give pleasure. Save its serious intention, it has nothing to offer but waste, barren dreariness truly disconsolate. Its invention is neither attractive nor agreeable. . . . And for more than three-quarters of an hour must one endure this rooting and rummaging, this dragging and drawing, this tearing and patching of phrases and flourishes! Not only must one take in this fermenting mass; one must also swallow a dessert

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of the shrillest dissonances and most unpleasant sounds. With deliberate intention, Herr Brahms has made the pianoforte part of his concerto as uninteresting as possible; it contains no effective treatment of the instrument, no new and ingenious passages, and wherever something appears which gives promise of effect, it is immediately crushed and suffocated by a thick crust of orchestral accompaniment. It must be observed, finally, that Herr Brahms's pianoforte technic does not satisfy the demands we have a right to make of a concert-player of the present day."

The progressives of course wrote differently. The *Neue Zeitschrift* regarded "the poetic contents of the concerto as an unmistakable sign of significant and original creative power; and in face of the belittling criticisms of a certain portion of the public and press, we consider it our duty to insist on the admirable sides of the work, and to protest against the not very estimable manner in which judgment has been passed upon it." Ferdinand Gleich wrote in like manner: "Who would or could ignore in this new work the tokens of an eminently creative endowment!"

Brahms himself wrote to Joachim: "A brilliant and decided failure. . . . It really went very well; I played much better than in Hanover, and the orchestra capitally. . . . The first movement and the second were heard without a sign. At the end three hands attempted to fall slowly one upon the other, upon which a quite audible hissing from all sides forbade such demonstrations. There is nothing else to write about the event, for no one has yet said a syllable to me about the work, David excepted, who was very kind. . . . This failure has made no impression at all upon me. . . . In spite of all this, the concerto will please some day when I have improved its construction, and a second shall sound different. I believe it is the best thing that could happen to me; it makes one pull one's thoughts together and raises one's spirits. . . . But the hissing was too much." *

*The translation of passages from the German music journals and Brahms's letter is by Miss Florence May in her Life of Johannes Brahms (London, 1905), vol. i. pp. 228, 229.

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Played by Brahms at Hamburg, March 28, 1859, the concerto excited applause. Refused by Breitkopf & Härtel, the concerto was published by Rieter-Biedermann in 1861. Later performances were at Carlsruhe, November 3, 1865; Oldenburg, January 5, 1866; Vienna, January 22, 1871; Bremen, April 25, 1871,—all with Brahms pianist; London, March 9, 1872 (Miss Baglehole pianist); London, June 23, 1873 (Alfred Jaell pianist); Munich, March 13, 1874 (Brahms pianist); Utrecht, January 22, 1876 (Brahms pianist); Münster, Mannheim, Wiesbaden, early in 1876 (Brahms pianist); Leipsic, March, 1882 (Bülow pianist).

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and the usual strings.

I. Maestoso, D minor, 6-8. There is a long orchestral introduction. The chief theme begins fortissimo in the strings over a roll of kettledrums. There is an orchestral diminuendo, and the pianoforte enters with material in continuation of that which has been heard. The second theme, F major, is announced and developed by the pianoforte alone, but later is taken up by the strings with the pianoforte in figuration against it. This is worked out at length. The development section begins with a sturdy passage for pianoforte, and the orchestra alternates with suggestions of the chief theme, but there are figures that almost have the aspect of fresh motives. A crescendo leads back to the recapitulation with the chief theme for the pianoforte. The second theme for pianoforte alone is in D major. There is a brilliant coda on the first theme, ending in D minor.

II. Adagio, D major, 6-4. In the manuscript score is this motto, "Benedictus qui venit in nomine Domini," suggested by the thought of Schumann's ending. The movement is an elaborately treated Romanza on a single theme (strings and bassoons, later the pianoforte), with a subsidiary theme (clarinets) in the middle section.

III. Rondo: Allegro non troppo, D minor, 2-4. The first theme is given out by the pianoforte. The second motive is in F major (pianoforte). This material is developed. The first theme reappears. The third theme is introduced by first violins, B-flat major. This is developed. Then comes a fugato, after which the chief theme is given to the orchestra, with broken octaves for the pianoforte. The second theme returns in D minor. There is a cadenza for the solo instrument. The third theme comes back in D major. There is a long coda, chiefly on the first theme, now in D major.

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O wüsst' ich doch den Weg zurück	Brahms
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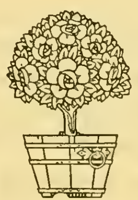

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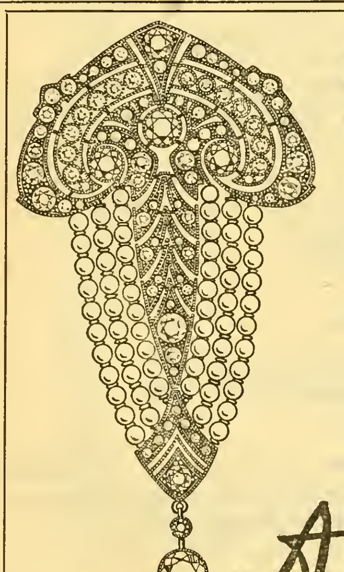

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"PRINTEMPS," SUITE SYMPHONIQUE . . . . CLAUDE DEBUSSY*

(Born at St. Germain (Seine-et-Oise), France, August 22, 1862; now living in Paris.)

"Printemps" must not be confounded with Debussy's "Rondes de Printemps," the third of his "Images," composed in 1909 and played for the first time in Boston at a Symphony concert, Mr. Fiedler conductor, November 26, 1910.

"Printemps" was composed at Rome in February, 1887. It was originally written for orchestra, pianoforte, and chorus (without words).

Debussy took the *prix de Rome* in 1884 with his cantata "L'Enfant Prodigue." At Rome the director of the Villa Medicis was the painter Hébert, who played the violin after the manner of his teacher Ingres. Hébert took a fancy to Debussy, and the two played Mozart's violin sonatas with exceeding joy, except that the pianist, in order to follow his uncertain colleague, was sometimes forced to transpose the music to wholly unforeseen keys.

Debussy wished to put music to Heine's drama, "Almanzor." He could not find a satisfactory translation, and so he abandoned the work after writing the first part, which went to Paris as his first *envoi*. The score was lost or mislaid. The second *envoi* was "Printemps."

"La Demoiselle élue" was next in order. Rossetti's "Blessed Dam-

*He entered the Paris Conservatory as Achille Claude Debussy, and the title-page of the first edition of "Ariettes," composed in 1888, reads thus: "Ariettes: Paroles de P. Verlaine, Musique de Ach. Debussy."

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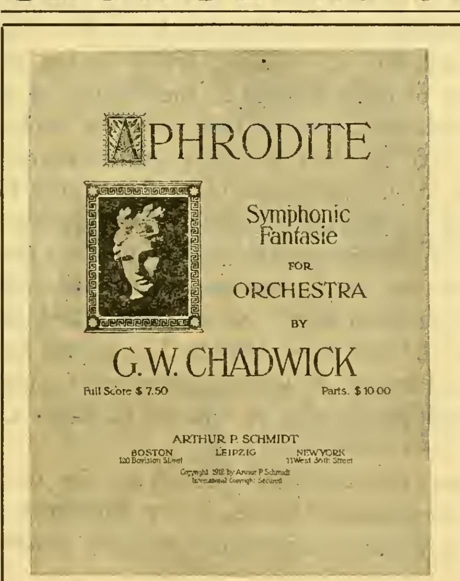

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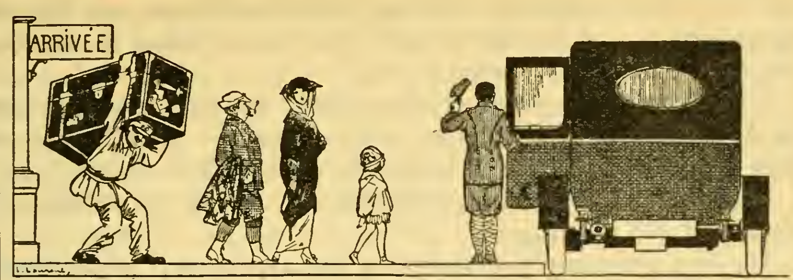
ozel" was translated into French by Gabriel Sarrazin, and Debussy was enthusiastic over the poem. He began composition at Rome. The work was completed in Paris in 1887. This was the third *envoi.* The Academy gave approval with a slight reserve, and a performance was proposed, but the conservatives would not allow a performance also of the condemned "Printemps." The composer would not submit to the exclusion, and "La Demoiselle élue" was not performed in Paris until April 8, 1893, and then at a concert of the Société Nationale. A "Fantaisie" for pianoforte and orchestra, which should have been the fourth *envoi,* was not sent in by Debussy. Later this "Fantaisie" was put on a programme of the Société Nationale de Musique. At the final rehearsal the composer, not satisfied with the second part, withdrew the work, which has never been published.

M. Louis Laloy says in his "Claude Debussy" (Paris, 1909): "Painters, architects and sculptors go to Rome to take lessons from masterpieces; musicians find silence there; far from classes and concerts they can at last hear their own thoughts. And among these students, those who are not only authors but men, take counsel of a nature richer and more serious than ours, of a people that knows better than we to put a good face on life. They are rare doubtless. Berlioz was one in his own way, which unfortunately was not sufficiently that of a musician. For the rest Italy is only the land of suburban wine-taverns and romances. And Italy accepts this manner of being seen and heard; she is at the disposal of all; indifferent, she offers to each one of us what it pleases him to take among the divers beauties with which the centuries have o'erloaded her. For Claude Debussy she reserves the disclosure of 'Spring,' which is the poem of foliage kissed by the sun; of fresh springs in the shadow of hills; of floating light. This Symphonic Suite in two parts for orchestra and chorus, already evokes with its clear melodies and its chromatic languors, the site where later at the instigation of Mallarmé, the Faun will show himself, desirous of the fleeting Nymphs. Two innovations displeased the musicians of the Institute: the assigning of an instrumental part to the voice, without words, and the tonality of F-sharp major. The most celebrated of them said: 'No one writes in F-sharp major for the orchestra,' and did not know that he had picked up for his own use a line of the good Lecerf de Viéville, who was frightened in 1705 by hearing a clavecinist playing in 'fa ut fa diésis tierce majeur.'" *

This *envoi* "Printemps" was examined and judged for the Institut in Paris by Ambroise, Thomas, Gounod, Delibes, Reyer, Massenet, and Saint-Saëns. They judged it unduly modern, insufficiently precise in form and design.

* "Comparison de la musique italienne et de la musique française," t. iii. p. 190.—L. L.



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Debussy transcribed this Suite for two pianofortes and a chorus of first and second sopranos, first and second contraltos, and first and second tenors, and the transcription was first published in the *Revue Musicale*, Paris, of February 15, 1904.

A transcription for pianoforte (four hands) and chorus was published by A. Durand et Fils, Paris, in 1904. A note on the title-page says that the Suite can be played by four hands without a chorus.

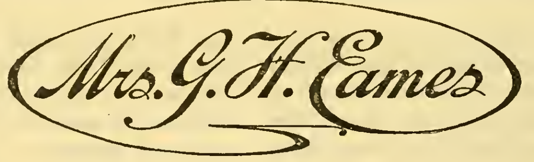
Debussy then prepared an orchestral score, which was published by Durand et Fils in 1913.

The first performance of this Suite was at a concert of the Société Nationale de Musique, Paris, on April 18, 1913. Roger-Ducasse's "Au jardin de marguerite" and Samazeuilh's "Sommeil de Canopé" were also performed. M. Rhené-Baton conducted.

The first performance in the United States was at New York by the New York Symphony Society, Mr. Walter Damrosch conductor, December 5, 1913. Many of the critics spoke of it as Debussy's latest work, and were pleased to find a simpler and more melodious style.

The Suite is scored for two flutes (one interchangeable with piccolo), one oboe, one English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, side drum, cymbals, triangle, harp, pianoforte (four hands), and the usual strings.

In Laloy's Life of Debussy, a book abounding in beautiful thoughts and noble views of art, there are interesting details about the composer's early years. There is nothing, it is true, about Debussy as a youth serving with his regiment at Evreux and taking delight in hearing the overtones of bugles and bells. Mrs. Liebich says that the army bugles and the bells of a convent near by, "falling upon the sensitive ear of the



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young musician in the shape of upper partial tones or harmonies, were keenly observed by him and annotated for further use."

Debussy's parents were not musical, and he himself showed no marked musical instinct as a child. In 1871 the boy happened to be at his aunt's house at Cannes, and she took it into her head that he should study the piano. An old Italian, Cerutti, taught him the rudiments, and the teacher saw nothing remarkable in the boy, who on his return home took no lessons. The father wished his son to be a sailor.

The mother of Charles de Sivry, the brother-in-law of Paul Verlaine, hearing Claude strumming the piano, was the first to detect the boy's talent. She had studied with Chopin, and she gave Claude lessons with such good will that he entered the Paris Conservatory in 1873. He studied with Lavignac, and took three medals for solfège. His piano teacher was Marmontel, and Edward MacDowell was in the class. In 1877 Debussy took a second prize for his performance of Schumann's sonata in G minor. He resolved to concentrate his attention on composition.

The class of harmony was then taught by Émile Durand. "A succession of notes was given, called either 'chant' or 'bass,' as it was placed high or low. It was necessary to add chords to it according to certain rules as arbitrary as those of bridge, disturbed by one or two licenses, no more. For each rebus there was only one solution, which,

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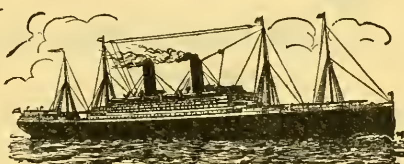

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in the jargon of conservatories, is known as 'the author's harmony.' This method of instruction has not been changed for thirty years" (Laloy wrote this in 1909), "and even recently a respectable professor, when he played on the piano before the puzzled class the correction, like those of our old Latin themes, announced, with a flight of elbows and swell of back, the elegant boldness on which in advance he plumed himself. Debussy was never able to find this 'author's harmony.' One day, when a preparatory competition was testing the strength of future rivals, the master, a stranger to the class, who had given out the theme, read at the piano the answers. He came to Debussy's. 'But, sir, you do not understand it, then?' Debussy excused himself: 'No, I do not hear your harmony. I hear only that which I have written.' Then the master, turning toward Émile Durand, all put out, said: 'It's a pity!'"

Debussy studied for three years, and did not gain even an *accessit*, but he was more fortunate in the matter of improvised harmony. The teacher of accompaniment was Bazille, an amiable old gentleman, who had arranged many orchestral scores for the piano. While waiting for his tardy pupils, he would play from Auber's operas. His one idea was this: "You see, boys, harmony is to be found only by study at the piano. Look at Delibes; he always composes at the piano. And see how easy it is to reduce it! The piano is an orchestra that

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comes all alone under the fingers." Nevertheless, Debussy had the opportunity to please his ear, and in 1880 he took a first *prix d'accompagnement.*

He then went into Guiraud's class in composition. Guiraud, born at New Orleans, had a finer taste than is shown in his compositions. He liked Debussy, and gave him good advice. The pupil set music to de Banville's comedy, "Diane au Bois," and brought it proudly to the class. Guiraud looked it over, and said: "Come to me to-morrow and bring your score." After Guiraud had read the score a second time, he said: "Do you wish to take the *prix de Rome?*" "Of course," answered Debussy. "Well, this is all very interesting, but you must reserve it for a later day, or you will never take the *prix de Rome.*"

For a short time Debussy was in César Franck's organ class. He soon tired of hearing Papa Franck during the exercises in improvisation crying out incessantly: "Modulate! Modulate!" when he himself did not see the necessity. Debussy took an *accessit* for counterpoint and fugue in 1882, and the next year the second *prix de Rome.*

It should be noted that in 1879 Mme. Metch, the wife of a Russian engineer, a prominent constructor of railway lines, asked Marmontel for a pupil to take to Russia with her as a household pianist. Debussy accepted the position. He did not become well acquainted with Rimsky-Korsakoff, Balakireff, and Borodin, "who were hardly prophets

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in their own country at that time; he did not know at all Modest Moussorgsky, whose life ended ingloriously, but he saw much of the gypsies, who in the taverns of Moscow and its suburbs gave him the first example of music without rules." Mr. Laloy adds that Debussy did not think at the time of jotting down one of the gypsy melodies.

Debussy's competitors for the *prix de Rome* were Messrs. René, Missa, Kaiser, and Leroux. The subject was "L'Enfant Prodigue" by Émile Guinand. The competitive settings of the poem were performed at the Conservatory, June 27, 1884, and Debussy's was sung by Mme. Caron (Lia), Van Dyck (Azael), and Taskin (Simeon). The second hearing was on June 28, at the Institute, and the prize was awarded to Debussy by twenty-two votes out of twenty-eight. The competition was unanimously considered an extraordinary one, and Debussy's score was held to be one of the most interesting that had been heard at the Institute for several years.

This cantata, in operatic form and with the instrumentation revised by Debussy in 1908 for performance at the Sheffield (England) Music Festival of that year, was performed for the first time in America at the Boston Opera House, November 16, 1910. The singers were Miss Nielsen, Lia; Mr. Blanchart, Simeon; and Mr. Lassalle, Azael. André Caplet conducted.

Debussy, before he wrote "L'Après-Midi d'un Faune" in 1892,* had already composed these songs: "Nuit d'Étoiles" (1876); "Beau Soir" (1878); "Fleurs des Blés" (1878); Trois Mélodies: "La Belle au Bois dormant"; "Voici que la Printemps"; "Paysage sentimental" (1880,

*This date is disputed. M. Laloy gives 1894 as the year of composition.

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according to Octave Séré; 1887, according to M. Laloy); "Les Cloches" (1887); "Romance" (1887); "Ariettes oubliées" (1888); "Cinq Poèmes" (Baudelaire, 1890); "Les Angélus" (1890); "L'Échelonnement des Haies" (1890); "La Mer est plus belle" (1890); "Mandoline" (1890); "Fêtes Galantes" (1892); and these pianoforte pieces: Deux Arabesques (1888); Ballade (1890); Danse (1890); Mazurka (1890); Nocturne (1890); Rêverie (1890); Suite Bergamesque,—Prélude, Ménuet, Clair de Lune, Passepied (1890); Valse romantique (1890). During this period he was aided financially by the publisher Georges Hartmann, who had practically encouraged Alexis de Castillon and Massenet when they began. The earlier songs and piano pieces were undoubtedly pot-boilers, but the future Debussy is at times revealed in "Ariettes oubliées," "C'est l'extase," "Il pleure dans mon cœur," "L'ombre des arbres," "Chevaux de bois," "Green," "Spleen."

Having returned from Rome, the composer made the acquaintance of an old gentleman, a music-teacher, courteous in the old manner. It was he that once remarked at a friend's table: "These red beans are excellent!" Every time he dined there afterward these beans were served to please him. At last he refused to take them. "What, you don't like them any more?" And the old gentleman replied gently: "But I never liked them!" He was an enthusiastic musician and one of the few who knew Moussorgsky's "Boris Godounoff"; and he played the music to Debussy in the original version before Rimsky-Korsakoff had tinkered it. It was a revelation to Debussy. He had visited Bayreuth in 1889, and had there been moved to tears. After Moussorgsky, Wagner seemed to him sophisticated. He went again, how-

ever, to Bayreuth, returned disabused, and endeavored to prove to his old friend that one could not love at the same time two forms of art wholly opposed. The old gentleman, a perfervid Wagnerite, would not listen to him, and the two separated.

It was about 1890 that Debussy began to frequent Stéphane Mallarmé whose dwelling-place was as a Temple of Beauty, in which poets, painters, critics, worshipped. For once a composer found himself often in the company of men of great talent, genius. "For three centuries the composer, immured even until his thirtieth year in a narrow apprenticeship, was ignorant of arts and letters. This was proved whenever he ventured to write for the opera-house or even for the church. Think of the poems that Bach, Beethoven, César Franck, have honored with their music! It was reserved for Claude Debussy to give to us the composer-humanist, sensitive to beauty of every sort, knowing how to read, to write on occasion, and especially knowing how to live. . . . The true forerunners of Debussy, in this extent of well acquired knowledge, in France were Berlioz, Saint-Saëns, Gabriel Fauré; in Russia, these musicians of quality who spoke French from birth: Glinka, Dargomyjski, Borodin, Moussorgsky. It was also the first time for many years that literary people had shown some interest in music." The romantics, Lamartine, Hugo, Balzac, Gautier, held it in superb contempt, faithful to the classic tradition of Corneille, Saint-Évremont, Boileau, and Voltaire. "But symbolism invited to the mystic wedding all figures of human thought." Verlaine and Mallarmé had collaborated for the *Revue Wagnérienne* with Villiers de l'Isle-Adam, Huysmans, Catulle Mendès, Fantin-Latour, Jacques Blanche, Odile Redon.

It was in 1892 that Debussy first read Maeterlinck's "Pelléas et Mélisande" and thought first of the opera on which he worked ten years. His own "Proses lyriques," words and music, are dated 1894–95, and in 1890 he had set music to five poems by Baudelaire. Then Verlaine's verse inspired him,—"Mandoline," "Ariettes oubliées," "Fêtes galantes" (1892, 1904). The quartet in which there are suggestions of the gypsies heard in Russia was first performed in 1893.

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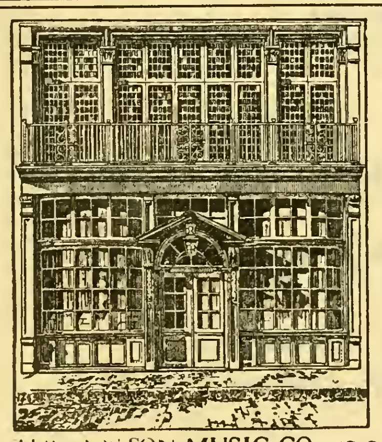
Mr. Witek was engaged as concert-master of the Boston Symphony Orchestra in 1910. He has played in Boston at concerts of this orchestra the following concertos:—

Beethoven's Concerto in D major, October 29, 1910.

Brahms's Concerto in D major, January 20, 1912. Bruch's Concerto No. 2, Op. 44, January 18, 1913.

He has given several chamber concerts in Boston: with Mrs. Witek, December 13, 1910 (Beethoven, "Kreutzer" Sonata; Paganini, Concerto in D); with Mrs. Witek, March 14, 1911 (Bach, Sonata for violin; Alkan, Duo for pianoforte and violin, F-sharp minor, Op. 21, first time here); with Mrs. Witek and Mr. Warnke, November 22, 1911 (Franck, Trio in F-sharp minor; Bruch's "Scottish" Fantasy); with Mrs. Witek and Mr. Warnke, December 11, 1912 (Wieniawski, Concerto in D minor; Tschaikowsky, Piano Trio); January 22, 1913 (Haydn's violin concerto in C major with accompaniment of strings and pianoforte), February 24. Mr. Witek has also given chamber concerts in New York.



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Tschaikowsky spent the winter and early spring of 1877–78 in cities of Italy and Switzerland. March, 1878, was passed at Clarens. On the 27th of that month he wrote Mrs. von Meck that the weather had been unfavorable for walking, and that therefore he had spent much time in hearing and playing music at home. "To-day I played the whole time with Kotek.* I have not heard or played any good music for so long that I thus busy myself with extraordinary gusto. Do you know the French composer Lalo's 'Spanish Symphony'? This piece has been produced by the now very modern violinist Sarasate." He praised Lalo's work for its "freshness, piquant rhythms, beautifully harmonized melodies," and added: "Like Léo Delibes and Bizet he shuns studiously all routine commonplaces, seeks new forms without wishing to appear profound, and, unlike the Germans, cares more for *musical beauty* than for mere respect for the old traditions." Two days after Tschaikowsky wrote to Mrs. von Meck that he was at that moment working on a pianoforte sonata, a violin concerto, and some smaller pieces. He wrote on April 12 that the sonata and the con-

* Joseph Kotek, violinist, teacher, and composer for violin, was born at Kamenez-Podolsk, in the government of Moscow, October 25, 1855. He died at Davos, January 4, 1885. He studied at the Moscow Conservatory and afterward with Joachim. In 1882 he was appointed a teacher at the Royal High School for Music, Berlin. As a violinist, he was accurate, skilful, unemotional. Tschaikowsky was deeply attached to him.

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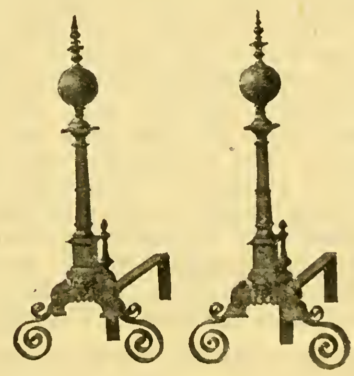

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certo interested him exceedingly. "For the first time in my life I have begun to work on a new piece without having finished the preceding one. Until now I have always followed the rule not to begin a new piece before the old one was completed; but now I could not withstand the temptation to sketch the concerto, and I was so delighted with the work that I put the sonata aside; yet now and then I go back to it." He wrote to the publisher Jurgenson on April 20: "The violin concerto is hurrying towards its end. I fell by accident on the idea of composing one, but I started the work and was seduced by it, and now the sketches are almost completed." He had other works to send to him, so many that he would be obliged to reserve a whole railway car, and he already foresaw Jurgenson exclaiming, "Go to the devil!" They would not meet before fall, and then they would go together at once into a tavern for a friendly drinking set-to. "Strange to say, I cannot think of myself in any other way at Moscow than sitting in the *Kneipe* and emptying one bottle after another." The next day he wrote Mrs. von Meck that the concerto was completed. "I shall now play it through several times with Kotek, who is still here, and then score it." He was delayed in this task of instrumentation by brooding over gloomy political news, for Tschaikowsky was a true patriot, not a chauvinist. He wrote on April 27 that his "political fever" had run its course: "The first movement of the concerto is now all ready, *i.e.*, copied in a clear hand and played through. I am content with it. I am not satisfied with the Andante, and I shall either better it radically or write a new one. The finale, unless I am mistaken, is as successful as the first movement. On April 29 he wrote Mrs. von Meck: "You will receive my concerto before it is published. I shall have a copy of it made, and I'll send it to you probably some time next month. I wrote to-day another Andante which corresponds better with the other movements, which are very complicated. The original Andante will be an independent violin piece, and I shall add two other pieces to it, which I have yet to write. These three pieces will make one opus.* I consider the concerto now

* This Andante and two other pieces, composed in May, 1878, at Brailow, were published in 1878 as "Souvenir d'un lieu cher," Op. 42.

GUSTAV MAHLER

A Study of His Personality and Work By PAUL STEFAN

Translated from the German by T. E. CLARK

Pp. viii & 132

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The Author does not wish this work to be considered as a biography. And, although leading biographical data are not lacking, the whole spirit of the book is rather one of enthusiastic appreciation and propaganda.

Dr. Stefan's masterly analyses of Mahler's compositions fill a large portion of the book, and will be found most illuminative and interesting. A full list of these compositions, and a bibliography, are contained in the Appendix.

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as completed, and to-morrow I shall rush at the scoring of it, so that I can leave here without having this work any longer before me."

Tschaikowsky was home at Brailow in May, and he wrote to Mrs. von Meck on June 22: "Your frank judgment on my violin concerto pleased me very much. It would have been very disagreeable to me, if you, from any fear of wounding the petty pride of a composer, had kept back your opinion. However, I must defend a little the first movement of the concerto. Of course, it houses, as does every piece that serves virtuoso purposes, much that appeals chiefly to the mind; nevertheless, the themes are not painfully evolved: the plan of this movement sprang suddenly in my head, and quickly ran into its mould. I shall not give up the hope that in time the piece will give you greater pleasure."

The concerto, dedicated at first to Leopold Auer, but afterward to Adolf Brodsky,—and thereby hangs a tale,—was performed for the first time at a Philharmonic concert, Vienna, December 4, 1881. Brodsky was the solo violinist.

The first movement was played in Boston by Mr. Bernhard Listemann with pianoforte accompaniment on February 11, 1888, but the first performance in the United States of the whole work was by Miss Maud Powell (now Mrs. Turner) at New York, January 19, 1889. The first performance of the concerto in Boston was by Mr. Brodsky at a concert of the Symphony Orchestra of New York, Mr. Walter Damrosch conductor, in the Tremont Theatre, January 13, 1893.

The second and third movements were played in Boston at a concert of the Boston Symphony Orchestra by Mr. Timothee Adamowski on December 2, 1893; the whole concerto was played at like concerts by Mr. Alexandre Petschnikoff on January 27, 1900, Miss Maud Powell on April 13, 1901, Mr. Karl Barleben, April 1, 1905, Mr. Alexandre Petschnikoff, November 24, 1906, Mr. Mischa Elman, January 2, 1909, Mr. Fritz Kreisler, April 9, 1910, and Miss Kathleen Parlow, April 1, 1911.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings.

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The first movement, Allegro moderato, D major, 4-4, opens with brief preluding in strings and wood-wind, but without any thematic connection with what is to follow. There are then hints in the strings at the first theme. They are developed in a crescendo, which leads to the introduction of the solo violin. After a few preliminary measures the solo instrument gives out the first theme, develops it, and passes on to passage-work. It also gives out the second theme (A major), develops it, and again passes on to subsidiary passage-work. The free fantasia opens with the first theme, *ff*, as an orchestral tutti in A major. Instead of elaborate working-out there is ornamental passage-work for the solo violin. An unaccompanied cadenza brings in the return of the first theme in D major at the beginning of the third part of the movement; this third part is in regular relation to the first part. There is a long coda.

The second movement (Canzonetta: Andante, G minor, 3-4) begins with a dozen introductory measures in wood-wind and horns after the nature of a free instrumental ritornello. The song itself is sung by the solo violin. At the close of the first theme, flute and clarinet take up the initial phrase in imitation. The violin sings the second theme in E-flat major, and, after some flowing passage-work, brings back the first theme with clarinet arpeggios. There is more passage-work for the solo violin. The strange harmonies of the ritornello are heard again, but are interrupted by the solo violin. There is a short coda, which is connected with the Finale.

The Finale (Allegro vivacissimo, D major, 2-4) is a rondo based on two themes of Russian character. The first is introduced in A major by the solo violin and afterward tossed about in F-sharp minor by oboe and clarinet. There are sudden shiftings of tonality and uncommon harmonic progressions. There is a final delirious climax. Tschaikowsky wrote to Mrs. von Meck from Clarens about the time he began work on this concerto: "I will say, as regards the specifically Russian elements in my compositions, that I often and intentionally begin a work in which one or two folk-tunes will be developed. Often this happens of itself, without intention, as in the Finale of our symphony." "Our" symphony is the fourth. "My melodies and harmonies of folk-song character come from the fact that I grew up in the country, and in my earliest childhood was impressed by the indescribable beauty of the characteristic features of Russian folk-music; also from this, that

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This finale is Russian in many ways, as in the characteristic trick of repeating a phrase with almost endless repetitions.

The concerto was dedicated first to Leopold Auer.* Tschaikowsky, in the Diary of his tour in 1888, wrote: "I do not know whether my dedication was flattering to Mr. Auer, but in spite of his genuine friendship he never tried to conquer the difficulties of this concerto. He pronounced it impossible to play, and this verdict, coming from such an authority as the Petersburg virtuoso, had the effect of casting this unfortunate child of my imagination for many years to come into the limdo of hopelessly forgotten things." The composer about seven years before this wrote to Jurgenson from Rome (January 16, 1882) that Auer had been "intriguing against him." Peter's brother Modest explains this by saying: "It had been reported to Peter that Auer had dissuaded Émile Sauret from playing the concerto in St. Petersburg"; but Modest also adds that Auer changed his opinion many years after, and became one of the most brilliant interpreters of the concerto. The first that dared to play it was Adolf Brodsky.† An interesting letter from him to Tschaikowsky after the first performance in Vienna (1881) is published in Modest's Life of his brother (vol. ii. p. 177): "I had the wish to play the concerto in public ever since I first looked it through. That was two years ago. I often took it up and often put it down, because my laziness was stronger than my wish to reach the

* Leopold Auer, a celebrated violinist, was born at Vesprém, Hungary, on June 7, 1845. He studied under Ridley Kohne at the Budapest Conservatory, at the Vienna Conservatory under Dont, and finally at Hanover with Joachim. In 1863 he was appointed concert-master at Düsseldorf; in 1866 he accepted a like position at Hamburg; and since 1868 he has been solo violinist to the Tsar of all the Russias, and teacher of the violin at the St. Petersburg Conservatory. He conducted the concerts of the Russian Music Society from 1887 to 1892; he was ennobled in 1895; and in 1903 he was named imperial State Councillor.

† Adolf Brodsky, a distinguished violinist and quartet player, was born at Taganrog, Russia, on March 21, 1851. He played as a child at Odessa in 1860, and a rich citizen of that town was so interested in him that he sent him to Vienna, where he studied with Hellmesberger at the Conservatory (1862–63). He became a member of his teacher's quartet, and was soloist of the court opera orchestra (1868–70) A long concert tour ended at Moscow in 1873, and there he studied with Laub, and in 1875 he became a teacher at the Conservatory. In 1879 he went to Kieff to conduct symphony concerts, and in 1881 he wandered as a virtuoso, playing with great success in leading cities, until he settled in Leipsic, 1882–83, as teacher of the violin at the Conservatory. In 1891 he was called to New York, where he lived until 1894. In 1894 he lived in Berlin. The next year he was invited to be the director of the College of Music, Manchester (England). He played in Boston at a Symphony concert, November 28, 1891 (Brahms's Concerto). He also played here with the Symphony Orchestra of New York and in quartet.

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goal. You have, indeed, crammed too many difficulties into it. I played it last year in Paris to Laroche, but so badly that he could gain no true idea of the work; nevertheless, he was pleased with it. That journey to Paris which turned out unluckily for me—I had to bear many rude things from Colonne and Pasdeloup—fired my energy (misfortune always does this to me, but when I am fortunate then am I weak) so that, back in Russia, I took up the concerto with burning zeal. It is wonderfully beautiful! One can play it again and again and never be bored; and this is a most important circumstance for the conquering of its difficulties. When I felt myself sure of it, I determined to try my luck in Vienna. Now I come to the point where I must say to you that you should not thank me: I should thank you; for it was only the wish to know the new concerto that induced Hans Richter and later the Philharmonic Orchestra to hear me play and grant my participation in one of these concerts. The concerto was not liked at the rehearsal of the new pieces, although I came out successfully on its shoulders. It would have been most unthankful on my part, had I not strained every nerve to pull my benefactor through behind me. Finally we were admitted to the Philharmonic concert. I had to be satisfied with one rehearsal, and much time was lost there in the correction of the parts, that swarmed with errors. The players determined to accompany everything *pianissimo*, not to go to smash; naturally, the work, which demands many nuances, even in the accompaniment, suffered thereby. Richter wished to make some cuts, but I did not allow it."*

The concerto came immediately after a divertimento by Mozart. According to the account of the Viennese critics and of Brodsky there was a furious mixture of applause and hissing after the performance. The applause prevailed, and Brodsky was thrice recalled, which showed that the hissing was directed against the work, not the interpreter. Out of ten critics only two, and they were the least important, reviewed the concerto favorably. The review by Eduard Hanslick, who was born hating programme music and the Russian school, was extravagant in its bitterness, and caused Tschaikowsky long-continued distress, although Brodsky, Carl Halir, and other violinists soon made his con-

* For an entertaining account of Brodsky and his life in Leipsic, given by Tschaikowsky himself in his above-mentioned Diary, see Rosa Newmarch's "Tschaikowsky," pp. 180–196 (London, 1890).

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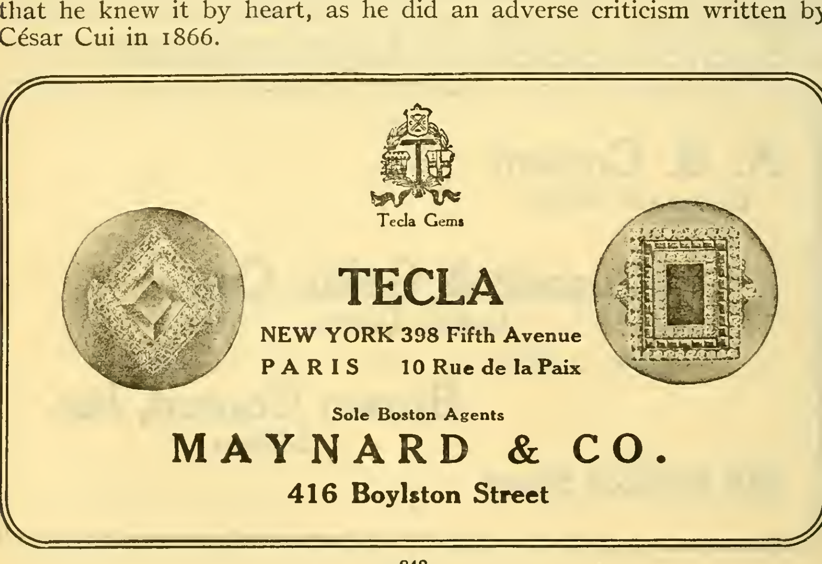
certo popular. Tschaikowsky wrote from Rome, December 27, 1881, to Jurgenson: "My dear, I saw lately in a café a number of the *Neue Freie Presse* in which Hanslick speaks so curiously about my violin concerto that I beg you to read it. Besides other reproaches he censures Brodsky for having chosen it. If you know Brodsky's address, please write to him that I am moved deeply by the courage shown by him in playing so difficult and ungrateful a piece before a most prejudiced audience. If Kotek, my best friend, were so cowardly and pusillanimous as to change his intention of acquainting the St. Petersburg public with this concerto, although it was his pressing duty to play it, for he is responsible in the matter of ease of execution of the piece; if Auer, to whom the work is dedicated, intrigued against me, so am I doubly thankful to dear Brodsky, in that for my sake he must stand the curses of the Viennese journals."

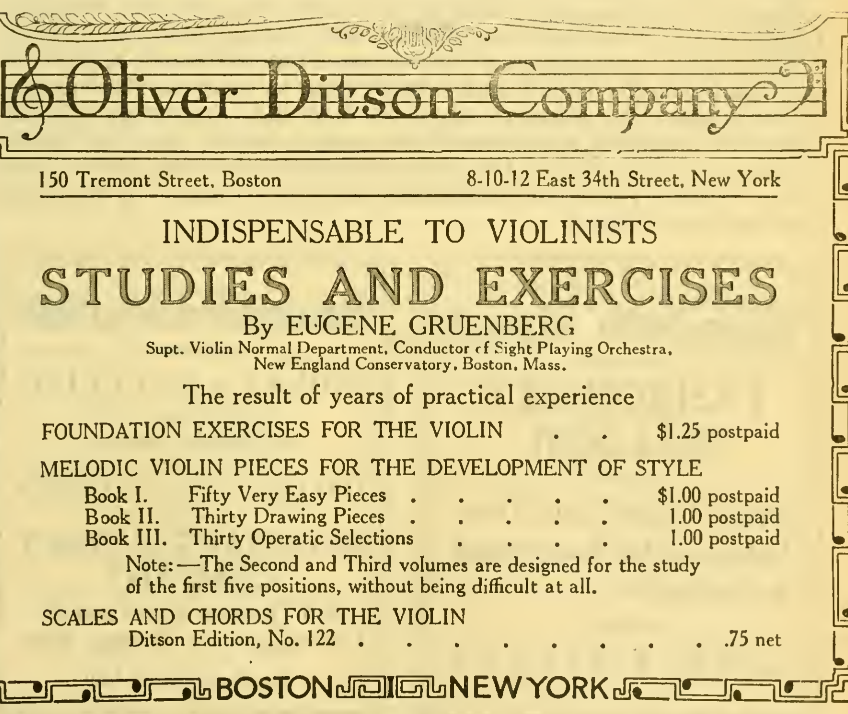
The review of Hanslick is preserved in the volume of his collected feuilletons entitled "Concerte, Componisten, und Virtuosen der Letzen fünfzehn Jahre, 1870-1885," pp. 295, 296 (Berlin, 1886). The criticism in its fierce extravagance now seems amusing. Here are extracts: "For a while the concerto has proportion, is musical, and is not without genius, but soon savagery gains the upper hand and lords it to the end of the first movement. The violin is no longer played: it is yanked about, it is torn asunder, it is beaten black and blue. I do not know whether it is possible for any one to conquer these hair-raising difficulties, but I do know that Mr. Brodsky martyrized his hearers as well as himself. The adagio, with its tender national melody, almost conciliates, almost wins us. But it breaks off abruptly to make way for a finale that puts us in the midst of the brutal and wretched jollity of a Russian kermess. We see wild and vulgar faces, we hear curses, we smell bad brandy. Friedrich Vischer once asserted in reference to lascivious paintings that there are pictures which 'stink in the eye.' Tschaikowsky's violin concerto brings to us for the first time the horrid idea that there may be music that stinks in the ear." Modest Tschaikowsky tells us that this article disquieted Peter till he died; that he knew it by heart, as he did an adverse criticism written by César Cui in 1866.



THE RISE AND DECLINE OF THE PIANOFORTE DUET.

(London *Times*, August 9, 1913)

When the pianoforte arrived in England in the latter half of the eighteenth century, musicians had at first to content themselves with playing on it music originally intended for the harpsichord. The practice of playing duets upon two keyed instruments had for many years been a favorite one: a piece for two virginals by Giles Farnaby is even to be found in the "Fitzwilliam Virginal Book." But compositions for two performers on one and the same harpsichord were practically unknown, and, indeed, were almost impossible of execution owing to the restricted compass of the instrument. Only two such duets are known to have existed before 1700, "A Verse for two to play on one virginall or organs," by Nicholas Carleton, and "A Fancy," by Thomas Tomkins. They are both contained in a seventeenth century MS. in the British Museum, and constitute the only music of the kind that has come down to us from the Elizabethan period. There may have been one or two examples by other composers, but, if so, they have vanished; and in any case the form was never likely to be popular, owing to the inconvenience caused by the players' having to sit side by side at so narrow a keyboard as that of the virginal. The exhibition of a "new instrument called Piano Forte" at Covent Garden in 1767 aroused considerable public interest; and, under the championship of such executants as John Christian Bach, Schroeter, and Clementi, the



new invention speedily took the place formerly occupied by the harpsichord. Its greater size and power opened up an extended field for composers, and the rapid development of solo music suggested new possibilities in other directions.

Soon a fresh departure was made. In 1777 Burney, the musical historian, published "Four Sonatas or Duets for two Performers on one Pianoforte or Harpsichord." In an amusing preface, in which he advises the young student to pay "a particular attention to Time, and to that clair-obscure which is produced by different degrees of Piano and Forte," and cautions him to avoid "the vanity with which young and ignorant Performers are too frequently possessed, of becoming Principals, when they are only Subalterns," he asserts that his duets are the first of their kind to appear in print. It is hardly likely that Burney invented the pianoforte duet himself. It is more probable that he found it already in existence on the Continent during his travels, and adopted it for use on his return. We know that some duets had been written by E. W. Wolf, who was musical director at Weimar in 1761; and, though they were not published until after their composer's death, Burney may well have come across them in manuscript on his tour through Germany and the Netherlands. So enthusiastic a collector was hardly likely to let such a novelty escape him.

At all events, the fashion, when once set in England, was eagerly followed. J. C. Bach very soon produced a book of "Four Sonatas and Two Duets" (Op. 15), and a second similar set a little later. Theodore Smith, a well-known pianist who seems to have spent the earlier part of his life in Germany, wrote at least six sets of three duets each; and a great many more were published in London by Clementi, Tommaso Giordani, J. Xalon, Valentino Nicolai, and Charles Rousseau Burney. Most of these compositions follow the same familiar model, that of the solo sonata of the period, and few of them show much individuality or invention. Dr. Burney's alone are free and surprisingly original. They are not feeble imitations of solo music, like the rest, but appear to have been modelled on the Concerti Grossi of Handel, just as Tomkins, a century and a half before, had based his "Fancy" on the string compositions of Byrd.

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By the end of the eighteenth century the pianoforte duet was completely established in England; and it was on the way to permanent recognition as an art-form when an enemy arose in its own camp that was destined to bring about its downfall. It was seen to be a particularly good medium for the presentation of transcriptions of orchestral scores, and was soon almost entirely dedicated to an object that obscured, and later on practically blotted out, the recollection of its original function. On the Continent it was being cultivated, although not to the same extent as at home. The sonatas of E. W. Wolf have been mentioned. The first duets actually printed abroad were published at Dessau about 1782, under the title "Drey Sonaten fürs Clavier als Doppelstücke für zwey Personen mit vier Händen, von C. H. Müller." Haydn, according to Fétis, wrote only one piece, a Divertissement, which was never published. He has also been credited with three sonatas (Opp. 77, 81, 86), but these have been shown to be nothing but arrangements from symphonies by another hand. Mozart, indeed, wrote several, of which nine are published, the two best-known being the great Fantasia in F minor and the Adagio and Allegro in the same key; but neither of these was originally a duet, as both were composed in the first instance for a mechanical organ at Vienna, and were only subsequently arranged for the pianoforte by an unknown adapter. None of Mozart's published duets are earlier than the year 1780; but the British Museum contains two little pieces in MS., attributed to him, though not in his autograph, which are of great interest. The first is a little Gavotte in F, containing one of the most tenderly beautiful melodies that even Mozart ever wrote. The second, an Allegro in B-flat, though charming, is less distinguished; but both the tiny pieces are worthy of the little boy who sits with his sister at the harpsichord in de Carmontelle's picture. The same MS. also contains an Allegro and Rondo in D, described in the catalogue as a duet; but this is clearly proved by the directions *picicato* and *coll arco* in the two upper lines to be a trio for pianoforte and strings. Beethoven wrote only one sonata (Op. 6), three marches (Op. 45), and two sets of variations, none of them of any great importance.

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So far the pianoforte duet could hardly be said to have been taken seriously. The great masters refused to give it of their best, regarding it probably as a childish amusement and unworthy of their talents. But with the beginning of the new century came one who realized its possibilities. Schubert was the first to see that it might be made a definite medium for expression with a character of its own, distinct from solo music on the one hand and transcriptions on the other. Things like the Grand Duo and the Andantino Varié open up a new world whenever one hears or plays them. Here for the first time is something which could not have been expressed in any other way. The characteristics peculiar to the pianoforte duet,—its command of the whole keyboard at once, and its power of supplying a sustained and elaborate accompaniment to a melody which can be brought out equally clearly at any pitch,—these are utilized in the happiest possible way. Unfortunately, the possibilities that Schubert displayed to such advantage were from their very nature easily exhausted; and ears that were accustomed to enjoy transcriptions on the pianoforte by imagining the missing orchestral color soon found pure duet music monotonous without some such stimulus to keep them interested. The characteristics of the duet, as compared with the pianoforte solo, are akin to those of the orchestra, only infinitely more circumscribed, because, though extremely complicated contrapuntal movement is possible, color is almost entirely absent; and in the circumstances it was not to be expected that the form should develop into anything greater, since there was nothing greater for it to develop into.

After Schubert a decline set in, though it still flickered occasionally into partial life. Schumann's "Bilder aus Osten" might have revitalized it if anything could; but these pieces, lovely in themselves, only went to prove that the duet is happiest in a small compass, and that anything large is beyond its scope. In order to escape from monotony, Schumann successfully combined the duet with four solo voices in his "Spanische Liebeslieder"; and Brahms followed his example with his own two song-cycles of the same kind (in which, by the way, the composer's express direction that the voices should be subordinated to the pianoforte is persistently disregarded by singers). Brahms, indeed, is the one composer since Schubert who might have made something of the pianoforte duet under modern conditions; but he found himself forced in the end to acknowledge its incapacity for sustained expression, and wrote nothing for it but sets of variations and dances. From the time of Brahms onwards the output of original pianoforte duet music has grown scantier and scantier. Moszkovsky

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and Grieg have written much that is light and charming. But in England both Parry and Stanford have ignored it, though they have written works for two pianofortes. Indeed, scarcely anything of real value has appeared in this country since Sterndale Bennett's "Three Diversions." In Germany none of the leading composers have written duets except Max Reger, whose Deutsche Tänze, Walzer, and Burlesken are early works. Russia has little to show after the childish and charming "Paraphrases" of Borodin and his friends; nor has France a great deal more, though Debussy's beautiful Petite Suite and Ladmirault's fascinating arrangements of folk-songs are fully the most interesting things of their kind.

In the two last-mentioned countries duets for one instrument have been to a large extent replaced by compositions for two pianofortes, and this form is becoming more popular every day. According to Burney, it went out of fashion in the eighteenth century on account of the impossibility of keeping two instruments in tune with one another; but this is a difficulty that no longer stands in its way, and its greater range and freedom, coupled with the variety of color obtainable by the skilful use of two sustaining pedals instead of one, give it an expressiveness and command of effect that was never possible within the limited resources of a single pianoforte. Orchestral arrangements are, of course, infinitely more effective on two pianofortes than on one; and several composers, from Brahms downwards, have published transcriptions of this kind simultaneously with the scores of their works. It is not intended here to discuss the history of the duet-arrangement, though its popularity, from the period of young ladies who used to play "Gems from Donizetti" to the enthusiastic amateurs of to-day who struggle with Pétrouchka, requires no proving. Many arrangements, such as Mendelssohn's version of his own music to "A Midsummer Night's Dream," or the adaptation of Ravel's "Daphnis et Chloë," to take two examples only, are quite perfect as pianoforte music; and to many ears the symphonies of Schumann sound considerably better as duets than in their orchestral form. But, taken as a whole, the value of transcriptions is educational and not artistic; and Dr. Burney himself seems to have taken much the same view of the original

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pianoforte duet, for his sonatas are so plentifully scattered with directions for performance as to be a kind of eighteenth-century "Instruktive Ausgabe," and the preface itself indicates that the author hoped not so much to found a new form of art as to publish a "Gradus ad Parnassum" for beginners.

THE ART OF MAURICE RAVEL.

(The London *Times*, December 20, 1913.)

During the past week M. Maurice Ravel has been visiting London, and has been greeted with his own music by the Classical Concert Society and the Music Club.*

Since his first visit at the invitation of the Société des Concerts Françaises in 1909, his work has been steadily growing in public appreciation in this country, his songs and piano pieces have been frequently in the programmes of recital-givers, the String Quartet has been included in the repertory of several quartet parties, his orchestral music, "Rapsodie Espagnole," the suite "Ma Mère l'Oye," the "Valses Nobles et Sentimentales," have all been heard and enjoyed at Queen's Hall. There is indeed little save the ballet "Daphnis et Chloé" and the one-act opera, "L'Heure Espagnole," which we have not had a chance of getting to know in public performance, and most of his music, including excellent and inexpensive miniature scores of the quartet and orchestral works published by Durand, have been on sale through their English agents, Messrs. Augener.

M. Ravel, then, has not made this visit in order to introduce himself.

*At a concert of the Classical Concert Society, December 17, 1913, Ravel's String Quartet in F major was performed by Messrs. Morris, Kinze, Bridge, and James. The composer conducted his Introduction and Allegro for harp (Miss Gwendolen Mason) with accompaniment for strings, flute, and clarinet Miss Rhoda von Glehn sang "D'Anne qui me jecta de la neige," "D'Anne jouant de l'espinette," "Le martin-pécheur," "Là-bas vers l'église," and "La réveil de la mariée," and M. Ravel accompanied her on the pianoforte.—Ed.

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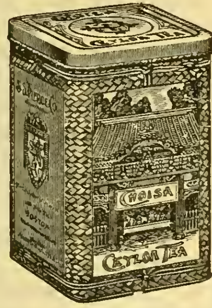

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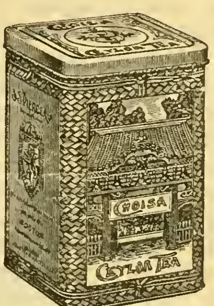

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or even any undiscovered part of himself in a new work, but merely in order to give us the pleasure of his company and of his music simultaneously.

It is no figure of speech to speak of the pleasure of his music, for its salient characteristic is that it pleases. There are few modern composers of whom one could say that with such certainty. Some (they are mostly German) might consider it an insult; others (Debussy and Scriabin are typical examples) require us to tune ourselves to their tone of mind, to hear with their ears, and accept their standards of values in order to get pleasure from their art. But Ravel neither bullies nor bewilders his audience. He neither impresses nor oppresses us with things hard to understand. All his work, whether he is dealing with a piece of pure musical design such as the String Quartet, or with imaginative impressions such as are represented by the "Rapsodie Espagnole" and the piano pieces called "Gaspard de la Nuit," or with simple dance forms such as the "Pavane" and the "Valses," comes, as it were, to meet the hearer half-way. It adopts what one can only call the attitude of courtesy, and that in itself is bound to charm. The attitude is no doubt often incompatible with the necessities of a big art; but there are other things very well worth having besides bigness of outlook and design, and it is the appreciation of that fact which has given French composers such importance in modern European music and enabled them to lead a reaction from the ideals with which Brahms and Wagner in their different ways swayed the taste of the last generation.

There is a tendency to regard artistic courtesy with suspicion, to suggest that it is the product of insincerity and vacancy. The easy writer is often the man who has little to say, and says it very well. Ravel's courtesy seems to proceed from an opposite cause: it is the result of his honesty. We may judge from the smallness of his output, at the age of thirty-eight, that he is by no means an easy writer, and that if practically everything published under his name bears the stamp of his individuality and expresses with surprising exactitude what he wishes to express, that is due to his unusual powers of self-criticism, leading often to self-suppression. One gathers that many aspects

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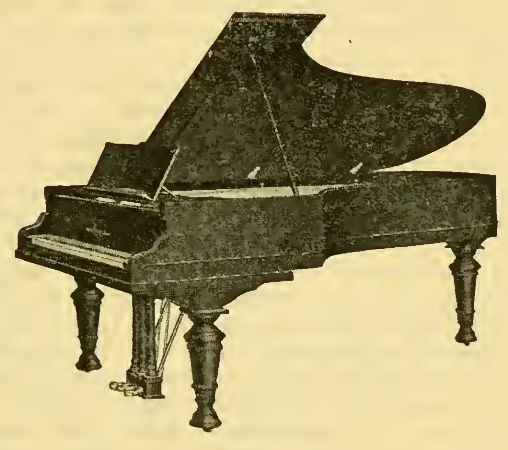

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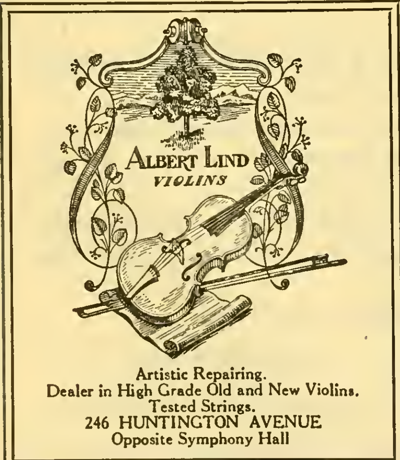
of musical feeling and some of the most fruitful ones either do not appeal to him or that he feels he has nothing to say with regard to them which others cannot say better. The external ideas to which his musical imagination vibrates most readily are impersonal ones, aspects of nature, legend, or fairy tale,—things in which both he and his audience are lookers-on. The very titles of his piano pieces show this. He is fascinated by the glittering scintillations of the fountains in "Jeux d'Eau," by the gruesome appearance of death in "Le Gibet," by an intangible presence felt, but not seen, in "Scarbo." He makes pictures of them all.

Similarly, in the songs he has chosen chiefly poems in which he can get at the spirit through accurate portrayal of some exterior feature of life, the girl at her spinet ("Épigrammes de Clément Marot"), the strutting peacock, the shy kingfisher, and the others of "Histoires Naturelles," the exotic beauties of the East ("Shéhérazade"). The title "Miroirs" which he has given to a set of five piano pieces might be applied to all these things, as well as to the dainty fairy tales of "Ma Mère l'Oye." He shows them to us, not indeed in a glass darkly, for the image is crystalline in its clearness, yet not directly. For the direct way of art is through the contact of human feeling to the image, and Ravel constantly takes the opposite course, finding the feeling somewhere in the act of portrayal. In this he is equally far removed from both Debussy and Charpentier. One cannot conceive him handling either "Pelléas et Mélisande" or a drama of modern life like "Louise." The one would give him no foothold in tangible imagery, the other would revolt him by its drab exterior. Both types require a stronger grasp of the human affections than Ravel has ever experienced.

The delights of unfolding the intricacies of a purely musical design sometimes supply him with the impulse which imagery outside music brings at other times. One finds examples of it in the little "Sonatine" for piano (1905), in the String Quartet, and the "Valses Nobles et Sentimentales." Here he shows how different are his aims from those of the "impressionist" musicians, of whom France has produced more than any other nation. Dr. Ernest Walker, in analyzing Ravel's Quartet for the Classical Concert Society this week, remarked: "Lyrical



melody there is in abundance; indeed, *mutatis mutandis*, there is more than a touch of Schubert." One might go a step farther, and say that there is more than a touch of Brahms in the positive way in which the melodies are developed. Not one is a mere passing impression. Each is a fact to be taken into account and which modifies the subsequent course of the design. It is not merely that an incident in the first movement appears with more significant harmony in the third, or that the general outline keeps very close to that of classical sonata form. It is true that a tendency to preserve balance by exact repetitions of phrase is a weakness, but it is one which we actually see him outgrowing in the later movements, and the process of growth does not make him lose hold of the essential principle of artistic balance. Any one who doubts the possibility of Ravel and Brahms having anything in common may be convinced by comparing the evolution of the melody in the last movement of this Quartet with that of the first of Brahms's Second Symphony.

And this brings us to the question of technique, which hitherto we have purposely left on one side. To say that Ravel always pleases and to find in him qualities which we also find in Schubert and Brahms may seem like sheer perversity to those who have been staggered by the strange sounds of the "Rapsodie Espagnole" or "Le Gibet," the misfitting counterpoint of the Quartet, the harmony by sevenths and ninths in the "Valses." There is, of course, a class of listeners (a large one in this country) to whom everything strange is a movement towards chaos. Whenever the solution of a discord is not clearly pointed out, they lose the thread at once and declare that their ears are being outraged with ugliness. But, granted that the sense of dissonant harmony depends as much upon its solution into consonance as it did in the time of Palestrina, every one will admit that the ways of indicating that solution have multiplied exceedingly.

It is a fact that Ravel gets the extraordinary clarity which we have said always pleases by basing his harmonic structure strictly upon the consonance of the triad and the relations of triads in diatonic scales. The easiest way of appreciating this is to go back to his early piano

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piece, the "Pavane pour une Infante défunte," which is easy to analyze into perfectly simple chord progressions. In it, however, he gets peculiar combinations of sound by two methods which may be called the decorative and the elliptical. The first adds notes which do not belong to the fundamental scheme for the purposes of color. The second leaves out others which do belong, trusting to the ear to supply the connecting links. And these two methods really run through all his works, and their concurrent use makes him clear alike to the intelligent listener and to the student who indulges in the fascinating employment of pulling him to pieces. No doubt he, like every artist, would object to being used as a subject for dissection; but, like every artist, he must submit to a certain amount of it, and, when it is done, the difference between him and the man with whom he has been most often compared, Claude Debussy, becomes evident.

M. Calvocoressi, in a recent article (*Musical Times*, December, 1913), made a point of two technical differences of style. He said,—

"In M. Debussy's music, for instance, the whole-tone scale and the various chords of the ninth play an all-important part; whereas in M. Ravel's the former almost never appear, and the latter appear very seldom."

The former is certainly true: the logic of Ravel's harmony does not permit him to eliminate semitones. The latter requires some modification, but Ravel's ninths are certainly more of the incidental kind than are Debussy's. But the process of analysis reveals something behind these surface differences. If, for example, one places side by side the two pieces called "Ondine" (Ravel, "Gaspard de la Nuit," No. 1; Debussy, Préludes, second series, No. 13), the difference becomes more evident. The whole of Ravel's principal theme is founded on a chord of the ninth, and towards the end he actually introduces a whole-tone scale melodically. Debussy's, for all its freakish *scherzando* effects, contains passages of simpler diatonic movement than Ravel's. Yet Ravel's music is much more clearly analyzable into component parts, and the features are seen to grow out of one another in a recognizable progression. Take Debussy's "Ondine" to pieces, robbing it of its indefinable charm, and the pieces represent so little in themselves that to put them together again would be beyond the power of any one but the artist who created them.

We are not dogmatizing as to which method is the better. We are only noting the difference. Debussy makes something out of the jux-

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taposition of apparent irrelevances: Ravel makes something out of things clearly relevant, disguising the relevance by the processes of decoration and ellipse. He is in fact so logical that, after a little experience of him, one begins to doubt whether it would not be possible to find an ancestry for the whole of his harmonic style. The themes on the chords of the ninth and thirteenth in "Ondine," stripped of their decoration, recall Wagner; what we have called the misfitting counterpoint of the Quartet suggests instances in Beethoven and Mozart when the ellipse is filled up; many of his favorite chords, involving the use of, say, E natural in one part and E-sharp in another, are developments of a progression of which C. P. E. Bach was peculiarly fond.

There is one more condition which cannot be passed by in any consideration of Ravel's music, and that is the influence of pure tone upon harmonic style. It, too, is as old as polyphonic music itself; but, when one hears M. Ravel play the accompaniments to his own songs, one realizes how keenly he appreciates the fact that obscure harmonic relationships are made plain by the different qualities of tone on which they are conveyed. And what he does with his fingers on the piano he also does in disposing his instruments in the orchestra. There he can actually write what in a piano score he must leave to his interpreters. That is why, unless one is an exceptionally clever pianist, one gets at the sense of him quicker by reading the score of the "Valses" than by playing them in their original version for the piano. On the orchestra he can give us the charm of his personality, his poetic imagination, and his keenly intuitive perception of beauty even when we have not, as we have had this week, the added pleasure of his presence.

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"HUNGARIA," SYMPHONIC POEM NO. 9 . . . . FRANZ LISZT

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

This symphonic poem was performed for the first time at Pesth, Hungary, on September 8, 1856, in the Hungarian National Theatre, in a concert organized by Liszt for the Pension Fund of that theatre. Liszt conducted from manuscript. The programme was as follows: Liszt, "Les Préludes"; Liszt, Capriccio for pianoforte on Beethoven's "Ruinen von Athens," with orchestral accompaniment (Dionysius Pruckner, pianist); Arrangement for violin and pianoforte of themes from Franz Doppler's Hungarian opera "Ilka" (Edmund Singer, violinist; D. Pruckner, pianist); Paganini, Concerto for violin (E. Singer); Liszt, "Hungaria." Liszt wrote from Vienna September 16, 1856; "'Les Préludes' had to be played twice, for the applause was without end; as for 'Hungaria,' there was something better than applause: men and women wept!"

The first performance of "Hungaria" in Boston was by the Boston Philharmonic Orchestra, Bernhard Listemann conductor, at the Tremont Theatre, November 5, 1891. The programme was as follows: Weber, Overture to "Der Freischütz"; Widor, Concert Aria, "Le doux appel," first time in Boston (Miss Gertrude Franklin, soprano); Liszt, Concerto in A major for pianoforte (Conrad Ansorge, pianist); MacDowell, Two Fragments, "Die Sarazenen," "Die schöne Alda"; Liszt, "Hungary," first time in Boston; Gounod, Waltz Song from "Romeo and Juliet" (Miss Franklin); Delibes, Suite from the ballet "Sylvia."

The score was published in February, 1857, the orchestral parts in October, 1880. The transcription for two pianofortes was published in October, 1856.

"Hungaria" is scored for piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, side-drum, bass drum, cymbals, tam-tam, triangle, and the usual strings.

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When Liszt was nine years old,—in 1820,—he gave a concert at Oedenburg. The programme of this concert was found in 1892. It ended with an appeal "To the nobility, the military, and the estimable public. I am Hungarian, and I do not know a greater happiness than to offer devotedly to my dear country, before my departure for France and England, the first fruits of my education and instruction. That which I lack in maturity and experience, I wish to acquire by incessant work, which may perhaps one day procure me the immense pleasure of figuring among the celebrities of this great country."

It was in Paris at the outbreak of the Revolution of 1830 that Liszt, who had been a dreamer, was aroused to action. His mother, in after-years, used to say: "It was the cannon that cured him." He thought of rushing to the barricades, of fighting for the people and freedom. His mother kept him from this, but, enthusiastic for Lafayette and the cause of freedom, he sketched a "Revolutionary" symphony, which should express in music "the triumphant shout of all nations—not of France alone, but of all mankind who should join the pæan of joy on the restoration of fallen humanity; it should be a universal hymn of victory achieved by Christian thought on behalf of humanity and freedom." He took as his model Beethoven's "Battle of Vittoria," and, as Beethoven introduced English and French songs, so Liszt took for themes a Hussite song of the fifteenth century, the German "Ein feste Burg ist unser Gott" and the French "Marseillaise." Before he had completed this symphony, the revolution fizzled out. Disappointed, he stopped work on the symphony, and never took it up again. The sketch is lost, but a theme of a Hungarian nature went into his "Heroic March in the Hungarian Manner" for the pianoforte (published in 1840 at Hamburg, and about 1843 at Berlin). This motive as treated in the March was used later as the starting-point of "Hungaria."

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This and other material went into "Héroïde Funèbre," symphonic poem No. 8 (1849–50). The "Marseillaise" became afterwards the foundation of the concert paraphrase for pianoforte.

It was in 1846 that Liszt began to think about "Hungaria," and in 1848 he worked at the symphonic poem. He revised and improved the sketch in 1853–54, and again in 1856 at Weimar.

In 1855 Liszt sent to the Princess Sayn-Wittgenstein on her birthday the original scores of two symphonic poems with this dedication: "Dedication of my symphonic poems 'Ce qu'on entend sur la Montagne,' 'Hungaria,' February 8, 1855. To her who has completed her faith by love—ennobled her hope through sorrows—built up her happiness by sacrifice! To her who abides the companion of my life, the firmament of my thought, the living prayer and the heaven of my soul—to Jeanne Elisabeth Carolyne. F. Liszt."

Liszt no doubt was deeply moved by the poem of Martin v. Vörösmarty addressed to him when he visited Hungary in 1840. This poem may be found in Ramann's "Franz Liszt als Künstler und Mensch," vol. ii., Part I., pp. 49, 51. In a letter written from Sexard to the Princess Sayn-Wittgenstein on September 28, 1870, he describes Horváth, Minister of Justice, visiting Bishop Kóvac a few days before, when Liszt was a guest. "His excellency paid me the distinguished honor of reciting from memory in lieu of a toast the whole of the beautiful poem that Vörösmarty addressed to me in 1840, to which I think I responded in part by my 'Hungaria,' the 'Funérailles'* and other little works. This surprising apropos of the minister was at once a feat of memory, and a very flattering incident for me." In his correspondence Liszt referred several times to the Hungarian poet who was born in 1800 and died in 1855. In a letter to the Princess, written in April, 1873, he described Vörösmarty's poetry as "very beautiful, not at all revolutionary, although extremely patriotic," and in 1885 he

* The "Funérailles," the seventh number in "Harmonies poétiques et religieuses" for pianoforte, was composed in 1850.

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spoke of composing "Ungarischen Bildnissi" for the pianoforte,—portraits of Szechényi, Deák, Téleky, Eötvös, Vörösmarty, Petöfy, the funeral procession of his friend Mosonyi, "ending the whole with a fanfare of apotheosis." These "Bildnisse" were never published, except one, a sketch entitled "Trauer-Vorspiel und Trauer-Marsch," composed in 1885 and published in 1887.

This poem of Vörösmarty called upon the "Master of tones" to give his countrymen a song that would call their gallant ancestors from their graves in the kingdom of shadows, to portray the grief of Hungary and to sing its triumphal hymn. For "Hungaria" Liszt wrote no argument, not even a motto, but the three stanzas in which the poet appealed to him have been named as the fitting explanatory note for this symphonic poem.

Liszt had already made arrangements of Hungarian national melodies for the pianoforte, ten volumes (1840–47). Besides the pieces named by him in his letter to the Princess, these compositions should be added: The Graner Missa Solemnis, composed in 1855 and performed at Gran, August 31, 1856, at the dedication of the Basilica; the Hungarian Coronation Mass, composed in 1866–67, and the Hungarian Coronation March, composed in 1867 and revised in 1870; the Rákóczy March, for orchestra, composed in 1853 and revised in 1870; "Ungarns Gott," for male chorus, with pianoforte (1880); "Czardas Macabre," for pianoforte, four hands (1882); "Magyar Királydal," for male chorus and orchestra (1883); a Czardas in F-sharp minor for pianoforte (1884); and a few other minor compositions. He wrote twenty Hungarian Rhapsodies for the pianoforte. Nos. 1 & 2 were published in 1851; Nos. 3–7, in 1854; No. 8, in 1853; the first edition of No. 9, "The Carnival at Budapest," in 1849, the revised edition in 1853; Nos. 11–15, in 1854;

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No. 16, in 1882; Nos. 17–19, in 1886; No. 20 is in manuscript. Some of these Rhapsodies were orchestrated by Liszt and F. Doppler.

The Fantasia on Hungarian Folk-songs for pianoforte and orchestra is an expansion with modification of the fourteenth Hungarian Rhapsody for pianoforte. The arrangement was made probably 1860: it was published in 1863.

On May 21, 1912, a hitherto unknown work, "Hungaria Cantata," for solo voices, chorus, and orchestra, was performed at the Court Theatre in Weimar. The Court Conductor Raabe, then the custodian of the Liszt Museum at Weimar, had discovered the manuscript. The text is by Franz von Schober, and the work was composed in 1848. Raabe conducted the cantata, also another unknown work, "Die Toten." The text was "Les Morts" of Lamennais.

In a letter written in 1873 to the Princess, Liszt mentioned his music for "Szozat" ("Appeal") and "Ungarischer Hymnus." Published in 1874, they were orchestrated and also published the next year.

* * *

"Hungaria" begins Largo con duolo, D minor, 2-4, with a mournful motive for horns and bassoons. Violoncellos and double-basses have a characteristic theme, Quasi Andante marziale. Here the "Heroic March" of 1840 returns with a marked rhythm for the basses. After the march theme a new motive is introduced, and its first measure plays an important part in the development. After repetitions of this material comes a section Largo con duolo, with an expressive motive for English horn and clarinet. The march themes again occur, and there is a melody in close relation for the violins with a counter-theme for violoncello. This is developed, and in the course of the development an episode for violin solo in gypsy fashion is introduced, Allegro eroico, B major, 4-4. The brass thunders in sharply marked rhythm. Former themes are employed in rapid alternation, Vivo. There is a crescendo to an Allegro trionfante, but the crescendo is interrupted by a Funeral March, Andante. In the Allegro trionfante the rhythm of the Hungarian March is prominent, and in the final Presto giocoso assai, D major, 2-4, the national motive is defiant and victorious.

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PROGRAMME

Brahms . . . . Symphony in E minor, No. 4

Wagner . . . . . . Prelude to "Tristan and Isolde"

Beethoven Concerto for Pianoforte and Orchestra, in E-flat major, No. 5

Richard Strauss . . . Tone-Poem, "Death and Transfiguration"

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   (d) Der Kuss - - - - - Beethoven

2. (a) Liebesbotschaft - - - - Schubert
   (b) Der Schiffer - - - - - Schubert
   (c) Der Sandmann - - - - Schumann
   (d) Aufträge - - - - - Schumann

3. (a) Immer leiser - - - - Brahms
   (b) Das Mädchen - - - - Brahms
   (c) Verschwiegene Liebe - - - Wolf
   (d) Mausfallen-Sprüchlein - - - Wolf

4. (a) Des Kindes Gebet - - Max Reger
   (b) Mein Schätzelein - - - Max Reger
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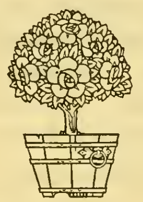

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Programme

Brahms . . . . . . Symphony in E minor, No. 4, Op. 98

I. Allegro non troppo.
II. Andante moderato.
III. Allegro giocoso.
IV. Allegro energico e passionato.

Wagner . . . . . . Prelude to "Tristan und Isolde"

Beethoven . Concerto for Pianoforte, No. 5, in E-flat major, Op. 73

I. Allegro.
II. Adagio un poco moto.
III. Rondo: Allegro ma non troppo.

Strauss . . . Tone Poem, "Tod und Verklärung" ("Death and Transfiguration"), Op. 24

SOLOIST

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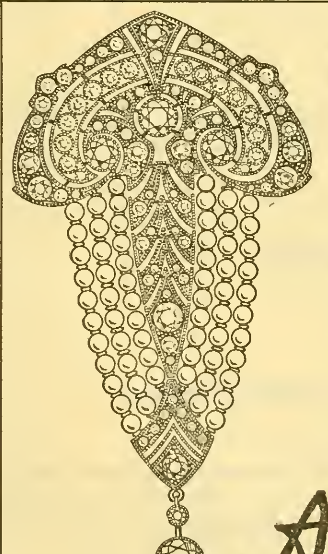

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This symphony was first performed at Meiningen, October 25, 1885, under the direction of the composer.

Simrock, the publisher, is said to have paid Brahms forty thousand marks for the work. It was played at a public rehearsal of the Symphony Orchestra in Boston, November 26, 1886. Although Mr. Gericke "did not stop the orchestra,"—to quote from a review of the concert the next day,—he was not satisfied with the performance, and Schumann's Symphony in B-flat was substituted for the concert of November 27. There were further rehearsals, and the work was played for the first time at a concert of the Boston Symphony Orchestra on December 23, 1886.

This symphony was composed in the summers of 1884 and 1885 at Mürz Zuschlag in Styria. The Allegro and Andante were composed during the first summer, the Scherzo and Finale during the last. Miss Florence May, in her Life of Brahms, tells us that the manuscript was nearly destroyed in 1885: "Returning one afternoon from a walk, he [Brahms] found that the house in which he lodged had caught fire, and that his friends were busily engaged in bringing his papers, and amongst them the nearly finished manuscript of the new symphony, into the garden. He immediately set to work to help in getting the fire under, whilst Frau Fellinger sat out of doors with either arm outspread on the precious papers piled on each side of her." A scene for the "historical painter"! We quote the report of this incident, not on account

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of its intrinsic value, but to show in what manner Miss May was able to write two volumes, containing six hundred and twenty-five octavo pages, about the quiet life of the composer. But what is Miss May in comparison with Mr. Max Kalbeck, whose Life of Brahms, not yet completed, contains 1,823 pages.

In a letter, Brahms described this symphony as "a couple of entr'actes," also as "a choral work without text." Franz Wüllner, then conductor of the Gürzenich Concerts at Cologne, asked that he might produce this new symphony. Brahms answered that first performances and the wholly modern chase after novelties did not interest him. He was vexed because Wüllner had performed a symphony by Bruckner, and he acted in a childish manner. Wüllner answered that he thought it his duty to produce new works, and a symphony by Bruckner was certainly more interesting than one by Gernsheim, Cowen, or Scharwenka.

Brahms was doubtful about the value of his fourth symphony. He wished to know the opinion of Elisabeth von Herzogenberg and Clara Schumann. He and Ignaz Brüll played a pianoforte arrangement in the presence of Hanslick, Dr. Billroth, Hans Richter, C. F. Pohl, Gustav Dömpke, and Max Kalbeck. He judged from their attitude that they did not like it, and he was much depressed. "If people like Billroth, Hanslick, and you do not like my music, whom will it please?" he said to Kalbeck.

There was a preliminary rehearsal at Meiningen for correction of the parts. Bülow conducted it, and there were present the Landgraf of Hesse, Richard Strauss, then second conductor of the Meiningen orchestra, and Frederick Lamond, the pianist. Brahms arrived in time for the first performance. The symphony was most warmly applauded, and the audience endeavored, but in vain, to obtain a repetition of the third movement. The work was repeated November 1 under Bülow's direction, and was conducted by the composer in the course of a three weeks' tour with the orchestra and von Bülow in Germany and in the Netherlands. The first performance in Vienna was at a Philharmonic concert, led by Richter, January, 17 1886. "Though the symphony was applauded by the public and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the first symphony in C minor. Strangely enough, the fourth symphony at once obtained some measure of real appreciation in Leipsic, where the first had been far more successful than the second and third." This statement is too friendly towards Brahms. As a matter of fact, the symphony disappointed Brahms's friends. Hugo Wolf wrote a bitter review in which he made all manner of fun at the fact, trumpeted by Brahms's admirers, that at last there was a symphony in E minor. (See "Hugo Wolf's Musikalische Kritiken," Leipsic, 1911, pp. 241–244.) It was performed under the composer's direction at the Gewandhaus concert in Leipsic of February 18, 1886.

This symphony was performed at the Philharmonic concert in Vienna on March 7, 1897, the last Philharmonic concert heard by Brahms. We quote from Miss May's biography: "The fourth symphony had never become a favorite work in Vienna. Received with

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reserve on its first performance, it had not since gained much more from the general public of the city than the respect sure to be accorded there to an important work by Brahms. To-day [*sic*], however, a storm of applause broke out at the end of the first movement, not to be quieted until the composer, coming to the front of the artist's box in which he was seated, showed himself to the audience. The demonstration was renewed after the second and the third movements, and an extraordinary scene followed the conclusion of the work. The applauding, shouting house, its gaze riveted on the figure standing in the balcony, so familiar and yet in present aspect so strange, seemed unable to let him go. Tears ran down his cheeks as he stood there, shrunken in form, with lined countenance, strained expression, white hair hanging lank; and through the audience there was a feeling as of a stifled sob, for each knew that they were saying farewell. Another outburst of applause and yet another; one more acknowledgment from the master; and Brahms and his Vienna had parted forever." *

***

In the summers of 1884 and 1885 the tragedies of Sophocles, translated into German by Gustav Wendt, were read diligently by Brahms, and it is thought that they influenced Brahms in the composition of this symphony. Mr. Kalbeck thinks that the whole symphony pictures the tragedy of human life. He sees in the Andante a waste and ruined field, as the Campagna near Rome. He notes the appearance of a passage from Brahms's song "Auf dem Kirchhofe" with the words "Ich war an manch vergess'nem Grab gewesen." To him the Scherzo is the Carnival at Milan. While Speidel saw in the Finale the burial of a soldier, Kalbeck is reminded by the music of the passage in Sophocles's "Œdipus Coloneus": "Not to have been born at all is superior to every view of the question; and this when one may have seen the light, to return thence whence he came as quickly as possible, is far the next best."

***

* Brahms attended the production of Johann Strauss's operetta, "Die Göttin der Vernunft." March 13, but was obliged to leave after the second act, and he attended a rehearsal of the Raeger-Soldat Quartet less than a fortnight before his death.—Ed.

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The symphony was published in 1886. It is scored for two flutes, two oboes, two clarinets, two bassoons, one double-bassoon, four horns, two trumpets, three trombones, a set of three kettledrums, triangle, and strings.

The tonality of this symphony has occasioned remark. Dr. Hugo Riemann suggests that Brahms chose the key of E minor on account of its pale, wan character, to express the deepest melancholy. "E minor is the tonality of the fall of the year: it reminds one of the perishableness of all green and blooming things, which the two sister tonalities, G major and E major, are capable of expressing so truthfully to life." Composers of symphonies have, as a rule, avoided E minor as the chief tonality. There is a symphony by Haydn, the "Trauersymphonie" (composed in 1772), and, in marked contrast with Riemann's view, Raff's ninth symphony, "In Summer" (composed in 1878), is in E minor. One of Bach's greatest organ preludes and fugues, Beethoven's Sonata, Op. 90, and one of the quartets of his Op. 59 are in this tonality, which has been accused as dull in color, shadowy, suggestive of solitude and desolation. Huber's "Böcklin" Symphony is in E minor; so is Rachmaninoff's Second Symphony. Chopin's Concerto in E minor for piano is surely not a long, desolate waste. Riemann reminds us that there are hints in this symphony of music by Handel—"Brahms's favorite composer"—not only in the tonality, but in moments of detail, as in the aria, "Behold and see," from "The Messiah," the structure of which contains as in a nutshell the substance of the first movement; also the dotted rhythm of the 'cellos in the aria, "I know that my Redeemer liveth," which, as will be remembered, is in E major.

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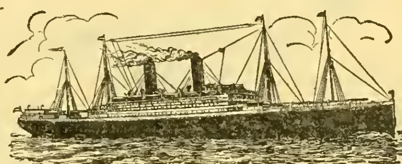

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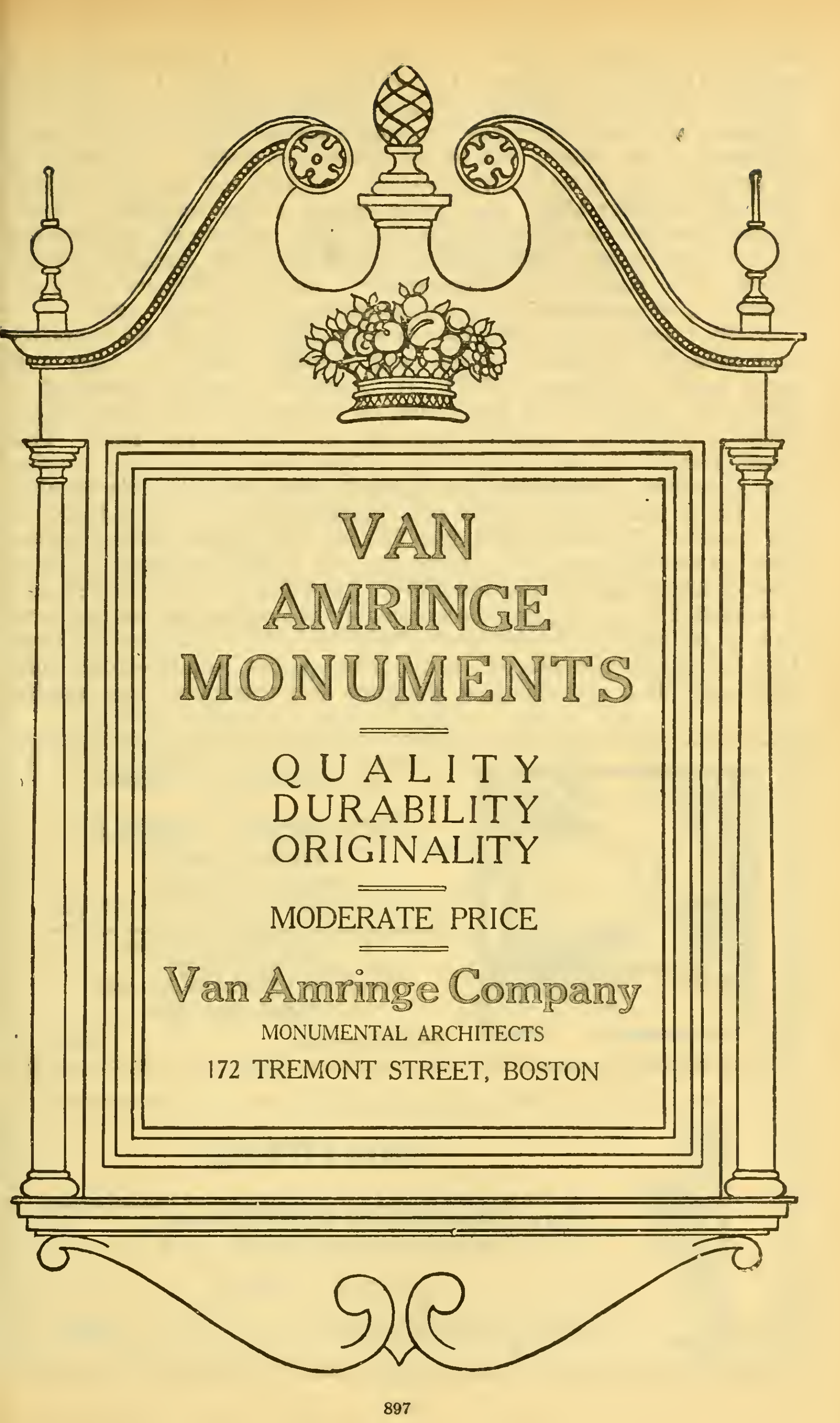
Heinrich Reimann does not discuss this question of tonality in his short description of the symphony. "It begins as in ballad fashion. Blaring fanfares of horns and cries of pain interrupt the narration, which passes into an earnest and ardent melody (B major, 'cellos). The themes, especially those in fanfare fashion, change form and color. 'The formal appearance, now powerful, prayerful, now caressing, tender, mocking, homely, now far away, now near, now hurried, now quietly expanding, ever surprises us, is ever welcome: it brings joy and gives dramatic impetus to the movement.' * A theme of the second movement constantly returns in varied form, from which the chief theme, the staccato figure given to the wind, and the melodious song of the 'cellos are derived. The third movement, Allegro giocoso, sports with old-fashioned harmonies, which should not be taken too seriously. This is not the case with the Finale, an artfully contrived Ciacona of antique form, but of modern contents. The first eight measures give the 'title-page' of the Ciacona. The measures that follow are variations of the leading theme; wind instruments prevail in the first three, then the strings enter; the movement grows livelier, clarinets and oboes lead to E major; and now comes the solemn climax of this movement, the trombone passage. The old theme enters again after the fermata, and rises to full force, which finds expression in a Più allegro for the close."

We have seen that, while Dr. Hugo Riemann finds E minor the tonality of fall, Raff, the composer, chose that tonality for his symphony, "In Summer," which is thus arranged: I. "A Hot Day," E

* Dr. Reimann here quotes from Hermann Kretzschmar's "Führer durch den Concertsaal."—Ed.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minor, with middle section in E major; II. "The Elfin Hunt," F major, D major, F major; III. Eclogue, C major; IV. "Harvest Wreath," E major, C major, E major. The tonality that reminds Dr. Riemann of decay and approaching death seemed to Raff the inevitable suggester of the blazing sun or the grinning dog-star. And Raff was of an extremely sensitive organization. To him the tone of the flute was intensely sky-blue; oboe, clear yellow to bladder-green; cornet, green; trumpet, scarlet; flageolet, dark gray; trombone, purplish red to brownish violet; horn, hunter's green to brown; bassoon, grayish black. (See Raff's "Die Wagnerfrage," 1854, and Bleuler and Lehmann's "Zwangmässige Lichtempfindungen durch Schall," 1881.)

Many singular statements have been made concerning the character and influence of ancient modes and modern tonalities. Take this same tonality, E minor. C. F. D. Schubart (1739-91) described it as "naïve, feminine, the declaration of innocent love, a lamentation without querulous complaint, sighing with only a few tears. This tonality speaks of the serenest hope, which finds happiness by flowing into C major. As E minor has naturally only one color, the tonality may be likened unto a maiden robed in white, with a rose-red bow on her breast." Friedrich Zamminer, in his "Die Musik" (1855), quotes from an æsthetician of 1838, a popular and fruitful professor of taste, who characterized all the tonalities: "E minor is only limited and restricted life, a struggle, the complaint of compassion, sorrow over lack of strength." A celebrated pianist told Dr. A. Breton, of Dijon, that to her G major was red, E major red, E-flat deep blue, etc.; and, when any piece of music that she knew was transposed into another

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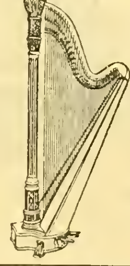

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key, she was physically distressed. Did not Louis Ehlert declare that A major "says green"?

This brings up the subject of "color audition." If the flute seemed red to L. Hoffmann in 1786, it seemed an intense sky-blue to Raff in 1855. If the trumpet was bright red to Hoffmann, it was green to a young physician who was examined in 1879.

Certain modern poets have made much of the theory of colored audition. Baudelaire (1857) spoke of the interchangeability of colors, perfumes, and sounds in "Correspondances":—

> Comme de longs échos qui de loin se confondent
> Dans une ténébreuse et profonde unité,
> Vaste comme la nuit et comme la clarté,
> Les parfums, les couleurs et les sons se répondent.
>
> Il est des parfums frais comme des chairs d'enfants,
> Doux comme les hautbois, verts comme les prairies,
> —Et d'autres, corrompus, riches et triomphants.

But it was left for Rimbaud (1871–72) to write the famous sonnet, "Voyelles," beginning:—

> "A noir, E blanc, I rouge, U vert, O bleu, voyelles."

Then came René Ghil, who jeered at Rimbaud, and changed the line:—

> "A noir, E blanc, I blèu, O rouge, U vert,"

which led Anatole France, the gentle ironist, to write: "Symbolism will rule the future, if the nervous condition which produced it becomes

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general. Unfortunately, M. Ghil says that O is blue, and M. Raimbault [*sic*] says that O is red. And these exquisite invalids dispute together under the indulgent eye of M. Mallarmé." France's mistake as to the precise characterization by the two poets shows that he is a better Pyrrhonist than symbolist.

The same René Ghil drew up a mirifick table, from which we quote:—

> Eû, eu, ieu, eui
> roses of pale gold
> l, r, s, z
> Horns, bassoons, and oboes.
>
> Affection,
> Love
> And the doubts pertaining to them
> The altruistic instinct
> of loving and
> of multiplying the
> race.
> —Contemplation
> Meditation
> —To will
> To order.

Then Mr. Francis Howard Williams, a poet of Philadelphia, published a volume in 1894:—

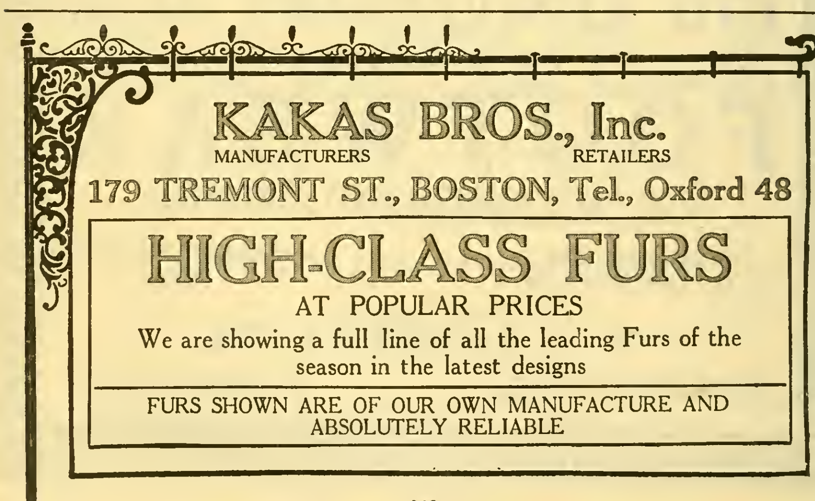
> Lean the oboe and eager,
> With a sharp, uplifted chin;
> Bald and red, and seeming meagre
> In his brains, the first violin.

There is a marginal commentary to these lines: "For, of a truth, it is here as with the music of humanity, to the which, though all must contribute, many a one furnisheth a note that is but a discord to that of his fellow."

Bleuler and Lehmann experimented in 1879 with a girl of sixteen years, an excellent musician: thunder to her was gray; a saw in action, yellow; the rumbling of a carriage, black; the colic, green; the toothache, red; the headache, brown.

Suarez de Mendoza in 1890 found a woman of forty-nine to whom the music of Mozart was blue; that of Chopin, yellow; that of Wagner, a luminous atmosphere with changing colors. To another subject "Aïda" and "Tannhäuser" were blue, while "The Flying Dutchman" was a misty green. So to Lumley, the impresario, "the voice of Patti was light and dark drab, with occasional touches of color."

To Herman Melville the whiteness of Moby Dick, the huge malignant whale, was a vague horror, mystical, ineffable. Examining into the reasonableness of this horror, he describes in pompous pages the glories of the color White, from "the old Kings of Pegu, placing the title 'Lord of the White Elephants' above all their other magniloquent ascriptions of dominion, to the vision of Saint John"; but he adds: "Yet, for all these accumulated associations with whatever is sweet and honorable and sublime, there yet lurks an elusive something in the innermost idea of this hue which strikes more of panic to the soul than that redness which affrights in blood." It is "ghastly whiteness which imparts such an abhorrent mildness, even more loathsome than terrific, to the dumb gloating of the aspect" of the white bear and the white shark. "Bethink thee of the albatross, whence come those clouds of spiritual wonderment and pale dread in which that white phantom sails in all imaginations. Not Coleridge first threw that spell, but God's great, unflattering laureate, Nature." These white things, animate and inanimate, shook the soul of Melville; the White Steed of the Prairies, the Albino Man, the White Squall, the White Hoods of Ghent, Whitsuntide, a White Nun, the White Tower of London, the White Mountains, the White Sea, the White Man of the Hartz Forest, the White City, Lima.



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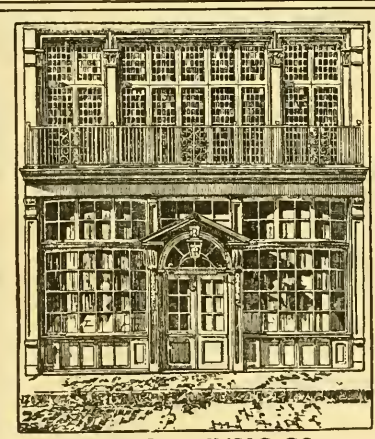
One of the most whimsical of all the literary appreciations of this species of sensitiveness is a passage in Gozlan's "Le Droit des Femmes" (1850): "As I am a little cracked, I have always connected—I know not why—a color or a shade with the sensation I was experiencing. To me religion is a tender blue; resignation is pearl gray; joy, apple green; satiety, coffee with milk; pleasure, soft rose; sleep, tobacco smoke; reflection, orange; boredom, chocolate; the thought of an unpaid bill, lead; money to come, red. I do not know the color that goes with happiness."

See also the pages in which J. K. Huysmans, in "À Rebours," describes the attempt of Jean des Esseintes to enjoy "sonorous gustation." Des Esseintes arranged a set of little barrels of variously colored liquors so that by pulling stops labelled "flute," "horn," "voix céleste," a few drops could be drawn from each; combinations could be made. This "orgue à bouche" satisfied sight, taste, and hearing at the same time; for this *névrose* believed that each liquor corresponded to the sound of a musical instrument,—curaçoa to the clarinet; kümmel to the nasal oboe; mint and anisette to the flute, both peppery and sweet; kirsch is the fierce blast of a trumpet; gin and whiskey are strident cornets and trombones; and rakis of Chios and mastics give in the mouth the thunder of cymbals and drums clashed and beaten with corybantic fury. He also thought that the violin is as old brandy, —smoky, fine, prickly; the viola is sturdy rum; the violoncello, melancholy and caressing, is like unto "vespréto"; the double-bass, firmer, solid, dark, is a pure and old bitter. The harp has the vibrating flavor, the silvern, detached tone of cumin. And tonal relations exist in the music of liqueurs. For example, benedictine stands as the relative minor of that major of alcohols known as green chartreuse. "These principles once admitted," says Huysmans, "it was his fortune, thanks to sage experiments, to play silent melodies or mute funereal marches on his tongue; to hear in mouth solos of mint, duets of 'vespréto' and rum. He even transferred to his mouth true musical compositions, in which he followed the composer step by step, and inter-



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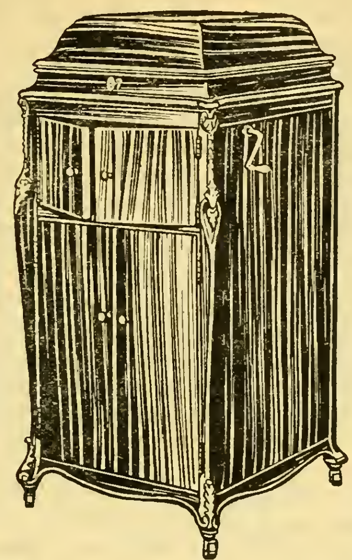

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preted his thoughts, effects, nuances, by the union or neighboring contrasts of liqueurs, by cunning mixtures." One cordial would sing to him a pastoral which might have gushed from the nightingale; or the tender cacao-chouva would hum sugary airs, such as "The Romances of Estelle" and the "Ah! vous dirai-je, maman," of long ago.

An adaptation of "The Song of Solomon, a symphony of spiritual love in eight mystical devices and three paraphrases," the translation by Paul Roinard, the "musical adaptations" by Flamen de Labrely, was produced in Paris, December 11, 1891. There was an appeal to eyes, ears, and noses. The programme stated, for instance: "First device: orchestration of the word in *I* illuminated with *O;* orchestration of the music, D major; of the color, bright orange; of the perfume, white violet." This description of the scene may be thus interpreted: the vowels *I* and *O* dominated in the recitation; the music was in D major; the stage decoration was of a bright orange color; the hall was perfumed with violet. Each succeeding scene had its particular color in speech and in scenery, its particular tonality in the accompanying music, and its particular perfume.

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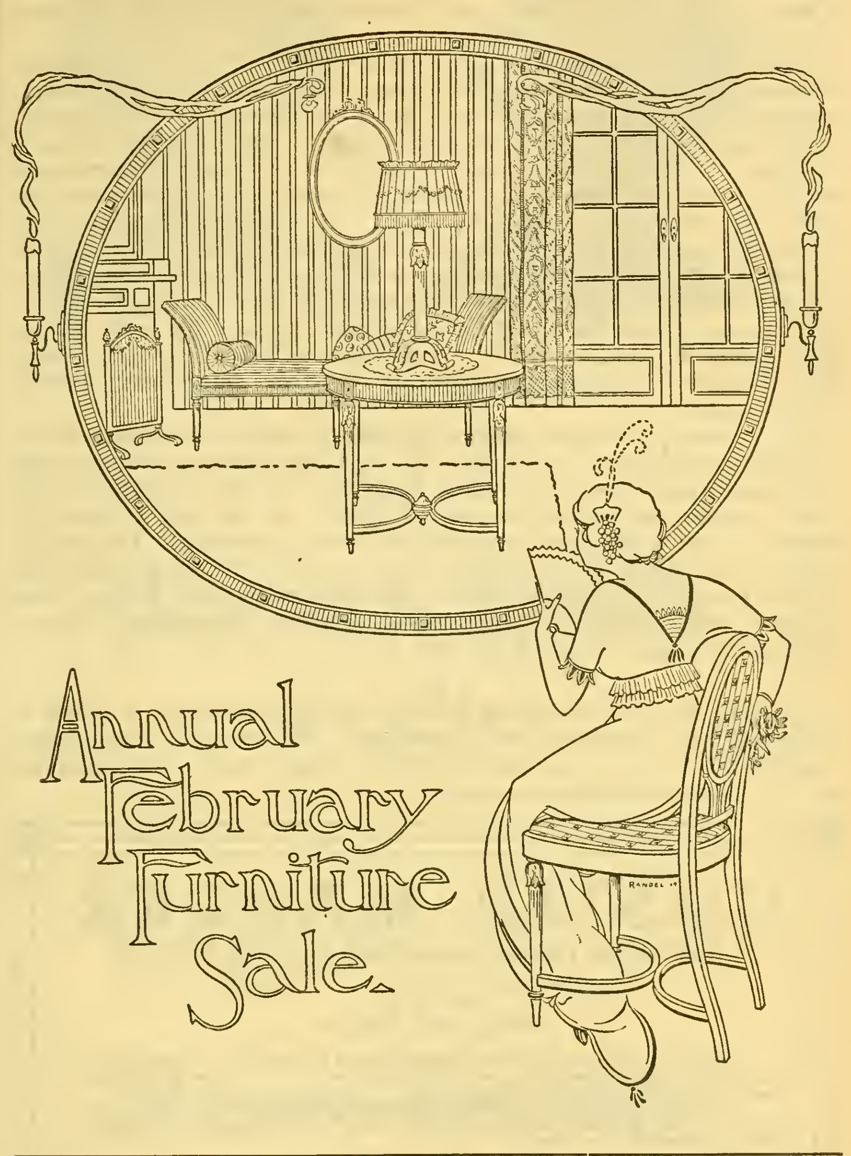

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The Jesuit, Louis Bertrand Castel (1688–1757), influenced by a remark in Newton's "Optics," invented a "clavecin oculaire," by means of which he thought the eye could be pleased by variations and blends of colors. See his "Nouvelles Expériences d'Optique et d'Acoustique" (1735) and the "Esprit, Saillies, et Singularités du P. Castel" (1763). A "colour organ," constructed by A. Wallace Rimington, was exhibited in London early in the summer of 1895.

Much has been written about color audition. We refer the reader especially to J. L. Hoffmann's "Versuch einer Geschichte der mahlerischen Harmonie überhaupt und der Farbenharmonie insbesondere, mit Erläuterungen aus der Tonkunst" (Halle, 1786); Goethe's "Theory of Colors"; "L'Audition Colorée," with records of many experiments by Dr. Ferdinand Suarez de Mendoza (Paris, 1890); "Audition Colorée," by Dr. Jules Millet (Paris, 1892); "La Musique et quelques-uns de ses Effets Sensoriels," by Dr. L. Destouches (Paris, *s. d.*); "De la Corrélation des Sons et des Couleurs en Art," by Albert Cozanet ("Jean d'Udine") (Paris, 1897); Galton's "Inquiries into Human Faculty," pp. 145–154 (New York, 1883); "Rainbow Music," by Lady Archibald Campbell (London, 1886); "The Music of Color," by E. G. Lind, of Baltimore; "Le Langage Musical," by Drs. Dupré and Nathan (Paris, 1911).

J. A. Scheibe protested against fantastical views of tonalities in his "Critischer Musicus" (1745; pp. 143, *seq.*), and there are some to-day who would repeat the story told by Berlioz: A dancer of repute in Italy was to make his first appearance at Paris. At the last rehearsal a dance tune for some reason or other had been transposed. The dancer made a few steps, leaped into the air, touched the floor, and said: "What key are you playing in? It seems to me that my *morceau* tires me more than usual." "We are playing in E." "No wonder. Please put it down a tone: I can dance only in D."

***

Analysts say that the Finale of Brahms's Symphony in E minor is in the form of a chaconne, or passacaglia. But are these terms interchangeable? Let us see how confusion reigns here. (We preserve the various forms of the two words.)

GUSTAV MAHLER

A Study of His Personality and Work By PAUL STEFAN

Translated from the German by T. E. CLARK

Pp. viii & 132

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The Author does not wish this work to be considered as a biography. And, although leading biographical data are not lacking, the whole spirit of the book is rather one of enthusiastic appreciation and propaganda.

Dr. Stefan's masterly analyses of Mahler's compositions fill a large portion of the book, and will be found most illuminative and interesting. A full list of these compositions, and a bibliography, are contained in the Appendix.

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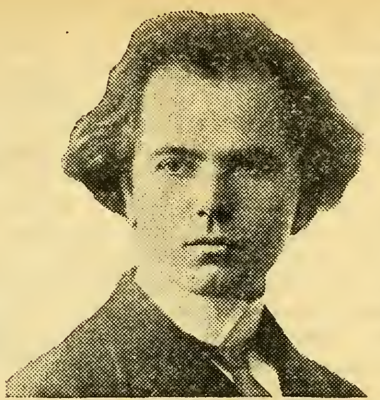

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Sébastien de Brossard, "Dictionnaire de Musique," 1703, 1705, 3d ed. *s. d.:* CIACONA, that is chacone. A song composed for an obbligato bass of four measures, ordinarily in 3-4; this bass is repeated as many times as the chacone has couplets or variations, different songs composed on the notes of this bass. One frequently goes in this sort of piece from major to minor, and many things are tolerated on account of this constraint which would not be regularly admitted in a freer composition. PASSACAGLIO, or Passacaille. It is properly a chacone. The only difference is that the pace is generally slower than that of the chacone, the song is more tender, the expression is less lively; and, for this reason, passacailles are almost always worked out in the minor.

J. G. Walther, "Musikalisches Lexicon" (1732): CIACONA or chaconne is a dance and an instrumental piece whose bass theme is usually of four measures in 3-4, and, as long as the variations or couplets set above last, this theme remains obbligato and unchangeable. (The bass theme itself may be diminished or varied, but the measures must not be lengthened so that five or six are made out of the original four.) This sort of composition is used for voices, and such pieces when they are not too spun-out find admirers. But when these pieces are too long-winded they are tiresome, because the singer, on account of his *ambitus* (compass), cannot indulge in so many variations as an instrument can make. Pieces of this kind often go from the major into the minor and *vice versa* and many things are allowed here (Walther quotes Brossard). Ciaconna comes from the Italian *ciaccare* or *ciaccherare*, to smash to pieces, to wreck; not from *cieco*, blind, not from any other word; it is a Moorish term, and the dance came from Africa into Spain, and then spread over other lands. (See Furetière and Ménage.) It may be that the Saracens who were in Spain borrowed the word from the Persians, with whom *Schach* means king, and applied it as a term suitable to a royal or most excellent dance. PASSACAGLIO or Passagaglio (Ital.), Passacaille (Gall.), is inherently a chaconne. The difference is this: it is generally slower than the chaconne, the tune is more tender, the expression is less lively. (Again Brossard is quoted.) According to Ménage's Dictionary the word is a Spanish term, which

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came into France after operas were introduced there. It means *passe-rue*, a street song.

Johann Mattheson, "Kern melodischer Wissenschaft," 1737: "The most important of dance-tunes is indeed the CIACON, chaconne, with its sister or brother, the PASSAGAGLIO, the Passe-caille. I find truly that Chacon is a family-name, and the commander or admiral of the Spanish fleet in America (1721) was named Mr. Chacon. To me this is a better derivation than from the Persian *Schach*, which is given in Walther's Dictionary. It is enough to say of Passe-caille that it means street-song as Ménage has it; if he were only trustworthy. The chaconne is both sung and danced, occasionally at the same time, and it affords equal jollity, if it is well varied, yet is the pleasure only tolerable; there is a satiety rather than agreeableness; I do not hesitate to describe its inherent characteristic by the word satiety. Every one knows how easily this same satiety produces aversion and queasiness; and he that wishes to put me in this stand need only order a couple of chaconnes. The difference between the chaconne and the passe-caille is fourfold, and these differences cannot be lightly passed over. The four marks of distinction are these: the chaconne goes slower and more deliberately than the passe-caille—it is not the other way; the chaconne loves the major, the other, the minor; the passe-caille is never used for singing, as is the chaconne, but solely for dancing, as it naturally has a brisker movement; and, finally, the chaconne has a firmly established bass-theme, which, although it may sometimes be varied to relieve the ears, soon comes again in sight, and holds its post, while on the contrary the passe-caille (for so must the word be written in French, not passacaille) is not bound to any exact and literal subject, and it preserves nothing else from the chaconne, except a somewhat hurried movement. For these reasons the preference may easily be given to the passe-caille." Thus does Mattheson contradict in an important point Walther, who builded on Brossard.

J. J. Rousseau, "Dictionnaire de Musique," 1767: CHACONNE, a piece of music made for dancing, of well marked rhythm and moderate pace. Formerly there were chaconnes in two-time and in three; but now they are made only in three. The chaconne is generally a song in couplets, composed and varied in divers ways on a set-bass of four measures, which begins nearly always on the second beat to prevent interruption. Little by little this bass was freed from constraint, and now

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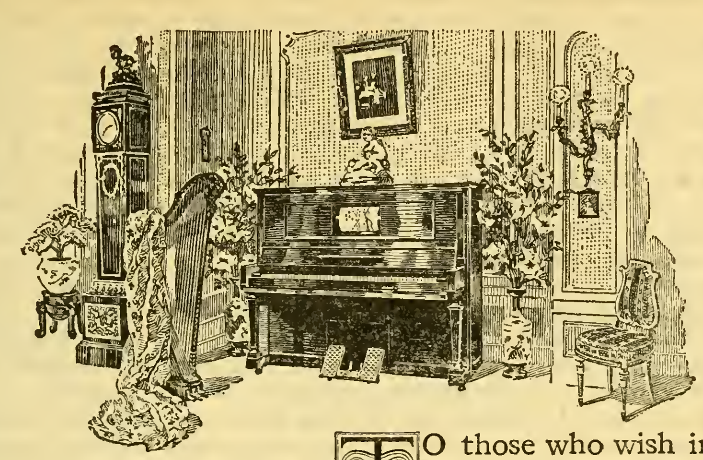

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there is little regard paid the old characteristic. The beauty of the chaconne consists in finding songs that mark well the pace; and, as the piece is often very long, the couplets should be so varied that they be well contrasted, and constantly keep alive the attention of the hearer. For this purpose, one goes at will from major to minor, without straying far from the chief tonality, and from grave to gay, or from tender to lively, without ever hastening or slackening the pace. The chaconne came from Italy, where it was once much in vogue, as it was in Spain. To-day in France it is known only in the opera. PASSACAILLE. A kind of chaconne with a more tender melody and a slower pace than in the ordinary chaconne. The passacailles of "Armide" and "Issé" are celebrated in French opera.

Compan, "Dictionnaire de Danse," Paris, 1787: CHACONNE. An air made for the dance, with a well-defined beat and a moderate movement. The off-beat is made as follows: left foot forward, body held upright, right leg is brought behind, you bend and raise yourself with a leap on the left foot; the right leg, which is in the air, is brought alongside, in the second position, and the left foot is carried either behind or in front to the fifth position. This step is composed of a spring and two steps on the toe, but with the last step the heel should be placed so that the body is ready to make any other step. Chaconne comes from the Italian word *Ciacona*, derived from *cecone*, "big blind fellow," because the dance was invented by a blind man. PASSACAILLE comes from the Italian *passacaglia*. It means *vaudeville*. The air begins with three beats struck slowly and with four measures redoubled. It is properly a chaconne, but it is generally slower, the air is more tender, and the expression less lively.

A. Czerwinski, "Geschichte der Tanzkunst," 1862: The CHACONA, a voluptuous dance, came from Spain, and in thé second half of the sixteenth century it had spread far and earned the condemnation of all moralists. It was invented by a blind man, and danced by men and women in couples, while the still more licentious sarabande was danced only by women. On the French stage the dancers of the chaconne stood in two rows that reached from the back to the footlights. The men were in one column, the women in another on the opposite side.

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The more skilful dancers were nearest the audience, and dancers of the same height were paired. All began the dance; the ballet-master, who was at the back of the stage, occasionally introduced a solo, while the others, each sex apart, performed various figures until they came together at the end in pairs. The chaconne was danced generally in Spanish costume, sometimes in Roman dress.

A. Czerwinski, "Brevier der Tanzkunst," 1879: THE CHACONNE is said to have come from Biscay, and in Basque "chocuna" means "pretty" or "graceful." * It spread so fast that early in the seventeenth century it well-nigh drove out the sarabande, which had been the universally popular dance. Cervantes eulogized it in one of his "Exemplary Novels," "The High-born Kitchen-maid." The chaconne in turn gave way in Spain to the fandango about the beginning of the eighteenth century. During the reign of Louis XIV. folk-dances in France assumed an artistic form; and, as the chaconne disappeared from the ball-room its musical form was used by composers of chamber music, while the dance entered into operas and ballets concerned with gods and heroes, and was often the final number. As late as 1773 a chaconne in Floquet's "L'Union de l'Amour et des Arts" was performed for sixty successive nights, and the music was popular with whole battalions of pianists.

J. B. Weckerlin, "Dernier Musiciana," 1899: THE CHACONNE was not known in France to Tabourot, who wrote "Orchésographie" in 1588. PASSACAILLE is a kind of chaconne, slower, and in three-time. The word is derived from "passa calla," a Spanish term for street-song. A passa-caille in "Iphigénie en Aulide" is in 2-4; Montéclair gives 6-4 in his "La Petite Méthode." †

Georges Kastner, "Parémiologie Musicale," 1862: PASSACAILLE. The Spanish word *passacalle*, which properly signifies *passe-rue* or

* Francisque-Michel in "Le Pays Basque" (1857) devotes a chapter to Biscayan amusements. The people of this country for years have been passionate dancers. Boileau wrote of them in 1659: "A child knows how to dance before he can call his papa or his nurse." The favorite dances were the *mutchico* and the *edate*. A Biscayan poem runs: "There are few good girls among those who go to bed late and cannot be drawn from bed before eight or nine o'clock. The husband of one of these will have holes in his trousers. Few good women are good dancers. Good dancer, bad spinner; bad spinner, good drinker. Such women should be fed with a stick." But Francisque-Michel says nothing about the chaconne or a variation of it.—ED.

† In Gluck's "Alceste" (Act II., scene i.) there is a *passacaille* in 2-4. The Finale of the opera is a long *chaconne* in 3-4.—ED.

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vaudeville, was an air for the guitar or other instruments which serenaders played in the street to win their sweethearts. The words passecaille and chaconne were applied late in the seventeenth century to articles of dress: the former to a muff-holder, the latter to a ribbon that hung from the shirt collar on the breast of certain young persons who thought it fashionable to go about half-unbuttoned.

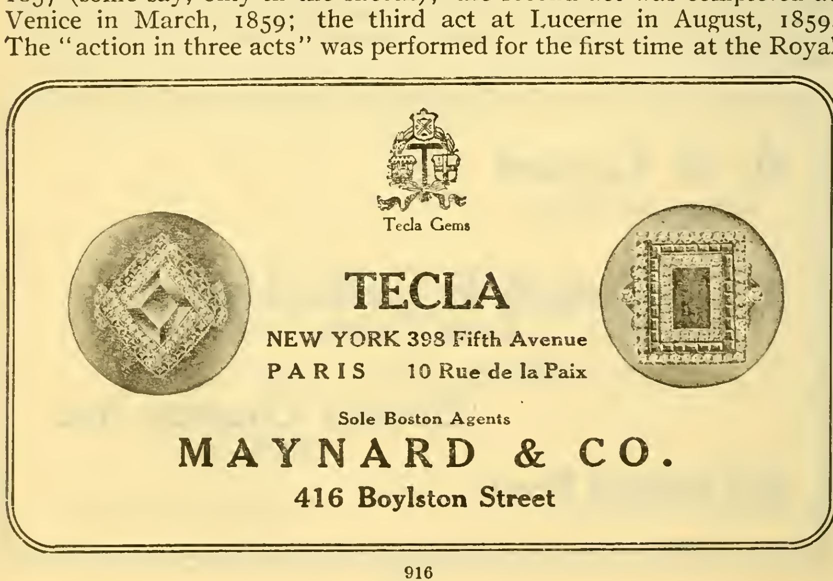
Gaston Vuillier, "History of Dancing" (English version, 1898): The origin of the CHACONE is obscure. Cervantes says that it was a primitive negro dance, imported by mulattoes to the court of Philip II. and modified by Castilian gravity. Jean Étienne Despréaux compared it to an ode. "The PASSACAILLE," says Professor Desrat, "came from Italy. Its slow, grave movement in triple time was full of grace and harmony. The ladies took much pleasure in this dance; their long trains gave it a majestic character." The name indicates literally something that passes or goes on in the street—probably because in the first instance the passacaille was mostly danced in the streets. It had the most passionate devotees in Spain, and enjoyed much favor in France.

The New English Dictionary: CHACONNE, also chacon, chacoon, chacona. (French chaconne, adaptation of the Spanish chacona according to Spanish etymologists, adaptation of the Basque "chucun," pretty.)

PRELUDE TO "TRISTAN AND ISOLDE" . . . . . RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The thought of "Tristan and Isolde" was first mentioned by Wagner in a letter to Liszt in the latter part of 1854; the poem was written at Zürich in the summer of 1857, and finished in September of that year; the composition of the first act was completed at Zürich, December 31, 1857 (some say, only in the sketch); the second act was completed at Venice in March, 1859; the third act at Lucerne in August, 1859. The "action in three acts" was performed for the first time at the Royal



Court Theatre, Munich, June 10, 1865; * the first performance in America was at the Metropolitan Theatre, New York, December 1, 1886;† the first performance in Boston was at the Boston Theatre, April 1, 1895.‡

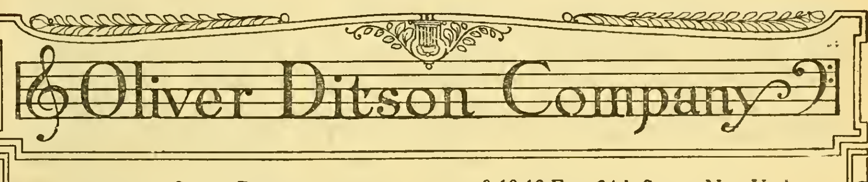
Both the Prelude and the Love Death were performed in concerts before the production of the opera at Munich. The Prelude was played for the first time at Prague, March 12, 1859, and Bülow, who conducted, composed a close for concert purposes. It was stated on the programme that the Prelude was performed "through the favor of the composer." The Prelude was also played at Leipsic, June 1, 1859. Yet, when Johann Herbeck asked later in the year permission to perform it in Vienna, Wagner wrote him from Paris that the performance at Leipsic was against his wish, and that, as soon as Herbeck knew the piece, he would understand why Wagner considered it unsuitable for concert purposes. And then Wagner put the Prelude on the programme of his concert given in Paris, January 25, 1860, and arranged the ending.

Wagner himself frequently conducted the Prelude and Love Death, arranged by him for orchestra alone, in the concerts given by him in

* The cast at Munich was as follows: Tristan, Ludwig Schnorr von Carolsfeld; Kurvenal, Mitterwurzer; Melot Heinrich; Marie, Zottmayer; Isolde, Mrs. Schnorr von Carolsfeld; Brängane, Miss Deinet. Hans von Bülow conducted.

† The cast at the first performance in New York was as follows: Tristan, Albert Niemann; Kurvenal, Adolph Robinson; Melot, Rudolph von Milde; Marke, Emil Fischer; Isolde, Lilli Lehmann; Brängane, Marianne Brandt; Ein Hirt, Otto Kemlitz; Steuermann, Emil Sänger; Seemann, Max Alvary. Anton Seidl conducted.

‡ The cast at the first performance in Boston was: Tristan, Max Alvary; Kurvenal, Franz Schwarz; Melot, Jas. F. Thomson; Marke, Emil Fischer; Seemann, Mr. Zdanow; Isolde, Rosa Sucher; Brängane, Marie Brema. Walter Damrosch conducted.



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1863. At those given in Carlsruhe and Löwenberg the programme characterized these Prelude as "Liebestod" and the latter section, now known as "Liebestod," as "Verklärung" ("Transfiguration").

The Prelude, Langsam und schmachtend (slow and languishingly), in A minor, 6-8, is a gradual and long-continued crescendo to a most sonorous fortissimo; a shorter decrescendo leads back to pianissimo. It is free in form and of continuous development. There are two chief themes: the first phrase, sung by 'cellos, is combined in the third measure with a phrase ascending chromatically and given to the oboes. These phrases form a theme known as the Love Potion motive, or the motive of Longing; for commentators are not yet agreed even as to the terminology. The second theme, again sung by the 'cellos, a voluptuous theme, is entitled Tristan's Love Glance.

The Prelude is scored for three flutes (one interchangeable with piccolo), two oboes, cor anglais, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, tuba, kettledrums, strings.

The first performance of the Prelude and Love Death in Boston was at a Theodore Thomas concert on December 6, 1871.

Mme. TERESA CARREÑO was born at Caracas, Venezuela, on December 22, 1853, the daughter of a Minister of Finance. A revolution drove the family to New York. At the age of nine she played the pianoforte at a benefit concert in the Academy of Music, New York. Her first appearance in Boston was in Music Hall, January 2, 1863, when she played a nocturne by Döhler, a piece by Gottschalk, Thalberg's "Norma," fantasia, and other pieces. Miss Mathilde Phillipps, the singer, assisted her. The 15th of the same month she played in Chickering Hall pieces by Thalberg, Goria, Mendelssohn, Chopin, Herz, Döhler. She was then described as "a child of nine years with fine head and face full of intelligence, Spanish looking. . . . Her playing

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would charm even if she were not a child." John S. Dwight then wrote of her: "The child's face beams with intelligence and genius. These speak, too, in her touch, in a certain untaught life that there is in her playing. It is a precious gift. O treat it reverently and tenderly, educate it, save it, and not let the temptation of dazzling success or gain exhaust it ere its prime. . . . There can be no doubt of real talent here; may it only have wise training, and not be early wasted before publics! It is too precious for continual exposure. Such gifts are of God, and ought not to be prostituted for mere gain."

Mme. Carreño's first teachers were her father, Julio Hoheune, and Louis Moreau Gottschalk. She studied in Paris with Georges Matthias, a pupil of Chopin. (Later she studied with Rubinstein.) She played for the first time in Paris at a concert given by Vivier, the extraordinary horn player and still more extraordinary man, on May 14, 1866. Her success was indisputable. Paul Smith described her as "beautiful as a Galatea just leaving the chisel of a new Pygmalion." From 1866 to 1872 she played in France, England, Spain, the Netherlands, Germany. About 1872, as a member of Mapleson's Company, she impersonated the Queen of Navarre in "The Huguenots" in England.

Her first appearance in Boston after these adventures was with a company including Mme. Carlotta Patti, Miss Cary, Mario, Ronconi, and Émile Sauret, the violinist. Since then she has been many years before the public as a pianoforte virtuoso, but in March, 1876, she appeared in Boston as Zerlina in "Don Giovanni." (The other chief singers were Mmes. Titiens and Beaumont and Messrs. Orlandini, Varili, and Brignoli). She made her reappearance in Europe as a pianist in 1889.

She not only sang for a time in opera, but in Venezuela she directed opera, and for three weeks she conducted the performances. It may here be stated that she composed the music of the National Hymn of Venezuela.

Mme. Carreño has played at concerts of the Boston Symphony Orchestra in Boston:—

Chopin's concerto in E minor, No. 1, October 29, 1887.

Rubinstein's concerto in D minor, No. 4, February 20, 1897.

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MacDowell's concerto in D minor, No. 2, March 18, 1899; January 4, 1908.

Tschaikowsky's concerto in B-flat minor, No. 1, Op. 23, December 25. 1909.

She gave pianoforte recitals in Boston on March 13, 20, 1897; March 17, 30, April 25, 1899; January 17, 19, 1901; March 18, 1908; November 27, 1909.

Concerto No. 5, E-flat, for Pianoforte and Orchestra, Op. 73. Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven wrote this concerto in 1809 at Vienna. The town was occupied by the French from May 12 to October 14. Other works of the year were the String Quartet in E-flat, Op. 74, the Sonata in E-flat, Op. 81 *a*, Sonata, F-sharp major, Op. 78, a march for a military band, some pianoforte pieces, and songs. And it was in 1809 that Joseph Haydn died.

The autograph bears this inscription: "Klavier Konzert 1809 von LvBthvn." The concerto was published in February, 1811, and the title read as follows: "Grand concerto pour le Pianoforte avec accompagnement de l'orchestre composé et dédié à Son Altesse Impériale Roudolphe Archi-Duc d'Autriche, etc., par L. v. Beethoven Œuv. 73."

It is said that the first public performance of which there is any record was at Leipsic on November 28, 1811. The pianist was Friedrich Schneider.* The *Allgemeine Musik Zeitung* described the concerto as "without doubt one of the most original, imaginative, effective, but most difficult of all existing concertos." Schneider, it seems, played "with soul" as well as force, and the orchestra accompanied remarkably, for "it respected and admired composer, composition and pianist."

The first performance with which Beethoven was concerned was at Vienna on February 12, 1812, when Karl Czerny (1791–1857) was the pianist. The occasion was a singular sort of entertainment. Theodor Körner, who had been a looker-on in Vienna only for a short time, wrote home on February 15: "Wednesday there took place for the benefit of

* Johann Christian Friedrich Schneider, organist, pianist, composer, teacher (1786–1853). He was busy as organist, pianist, and conductor at Leipsic from 1807 to 1821, when he settled at Dessau, where he died.

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the Charitable Society of Noble Ladies * a concert and a representation of three pictures after Raphael, Poussin, and Troyes, as Goethe describes them in his 'Elective Affinities.' A new concerto by Beethoven for the pianoforte did not succeed." Castelli's "Thalia" gave as the reason of this failure the unwillingness of Beethoven, "full of proud self-confidence," to write for the crowd. "He can be understood and appreciated only by the connoisseurs, and one cannot reckon on their being in a majority at such an affair." Thayer moralizes on this statement. "The trills of Miss Sessi † and Mr. Siboni ‡ and Mayseder's Variations on the March from 'Aline' § were appropriate to the occasion and the audience." And he might have added with reference to this concerto the line of Burns, slightly altered:—

"Compar'd with this, Italian trills are tame."

The programme of this entertainment was as follows:—

1. OUVERTURE . . . . *Cartellieri* ||
2. RAPHAEL'S "QUEEN OF SHEBA DOING HOMAGE TO KING SOLOMON."
3. SCENE AND ARIA FROM "ADELASIA ED ALERAMO" . . . . *Mayr* ¶
   (Sung by THER. SESSI, her first appearance.)
4. GRAND NEW CONCERTO FOR PIANOFORTE, dedicated to ARCHDUKE RUDOLPH by *Louis van Beethoven*, played by *Carl Cserny* (*sic*).
5. POUSSIN'S "ESTHER FAINTING BEFORE KING AHASUERUS."
6. ARIA FROM "DEBORA E SISERA" . . . . *Guglielmi***
   (Sung by MR. SIBONI.)
7. VARIATIONS FOR VIOLIN ON THE MARCH FROM "ALINE" . *Maiseder* (*sic*)
   (Played by MAYSEDER.)

* The title of this society was "Gesellschaft adelicher Frauen zur Beförderung des Guten und Nützlichen."

† There were four distinguished sisters by the name of Sessi. Marianne (1776–1847) was, perhaps, the most famous, and she was applauded in many cities, although the Earl of Mount Edgcumbe heard her in London in 1815, and wrote: "The first woman, Sessi, was somewhat of a singer, with whom, though it was difficult to find fault, it was equally so to be pleased." The oboist Parke admitted that her voice was "clear and powerful, its compass was extensive, and her style tasteful; but she sang without expression." Marianne married a rich grocer named Natorp. Imperatrice (1784–1808) married an army officer, Baron von Natorp, brother of the grocer. Caroline sang at Naples. Anna Maria (1790–1864) began her career at Vienna about 1811, and afterward was known on the stage as Neumann-Sessi. This débutante was probably Maria Theresa Sessi. She was of another family, and began her career at Parma in 1805; and on December 26 of that year she appeared at La Scala, Milan. She went to Vienna, afterward to cities of Poland and Russia, and from 1835 to 1837 she sang again in Italy, but without conspicuous success.

‡ Giuseppe Siboni, celebrated tenor, was born at Bologna in 1782. He was for a long time at the opera-house in Prague. He died at Copenhagen in 1839.

§ Joseph Mayseder, violinist and composer (1780-1863), was born at Vienna, and he died there. He seldom gave concerts, and he never went on tours; yet, as a virtuoso, he was admired by Paganini. There were several operas founded on the story of Aline, Queen of Golconda. The most famous were by Monsigny (1766), Berton (1803), Boieldieu (1808), Donizetti (1828).

|| Casimir Anton Cartellieri (1772–1807), composer and chapel-master to Prince Lobkowitz at Liebeshausen.

¶ "Adelasia ed Aleramo," opera by G. S. Mayr (1763–1845), was produced at La Scala, Milan, December 26, 1806, when Sessi created a part.

** "Debora e Sisera," oratorio (1794), by Pietro Guglielmi (1727 (?)–1804).

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8. Duet from "Adelasia ed Aleramo" . . . . *Mayr*
(Sung by Sessi and Siboni.)

9. Franz de Troyes's "The Arrest of Haman by Command of Ahasuerus in the Presence of Esther."

The Vienna correspondent of the *Allgemeine Musik Zeitung* wrote that the extravagant length of the concerto diminished the total effect which the "noble production of the mind" would otherwise have made. As for Czerny, "he played with much accuracy and fluency, and showed that he has it in his power to conquer the greatest difficulties." But the correspondent wished that there were greater purity in his performance, a finer contour.

The tableaux pleased mightily, and each one was repeated.

One of the first performances, if not the first, in Boston, was at a concert of the Germania on March 4, 1854. The pianist was Robert Heller.* The concerto has been played at these Symphony Concerts by Mr. d'Albert (1892), Miss aus der Ohe (1888), Mr. Baermann (1882, 1885, 1889, 1894), Mr. Faelten (1886), Mme. Hopekirk (1898), Mr. Paderewski (1899), Mr. Lamond (November 1, 1902), Miss aus der Ohe (January 20, 1906), Mr. Busoni (March 12, 1910), Mr. Backhaus, March 16, 1912).

The concerto was, no doubt, as Mr. Apthorp said, called the "Emperor" "from its grand dimensions and intrinsic splendor." The orchestral part is scored for two flutes two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

The first movement, Allegro, in E-flat, 4-4, opens with a strong chord for full orchestra, which is followed by a cadenza for the solo instrument.

* Robert Palmer, known as Robert Heller, was born at Canterbury, England, in 1833. He studied music, and at the age of fourteen won a scholarship in the Royal Academy of Music, London. Fascinated by the performances of Robert Houdin, he dropped music to become a magician, and he came to the United States in September, 1852. Some say that he made his first appearance in New York at the Chinese Gardens as a Frenchman; others, that his first appearance was at the Museum, Albany, N.Y. He met with no success, and he then went to Washington, D.C., where he taught the piano and served as a church organist. He married one of his pupils, Miss Kieckhoffer, the daughter of a rich banker, and at once went back to magic. In New York he opened Heller's Hall, and was eminently successful. He then went to London, opened Poole's Theatre, and he came back to New York in 1875. He had given exhibitions of his skill in Australia and India. He died at Philadelphia, November 28, 1878. His name stands very high in the list of magicians. His tricks of "second sight" for a long time perplexed the most skilful of his colleagues. And he was one of the first to use electricity as a confederate. In his will he instructed his executors to destroy all his apparatus. For a long and interesting explanation of his "second sight" tricks, see "Magic," by A. A. Hopkins (Munn & Co., New York, 1897).

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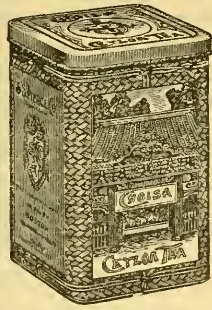

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The first theme is given out by the strings, and afterward taken up by the clarinets. The second theme soon follows, first in E-flat minor softly and staccato by the strings, then legato and in E-flat major by the horns. It was usual at that time for the pianist to extemporize his cadenza, but Beethoven inserted his own with the remark, "Non si fa una cadenza ma s' attacca subito il seguente" (that is to say, "Do not insert a cadenza, but attack the following immediately"); and he then went so far as to accompany with the orchestra the latter portion of his cadenza.

The second movement, Adagio un poco moto, in B major, 2-2, is in the form of "quasi-variations," developed chiefly from the theme given at the beginning by muted strings. This movement goes, with a suggestion hinted by the pianoforte of the coming first theme of the Rondo, into the Rondo, the Finale, Allegro, in E-flat, 6-8. Both the themes are announced by the pianoforte and developed elaborately. The end of the coda is distinguished by a descending long series of pianoforte chords which steadily diminish in force, while the kettledrums keep marking the rhythm of the opening theme.

***

Let us see what Beethoven himself said about pianoforte music and pianists. We quote from the excellent little book, "Beethoven: The Man and the Artist, as revealed in his own Words," compiled and annotated by F. Kerst, translated and edited with additional notes by H. E. Krehbiel (New York, 1905):—

"It has always been known that the greatest pianoforte players were also the greatest composers; but how did they play? Not like the pianists of to-day, who prance up and down the keyboard with passages in which they have exercised themselves—*putsch, putsch, putsch;*—what does that mean? Nothing. When the true pianoforte virtuosi played, it was always something homogeneous, an entity; it could be transcribed and then it appeared as a well-thought-out work. That is pianoforte playing; the other is nothing!" (1814.)

"Candidly I am not a friend of *Allegri di bravura* and such, since they do nothing but promote mechanism.

"The great pianists have nothing but technique and affectation." (1817.)

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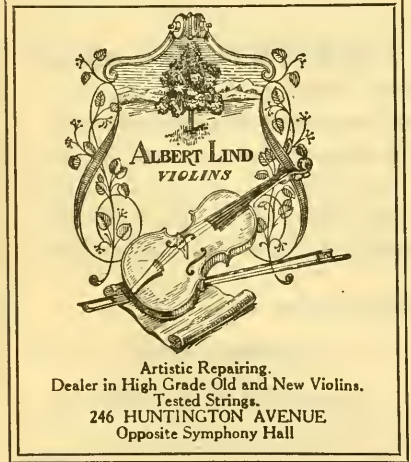
"God knows why it is that my pianoforte music always makes the worst impression on me, especially when it is played badly."

Having heard Mozart's Concerto in C minor at a concert, he exclaimed to his companion: "Cramer, Cramer, we shall never be able to compose anything like that!"



DEATH AND TRANSFIGURATION," TONE-POEM FOR FULL ORCHESTRA, OP. 24 . . . . RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

This tone-poem was composed at Munich in 1888–89.* It was published at Munich in April, 1891.

The first performance was from manuscript, under the direction of the composer, at the fifth concert of the 27th Musicians' Convention of the Allgemeiner Deutscher Musikverein in the City Theatre of Eisenach, June 21, 1890. This convention, according to Theodor Müller-Reuter's "Lexikon der deutschen Konzertliteratur," was held June 19–22. There were three orchestral concerts in the City Theatre (June 19, 21, 22); a concert in the Hauptkirche zu St. Georg (June 20); and two chamber music concerts in Clemda Hall (June 20, 21).

The other works performed for the first time were Draeseke's Prelude to "Penthesilea"; Franz Schubert's "Tantum Ergo" and Offertory (MS.); duet from Hans Sommer's opera "Loreley"; Strauss's "Burleske" for pianoforte and orchestra (Eugen d'Albert, pianist); Weingartner's Entr'acte from "Malawika"; d'Albert's Symphony, Op. 4; Robert Kahn's String Quartet, Op. 8; Philipp Wolfrum's Pianoforte Quintet; R. von Perger's String Quartet, Op. 15; Frederick Lamond's Pianoforte Trio, Op. 2; Arnold Krug's Vocal Quartet, Op. 32; Ivan Knorr's "Ukrainische Liebeslieder," Op. 5.

The second performance was at Weimar, January 12, 1891, at the

* Hans von Bülow wrote to his wife from Weimar, November 13, 1889: "Strauss is enormously beloved here. His 'Don Juan' evening before last had a wholly unheard of success. Yesterday morning Spitzweg and I were at his house to hear his new symphonic poem 'Tod und Verklärung'—which has again inspired me with great confidence in his development. It is a very important work, in spite of sundry poor passages, and it is also refreshing."

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third subscription concert in the Grand Ducal Theatre. Strauss led from manuscript.

The third performance was at the Eighth Philharmonic Concert in Berlin, February 23, 1891. The composer again led from manuscript.

The first performance in Boston was at a Symphony Concert, February 6, 1897. It was performed again at Symphony Concerts in Boston, March 18, 1899, February 7, 1903, October 21, 1905, April 21, 1906, January 2, 1909, November 26, 1910, February 17, 1912.

The tone-poem was performed in Symphony Hall, Boston, on March 8, 1904, by the Philadelphia Orchestra, led by the composer.

The Philharmonic Society of New York, Mr. Stransky conductor, performed it in Boston on November 2, 1913.

It is dedicated to Friedrich Rösch * and scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettledrums, two harps, gong, strings.

On the fly-leaf of the score is a poem in German:—

In der ärmlich kleinen Kammer
Matt vom Lichtstumpf nur erhellt,
Liegt der Kranke auf dem Lager.
Eben hat er mit dem Tod
Wild verzweifelnd noch gerungen.
Nun sank er erschöpft in Schlaf,
Und der Wanduhr leises Ticken
Nur vernimmst du im Gemach,
Dessen grauenvolle Stille
Todesnähe ahnen lässt.
Um des Krankenbleiche Züge
Spielt ein Lächeln wehmuthvoll.
Träumt er an des Lebens Grenze
Von der Kindheit goldner Zeit?

Doch nicht lange gönnt der Tod
Seinem Opfer Schlaf und Träume.
Grausam rüttelt er ihn auf
Und beginnt den Kampf auf's Neue.

* Rösch, born in 1862 at Memmingen, studied law and music at Munich. A pupil of Rheinberger and Wohlmuth, he conducted a singing society, for which he composed humorous pieces, and in 1888 abandoned the law for music. He was busy afterwards in Berlin, St. Petersburg, Munich. In 1898 he organized with Strauss and Hans Sommer the "Genossenschaft deutscher Komponisten." He has written madrigals for male and mixed choruses and songs. Larger works are in manuscript. He has also written an important work, "Musikästhetische Streitfragen" (1898), about von Bülow's published letters, programme music, etc., and a Study of Alexander Ritter (1898).

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Kampfesmüd' zurückgesunken,
Schlaflos, wie im Fieberwahn,
Sieht der Kranke nun sein Leben,
Tag um Tag und Bild um Bild
Inn'rem Aug' vorüberschweben.
Erst der Kindheit Morgenrot,
Hold in seiner Unschuld leuchtend!
Dann des Jünglings keckes Spiel—
Kräfte übend und erprobend—
Bis er reift zum Männerkampf,
Der um höchste Lebensgüter
Nun mit heisser Lust entbrennt.

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Was ihm je verklärt erschien
Noch verklärter zu gestalten,
Dies allein der hohe Drang,
Der durch's Leben ihn geleitet.

Kalt und höhnend setzt die Welt
Schrank' auf Schranke seinem Drängen.
Glaubt er sich dem Ziele nah',
Donnert ihm ein "Halt!" entgegen:
"*Mach' die Schranke dir zur Staffel,*
Immer höher nur hinan!"
Also drängt er, also klimmt er,
Lässt nicht ab vom heil'gen Drang
Was er so von je gesucht
Mit des Herzens tiefstem Sehnen,
Sucht er noch im Todesschrein,
Suchet, ach! und findet's nimmer
Ob er's deutlicher auch fasst,
Ob es mählich ihm auch wachse,
Kann er's doch erschöpfen nie,
Kann es nicht im Geist vollenden.
Da erdröhnt der letzte Schlag
Von des Todes Eisenhammer,
Bricht den Erdenleib entzwei,
Deckt mit Todesnacht das Auge.

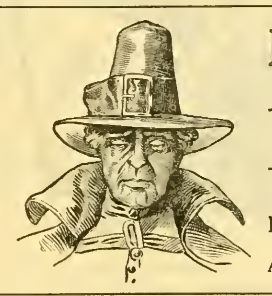
Aber mächtig tönet ihm
Aus dem Himmelsraum entgegen,
Was er sehnend hier gesucht:
Welterlösung, Weltverklärung.

The following literal translation is by William Foster Apthorp:—

In the necessitous little room, dimly lighted by only a candle-end, lies the sick man on his bed. But just now he has wrestled despairingly with Death. Now he has sunk exhausted into sleep, and thou hearest only the soft ticking of the clock on the wall in the room, whose awful silence gives a foreboding of the nearness of death. Over the sick man's pale features plays a sad smile. Dreams he, on the boundary of life, of the golden time of childhood?

But Death does not long grant sleep and dreams to his victim. Cruelly he shakes him awake, and the fight begins afresh. Will to live and power of Death! What frightful wrestling! Neither bears off the victory and all is silent once more!

Sunk back tired of battle, sleepless, as in fever-frenzy the sick man now sees his life pass before his inner eye, trait by trait and scene by scene. First the morning red of childhood, shining bright in pure innocence! Then the youth's saucier play-exerting and trying his strength—till he ripens to the man's fight, and now burns with hot lust after the higher prizes of life. The one high purpose that has led him through life was to shape all he saw transfigured into a still more transfigured form.



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Cold and sneering, the world sets barrier upon barrier in the way of his achievement. If he thinks himself near his goal, a "Halt!" thunders in his ear. "Make the barrier thy stirrup! Ever higher and onward go!" And so he pushes forward, so he climbs, desists not from his sacred purpose. What he has ever sought with his heart's deepest yearning, he still seeks in his death-sweat. Seeks—alas! and finds it never. Whether he comprehends it more clearly or that it grows upon him gradually, he can yet never exhaust it, cannot complete it in his spirit. Then clangs the last stroke of Death's iron hammer, breaks the earthly body in twain, covers the eye with the night of death.

But from the heavenly spaces sounds mightily to greet him what he yearningly sought for here: deliverance from the world, transfiguration of the world.

There are two versions of Ritter's poem. The one published above is taken from Strauss's score. Ritter evidently misunderstood, in one instance, the composer's meaning. The music in the introduction does not describe the "soft ticking of the clock on the wall in the room," but "the exhausted breaths of the sick man." Thus commentators and rhapsodists disagree among themselves. The earlier version of the poem was published on the programmes of the concerts at Eisenach and Weimar. It is as follows:—

Stille, einsam öde Nacht!
Auf dem Totenbette liegt er.

Fieberglut wirft ihn empor
Und er sieht sein ganzes Leben
Kindheit, Jugend, Männerkampf,
Bild um Bild im Traum erscheinen.

Was er suchte je und je
Mit des Herzens tiefstem Sehnen
Sucht er noch im Todesschweiss,
Suchet—ach! und findet's nimmer.

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Ob es mählich ihm auch wachse,
Kann er's doch erschöpfen nie,
Kann es nicht im Geist vollenden.

Da erdröhnt der letzte Schlag,
Von des Todes Eisenhammer
Bricht der Erdenleib entzwei,
Deckt mit Todesnacht das Auge.

Aber mächtig tönet ihm
Aus dem Himmelsraum entgegen
Was er sehnend hier gesucht,
Was er suchend hier ersehnt.

* * *

The authorship of this poem in blank verse was for some years unknown, and the prevailing impression was that the poem suggested the music. As a matter of fact, Alexander Ritter * wrote the poem *after* he was well acquainted with Strauss's score; and, when the score was sent to the publisher, the poem was sent with it for insertion. Hausegger in his Life of Ritter states that Strauss asked Ritter to write this poem (p. 87).

* Ritter was born at Narva, Russia, June 27, 1833; he died at Munich, April 12, 1896. Although Ritter was born in Russia, he was of a German family. His forbears had lived at Narva since the seventeenth century. In 1841, soon after the death of his father, he and his mother moved to Dresden, where he became the school-fellow of Hans von Bülow, and studied the violin with Franz Schubert (1808–78). Ritter afterward studied at the Leipsic Conservatory under David and Richter (1849–51), and in 1852 he was betrothed to the play-actress, Franziska Wagner, a niece of Richard Wagner. He married her in 1854 and moved to Weimar, where he became intimately acquainted with Liszt, Cornelius, Raff, Bronsart, and of course saw much of von Bülow. He determined to devote himself to composition, but in 1856 he went to Stettin to conduct in the City Theatre, where his wife played. They lived in Dresden (1858–60), again in Stettin (1860–62), but Ritter then had no official position, and in 1863 they made Würzburg their home. (The winter of 1868–69 was spent in Paris, and that of 1872–73 in Chemnitz.) From 1875 to 1882 he was at the head of a music shop at Würzburg. In 1882 he gave over the business to an agent, and in 1885 sold it, for in 1882 he became a member of the Meiningen orchestra led by von Bülow. After von Bülow resigned this position (in the fall of 1885), Ritter moved to Munich and made the town his dwelling-place. His most important works are the operas: "Der faule Hans," one act (Munich, 1885), dedicated to Liszt; "Wem die Krone?" one act, Op. 15 (Weimar, June 7, 1890), dedicated to Richard Strauss; "Gottfried der Sänger," one act, was only partially sketched, but the poem was completed; orchestral; "Seraphische Phantasie"; "Erotische Legende," composed in 1890–91, with use of former material; "Olaf's Hochzeitsreigen," composed in 1891–92; "Charfreitag und Frohnleichnam," composed in 1893; "Sursum Corda! Storm and Stress Fantasia." produced at Munich early in 1896; "Kaiser Rudolf's Ritt zum Grabe" (1895), produced by Richard Strauss at Weimar (?) and at Berlin in 1902. "Olaf's Wedding Dance" was played in Boston by the Boston Symphony Orchestra, Dr. Muck conductor, March 2, 1907. A Life of Ritter by Sigismund von Hausegger was published at Berlin in 1908.

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Ritter influenced Strauss mightily. Strauss said of him to a reporter of the *Musical Times* (London):—

"Ritter was exceptionally well read in all the philosophers, ancient and modern, and a man of the highest culture. His influence was in the nature of a storm-wind. He urged me on to the development of the poetic, the expressive, in music, as exemplified in the works of Liszt, Wagner, and Berlioz. My symphonic fantasia, 'Aus Italien,' is the connecting link between the old and the new methods." "Aus Italien" was composed in 1886, and "Macbeth," the first of the tone-poems, was a work of the next year. It may here be remarked that Gustav Brecher, in his "Richard Strauss," characterizes "Death and Transfiguration," as well as the opera "Guntram" (1892–93), as a return of the composer, after his "Don Juan," to the chromatic style of Liszt and Wagner; and he insists it is not a representative work of the modern Strauss.

The poem by Ritter is, after all, the most satisfactory explanation of the music to those that seek eagerly a clew and are not content with the title. The analysts have been busy with this tone-poem as well as the others of Strauss. Mr. Wilhelm Mauke has written a pamphlet of twenty pages with twenty-one musical illustrations, and made a delicate distinction between Fever-theme No. 1 and Fever-theme No. 2. Reimann and Brandes have been more moderate. Strauss himself on more than one occasion has jested at the expense of the grubbing analysts.

***

"Death and Transfiguration" may be divided into sections, closely joined, and for each one a portion of the poem may serve as motto.

I. Largo, C minor, D-flat major, 4-4. The chief Death motive is a syncopated figure, pianissimo, given to the second violins and the violas. A sad smile steals over the sick man's face (wood-wind, accompanied by horns and harps), and he thinks of his youth (a simple melody, the childhood motive, announced by the oboe). These three motives establish the mood of the introduction.

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II. Allegro molto agitato, C minor. Death attacks the sick man. There are harsh double blows in quick succession. What Mr. Mauke characterizes as the Fever motive begins in the basses, and wildly dissonant chords shriek at the end of the climbing motive. There is a mighty crescendo, the chief Death motive is heard, the struggle begins (full orchestra, *fff*). There is a second chromatic and feverish motive, which appears first in sixteenths, which is bound to a contrasting and ascending theme that recalls the motive of the struggle. The second feverish theme goes canonically through the instrumental groups. The sick man sinks exhausted (ritenutos). Trombones, 'cellos, and violas intone even now the beginning of the Transfiguration theme, just as Death is about to triumph. "And again all is still!" The mysterious Death motive knocks.

III. And now the dying man dreams dreams and sees visions (meno mosso, ma sempre alla breve). The Childhood motive returns (G major) in freer form. There is again the joy of youth (oboes, harp, and bound to this is the motive of Hope that made him smile before the struggle, the motive now played by solo viola). The fight of manhood with the world's prizes is waged again (B major, full orchestra, fortissimo), waged fiercely. "Halt!" thunders in his ears, and trombones and kettledrums sound the dread and strangely-rhythmed motive of Death (drums beaten with wooden drumsticks). There is contrapuntal elaboration of the Life-struggle and Childhood motives. The Transfiguration motive is heard in broader form. The chief Death motive and the feverish attack are again dominating features. Storm and fury of orchestra. There is a wild series of ascending fifths. Gong and harp knell the soul's departure.

IV. The Transfiguration theme is heard from the horns; strings repeat the Childhood motive, and a crescendo leads to the full development of the Transfiguration theme (moderato, C major). "World deliverance, world transfiguration."

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Richard Strauss . . . . "Wiegenlied"
Richard Strauss . . . . "Caecilie"

Paul Dukas . . . . . "The Sorcerer's Apprentice"

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Ave Maria	Schubert-Renaud
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Witek, A. *Concert-master.*	Roth, O.	Hoffmann, J.	Mahn, F.
Noack, S.	Kuntz, D.	Tak, E.	Theodorowicz, J.
Koessler, M.	Bak, A.	Traupe, W.	Goldstein, H.
Rissland, K.	Ribarsch, A.	Baraniecki, A.	Sülzen, H.
Habenicht, W.	Fiedler, B.	Berger, H.	Tischer-Zeitz, H.
Fiumara, P.	Spoor, S.	Hayne, E.	Goldstein, S.
Grünberg, M.	Kurth, R.	Gerardi, A.	
Ringwall, R.	Pinfield, C. E.	Gewirtz, J.	

Violas.

Ferir, E.	Werner, H.	Wittmann, F.	Pauer, O. H.	Van Wynbergen, C.
Gietzen, A.	Schwerley, P.	Berliner, W.	Forster, E.	Blumenau, W.

Violoncellos.

Warnke, H.	Keller, J.	Barth, C.	Belinski, M.	Warnke, J.
Urack, O.	Nagel, R.	Nast, L.	Folgmann, E.	Steinke, B.

Basses.

Kunze, M.	Agnesy, K.	Seydel, T.	Ludwig, O.
Gerhardt, G.	Jaeger, A.	Huber, E.	Schurig, R.

Flutes.	Oboes.	Clarinets.	Bassoons.
Maquarre, A.	Longy, G.	Grisez, G.	Sadony, P.
Brooke, A.	Lenom, C.	Mimart, P.	Mueller, E.
Battles, A.	Fossé, P.	Vannini, A.	Fuhrmann, M.
Chevrot, A.			

English Horn.	Bass Clarinet.	Contra-Bassoon.
Mueller, F.	Stumpf, K.	Mosbach, J.

Horns.	Horns.	Trumpets.	Trombones.	Tuba.
Wendler, G.	Jaenicke, B.	Kloepfel, L.	Hampe, C.	Mattersteig, P.
Lorbeer, H.	Miersch, E.	Mann, J.	Alloo, M.	
Hain, F.	Hess, M.	Heim, G.	Mäusebach, A.	
Resch, A.	Hübner, E.		Kenfield, L.	

Harp.	Tympani.	Percussion.	
Holy, A.	Neumann, S.	Zahn, F.	Senia, T.
	Kandler, F.	Burkhardt, H.	

Organ.	Librarian.	Assistant Librarian.
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SATURDAY EVENING, FEBRUARY 14, at 8.00 o'clock

Programme

Tschaikowsky . . . . Symphony No. 4, F minor, Op. 36

I. Andante sostenuto; moderato con anima in movimento di valse.
II. Andantino in modo di canzona.
III. Scherzo; Pizzicato ostinato: Allegro.
IV. Finale: Allegro con fuoco.

Songs with orchestra:

Hugo Wolf . . . . "Verborgenheit" ("Retirement")
Strauss . . . . . . "Wiegenlied" (Cradle Song)
Strauss . . . . "Cäcilie"

Dukas . . "L'Apprenti Sorcier" ("The Sorcerer's Apprentice"): Scherzo (after a Ballad by Goethe)

Songs with orchestra:

Humperdinck . . "Es schaukeln die Winde" ("The Winds Rock")
d'Albert . . . . . . Mediaeval Hymn to Venus

Cornelius . . Overture to the Opera "The Barber of Bagdad"

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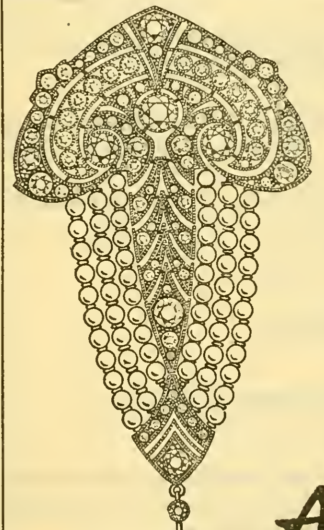

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Tschaikowsky composed this symphony during the winter of 1877-78, and lost interest in an opera, "Othello," for which a libretto at his own wish had been drafted by Stassoff. The first draft was finished in May, 1877. He began the instrumentation on August 23 of that year, and finished the first movement September 24. He began work again toward the end of November. The Andantino was finished on December 27, the Scherzo on January 1, 1878, and the Finale on January 7, 1878.

The first performance was at a symphony concert of the Russian Musical Society, Moscow, February 22, 1878. Nicholas Rubinstein conducted.

The first performance in the United States was at a concert of the Symphony Society at the Metropolitan Opera House, New York, February 1, 1890, Mr. Walter Damrosch conductor.

The Andantino and the Scherzo were played in Boston for the first time at a Symphony concert, October 18, 1890. Mr. Nikisch conducted. They were played here at an extra concert of the Symphony Orchestra, March 2, 1892. The first performance in Boston of the whole symphony was by the New York Symphony Orchestra, Mr. Walter Damrosch conductor, at the Tremont Theatre, April 20, 1893. The

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first performance of the whole symphony at a concert of the Boston Symphony Orchestra was on November 28, 1896, Mr. Paur conductor. The Symphony was played at concerts of the Boston Symphony Orchestra in Boston, March 26, 1904, October 21, 1905, October 16, 1909, February 10, 1912.

The dedication of this symphony is as follows: "À mon meilleur ami" ("To my best friend"), and thereby hangs a tale.

This best friend was the widow Nadejda Filaretovna von Meck. Her maiden name was Frolowsky, and she was born in the village Snamensk, government of Smolensk, February 10, 1831. She married in 1848 an engineer, and for some years she knew poverty. Her courage did not give way; she was a helpmeet for her husband, who finally became famous and successful. In 1876 her husband died, and she was left with eleven children and a fortune of "many millions of rubles." She dwelt at Moscow. Fond of music, she admired beyond measure certain works by Tschaikowsky, and she inquired curiously concerning his character as a man and about his worldly circumstances. She became acquainted with Kotek,* a pupil of Tschaikowsky in composition, and through him she gave Tschaikowsky commissions for transcriptions for violin and pianoforte of some of his works. There was an interchange of letters. In the early summer of 1877 she learned that he was in debt, and she sent him three thousand rubles; and in the fall of the same year she determined to give him yearly the sum of six thousand rubles, that he might compose free from pecuniary care and vexation. She insisted that they should never meet. They never spoke together; but their letters to each other were frequent and intimate. Tschaikowsky poured out his soul to this woman, who is described by his brother Modest as proud and energetic, with deep-rooted principles, with the independence of a man; a woman that held in disdain all that was petty and conventional, and was pure in thought and action; a woman that was compassionate, but not sentimental.†

The composer wrote to her May 13, 1877, that he purposed to dedicate this symphony to her. "I believe that you will find in it echoes of your deepest thoughts and feelings. At this moment any other work would be odious to me; I speak only of work that presupposes the existence of a determined mood. Added to this I am in a very nervous, worried, and irritable state, highly unfavorable to composition, and even my symphony suffers in consequence." In August, 1877, writing to her, he referred to the symphony as "yours." "I hope it will please you, for that is the main thing." He wrote August 24 from Kamenka: "The first movement has cost me much trouble in scoring it. It is very complicated and long; but it seems to me it is also the most important. The other movements are simple, and it will be fun to score them. There will be a new effect of sound in the Scherzo, and I expect much from it. At first the strings play alone and pizzicato throughout. In the Trio the wood-wind instruments enter and play alone. At the end all three choirs toss short

* Joseph Kotek, violinist, teacher, and composer for violin, was born at Kamenez-Podolks, in the government of Moscow, October 25, 1855. He died at Davos, January 4, 1885. He studied at the Moscow Conservatory and afterward with Joachim. In 1882 he was appointed a teacher at the Royal High School for Music, Berlin. As a violinist, he was accurate, skilful, unemotional. Tschaikowsky was deeply attached to him.

† In December, 1890, Nadejda wrote Peter that on account of the complicated state of her business affairs she could not continue the allowance. Furthermore, she treated him with curious indifference, so that Tschaikowsky mourned the loss of the friend rather than of the pension. He never recovered from the wound. Nadejda von Meck died on January 25, 1894.

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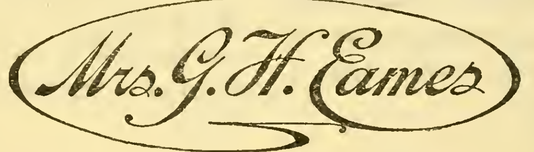
phrases to each other. I believe that the effects of sound and color will be most interesting." He wrote to her in December from Venice that he was hard at work on the instrumentation: "No one of my orchestral pieces has cost me so much labor, but on no one have I worked with so much love and with such devotion. At first I was led on only by the wish to bring the symphony to an end, and then I grew more and more fond of the task, and now I cannot bear to leave it. My dear Nadejda Filaretovna, perhaps I am mistaken, but it seems to me that this symphony is no mediocre piece; that it is the best I have yet made. How glad I am that it is *our* work, and that you will know when you hear it how much I thought about you in every measure! If you were not, would it ever have been finished? When I was in Moscow and thought that my end was about to come,* I wrote on the first draft: 'If I should die, please send this manscript to N. F. von Meck.' I wished the manuscript of my last composition to be in your possession. Now I am not only well, but, thanks to you, in the position to give myself wholly to work, and I believe that I have written music which cannot fall into oblivion. Yet it is possible that I am wrong; it is the peculiar habit of all artists to wax enthusiastic over the youngest of their productions." Later he had chills as well as fever over the worth of the symphony.

He wrote to Nicholas Rubinstein, January 13, 1878, from San Remo, and implored him not to judge the symphony before it was performed. "It is more than likely that it will not please you when you first look at it, therefore do not hurry judgment, but write me what you honestly think after the performance. In Milan I wished to indicate the tempi by metronome marks; I did not do this, for a metronome costs there at least thirty francs. You are the only conductor in the whole world whom I can trust. In the first movement there are some difficult changes in tempo, to which I call your special attention. The third movement is to be played pizzicato, the quicker the pace, the better; yet I have no precise idea of what speed can be attained in pizzicato."

* There is reference here to the crazed condition of Tschaikowsky after his amazing marriage to Antonina Ivanovna Milioukoff. The wedding was on July 18, 1877. He left his wife at Moscow, October 6. See the Programme Book of the Boston Symphony Orchestra for January 31, 1903 (pp. 721–724).



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In the same month he wrote that there were only two men in the world to whom he would intrust the labor of making an arrangement of the symphony for four hands,—Klindworth and Tanéïeff.

***

In a long letter to Mrs. von Meck from Florence, March 1, 1878, Tschaikowsky gave the programme of the Fourth Symphony, with thematic illustration in notation:—

"The Introduction is the kernel, the quintessence, the chief thought of the whole symphony." He quotes the opening theme, sounded by horns and bassoons, Andante, F minor, 3-4. "This is Fate, the fatal power which hinders one in the pursuit of happiness from gaining the goal, which jealously provides that peace and comfort do not prevail, that the sky is not free from clouds,—a might that swings, like the sword of Damocles, constantly over the head, that poisons continually the soul. This might is overpowering and invincible. There is nothing to do but to submit and vainly complain." He quotes the theme for strings, Moderato con anima, F minor, 9-8. "The feeling of despondency and despair grows ever stronger and more passionate. It is better to turn from the realities and to lull one's self in dreams." Clarinet solo with accompaniment of strings. "O joy! What a fine sweet dream! A radiant being, promising happiness, floats before me and beckons me. The importunate first theme of the allegro is now heard afar off, and now the soul is wholly enwrapped with dreams. There is no thought of gloom and cheerlessness. Happiness! Happiness! Happiness! No, they are only dreams, and Fate dispels them. The whole of life is only a constant alternation between dismal reality

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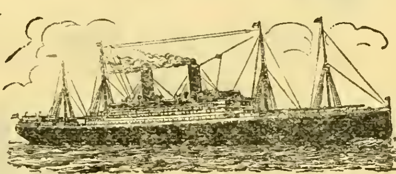

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and flattering dreams of happiness. There is no port: you will be tossed hither and thither by the waves, until the sea swallows you. Such is the programme, in substance, of the first movement.

"The second movement shows another phase of sadness. Here is that melancholy feeling which enwraps one when he sits at night alone in the house, exhausted by work; the book which he had taken to read has slipped from his hand; a swarm of reminiscences has arisen. How sad it is that so much has already *been* and *gone!* and yet it is a pleasure to think of the early years. One mourns the past and has neither the courage nor the will to begin a new life. One is rather tired of life. One wishes to recruit his strength and to look back, to revive many things in the memory. One thinks on the gladsome hours, when the young blood boiled and bubbled and there was satisfaction in life. One thinks also on the sad moments, on irrevocable losses. And all this is now so far away, so far away. And it is all so sad and yet so sweet to muse over the past.

"There is no determined feeling, no exact expression in the third movement. Here are capricious arabesques, vague figures which slip into the imagination when one has taken wine and is slightly intoxicated. The mood is now gay, now mournful. One thinks about nothing; one gives the fancy loose reins, and there is pleasure in drawings of marvellous lines. Suddenly rush into the imagination the picture of a drunken peasant and a gutter-song. Military music is heard passing by in the distance. These are disconnected pictures, which come and go in the brain of the sleeper. They have nothing to do with reality; they are unintelligible, bizarre, out-at-elbows.

"Fourth movement. If you find no pleasure in yourself, look about

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you. Go to the people. See how it understands to be jolly, how it surrenders itself to gayety. The picture of a folk-holiday. Scarcely have you forgotten yourself, scarcely have you had time to be absorbed in the happiness of others, before untiring Fate again announces its approach. The other children of men are not concerned with you. They neither see nor feel that you are lonely and sad. How they enjoy themselves, how happy they are! And will you maintain that everything in the world is sad and gloomy? There is still happiness, simple, native happiness. Rejoice in the happiness of others—and you can still live.

"This is all that I can tell you, my dear friend, about the symphony. My words naturally are not sufficiently clear and exhaustive. It is the characteristic feature of instrumental music, that it does not allow analysis."

***

The symphony is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, triangle, strings.

The first movement begins with a short introduction, Andante sostenuto, F minor, 3-4, with the Fate theme. This phrase is answered by wood-wind and trumpets against harmonies in horns, trombones, bassoons, tuba. The main body of the movement, Moderato con anima (in movimento di valse), F minor, 9-8, begins with the exposition of the first theme with melody in first violins and 'cellos. The development is in the wood-wind against an accompaniment of strings. The whole development is long and elaborate. There is a change, moderato assai, quasi andante. A clarinet phrase is answered by de-

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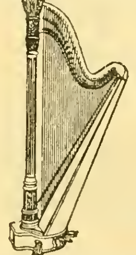

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scending chromatic scale-passages in the wood-wind and rising and falling arpeggios in the violas, to a string accompaniment, but this is not the second theme; it is rather a counter-theme to the second theme, which is a sensuous song for 'cellos. This second theme is sung by flutes and oboe, and the development is concise. There is a sudden change to B major, and there is a pianissimo reappearance of the first theme modified in the wood-wind. After a struggle between the first and second themes the Fate motive is heard fortissimo from trumpets and other wind instruments. The free fantasia is elaborate and devoted to the working out of the first theme. The third part begins with the return of the counter-theme to the second theme, D minor, which is followed in turn by the second theme in F major in the horn against the counter-theme in the wood-wind. The development is practically a reproduction of the first part of the movement. The short and dramatic coda is concerned with the first theme.

II. Andantino in modo di canzona, B-flat minor, 2-4. The movement begins with a melancholy song for oboe. The strings play a march-like theme in A-flat major. These themes are developed in quasi-variation form. There is a middle part, più mosso, in which a rude melody appears as a sort of trio.

III. Scherzo, "Pizzicato ostinato"; allegro, F major, 2-4. There are three contrasted themes, one for all the strings pizzicati, one for the wood-wind, and the third for the brass and the kettledrums. The development of the second and third themes is at times simultaneous.

The Finale, Allegro con fuoco, F major, is a wild rondo. There are three chief themes: the first is exposed at the beginning by all the

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strings and wood-wind fortissimo against sustained chords in the brass. The second follows immediately,—a folk-tune, "In the Fields there stood a Birch-tree," for wood-wind. The third theme appears after a return of the first,—a joyous, march-like theme, sounded in harmony by full orchestra. Toward the end the Fate theme is proclaimed double fortissimo by all the wind instruments.

The Finale is described by Mrs. Newmarch as a set of variations on the folk-song, "In the Fields there stood a Birch-tree"; but the characterization is loose.

***

When the symphony was first performed at Moscow, it did not make the impression hoped for by the composer. The newspapers, as a rule, said little or nothing about the performance, but Tschaikowsky received at Florence the day after the concert a telegram from Mrs. von Meck that she was pleased, and this gave him joy. Still, he was put out because he had not received any critical comment from Nicholas Rubinstein and other musicians at Moscow. He wrote Mrs. von Meck: "I was in thought with you in the concert-hall. I had calculated to the minute when the Fate theme would be sounded, and I then endeavored, following all the detail, to imagine what sort of impression the music would make. The first movement, the most complicated and also the best, is perhaps much too long and not easy to understand at a first hearing. The other movements are simple."

***

Serge Tanéïeff, in a letter dated March 30, 1878, agreed with Tschaikowsky that the first movement was too long in comparison with the others: "It seems to me a symphonic poem, to which the three other movements are added fortuitously. The fanfare for trumpets in the introduction, which is repeated in other places, the frequent change of tempo in the tributary themes—all this makes me think that a programme is being treated here. Otherwise this movement pleases me. But the rhythm" (indicated in notation by Tanéïeff) "appears too often and becomes wearisome. The Andante is charming (the middle does not particularly please me). The Scherzo is exquisite and goes splendidly. The Trio I cannot bear; it sounds like a ballet movement. Nicholas Grigorievich [Rubinstein] likes the Finale best, but I do not altogether agree with him. The variations on a folk-song do not strike me as very important or interesting. In my opinion the symphony has one defect, to which I shall never be reconciled: in every movement there are phrases which sound like ballet music; the middle section of the Andante, the Trio of the Scherzo, and a kind of march in the Finale. Hearing the symphony, my inner eye sees involuntarily 'our prima *ballerina*,' which puts me out of humor and spoils my pleasure in the many beauties of the work. This is my candid opinion. Perhaps I have expressed it somewhat freely, but do not be hurt. It is not surprising that the symphony does not entirely please me. Had you not sent 'Eugene Oniegin' at the same time, perhaps it might have satisfied me. It is your own fault. Why have you composed such an opera which has no parallel in the world?" *

Tschaikowsky wrote in reply to this from Clarens, April 8, 1878: "I have read your letter with the greatest pleasure and interest. . . . You need not be afraid that your criticism of my Fourth Symphony is too severe. You have simply given me your frank opinion, for which I am grateful. I want these kind (*sic*) of opinions, not choruses of praise. At the same time many things in your letter astonished me. I have no idea what you consider 'ballet music,' or why you should object to it. Do you regard every melody in a lively dance-rhythm

* I quote the letter and Tschaikowsky's reply from Mrs. Newmarch's condensation and translation into English of Modeste Tschaikowsky's Life of Peter (John Lane, London and New York, 1905).

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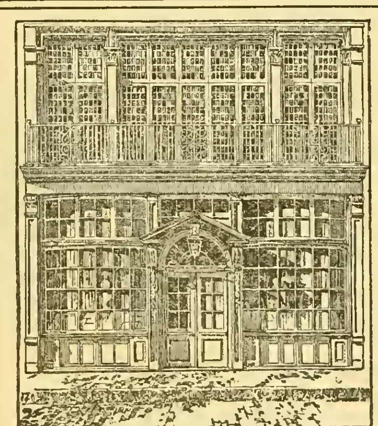
as 'ballet music'? In that case how can you reconcile yourself to the majority of Beethoven's symphonies, for in them you will find similar melodies on every page? Or do you mean to say that the trio of my Scherzo is in the style of Minkus, Gerber or Pugni? It does not, to my mind, deserve such criticism. I never can understand why 'ballet music' should be used as a contemptuous epithet. The music of a ballet is not invariably bad. There are good works of this class—Delibes' 'Sylvia,' for instance. And when the music is good, what difference does it make whether the Sobiesichanskaya * dances it or not? I can only say that certain portions of my symphony do not please you because they *recall the ballet*, not because they are intrinsically bad. You may be right, but I do not see why dance tunes should not be employed episodically in a symphony, even with the avowed intention of giving a touch of coarse, every-day humor. Again I appeal to Beethoven who frequently had recourse to similar effects. I must add that I have racked my brains in vain to recall in what part of the Allegro you can possibly have discovered 'ballet music.' It remains an enigma. With all that you say as to my symphony having a programme, I am quite in agreement. But I do not see why this should be a mistake. I am far more afraid of the contrary; I do not wish any symphonic work to emanate from me which has nothing to express, and consists merely of harmonies and a purposeless design of rhythms and modulations. Of course my symphony is programme music, but it would be impossible to give the programme in words; it would appear ludicrous and only raise a smile. Ought not this to be the case with a symphony which is the most lyrical of all musical forms? Ought it not to express all those things for which words cannot be found, which nevertheless arise in the heart and clamor for expression? Besides I must tell you that in my simplicity I imagined the plan of my symphony to be so obvious that every one would understand its meaning, or at least its leading ideas, without any definite programme. Pray do not imagine I want to swagger before you with profound emotions and lofty ideas. Throughout the work I have made no effort to express any new thought. In reality my work

**Prima ballerina* of the Moscow opera.—*Tr.*



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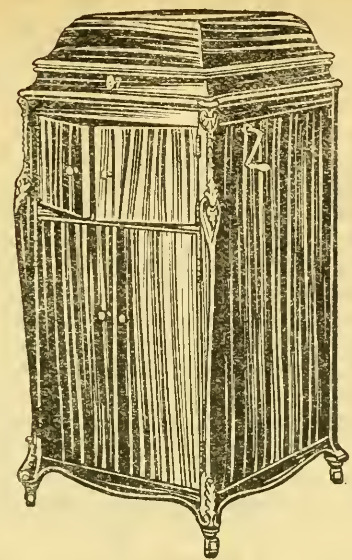

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is a reflection of Beethoven's Fifth Symphony. I have not copied his musical contents, only borrowed the central idea. What kind of a programme has this Fifth Symphony, do you think? Not only has it a programme, but it is so clear that there cannot be the smallest difference of opinion as to what it means. Much the same lies at the root of my symphony, and if you have failed to grasp it, it simply proves that I am no Beethoven—on which point I have no doubt whatever. Let me add that there is not a single bar in this Fourth Symphony of mine which I have not truly felt, and which is not an echo of my most intimate spiritual life. The only exception occurs perhaps in the middle section of the first movement, in which there are some forced passages, some things which are labored and artificial. I know you will laugh as you read these lines. You are a sceptic and a mocking-bird. In spite of your great love of music you do not seem to believe that a man can compose from his inner impulses. Wait awhile, you too will join the ranks. Some day, perhaps very soon, you will compose, not because others ask you to do so, but because it is your own desire. Only then will the seed which can bring forth a splendid harvest fall upon the rich soil of your gifted nature. I speak the truth, if somewhat grandiloquently. Meanwhile your fields are waiting for the sower. I will write more about this in my next. . . . There have been great changes in my life since I wrote that I had lost all hope of composing any more. The devil of authorship has awoke in me again in the most unexpected way. Please, dear Serge, do not see any shadow of annoyance in my defence of the symphony; of course I should like you to be pleased with everything I write, but I am quite satisfied with the interest you always show me. You cannot think how

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***

Tschaikowsky had a peculiar weakness for this symphony. He wrote to Mrs. von Meck from Florence, December 8, 1878: "Modeste's telegram was a pleasant surprise.* I had no idea the symphony [No. 4] was going to be played yet. His news of its success is entirely trustworthy. First, because Modeste knows that I am not pleased when people send me exaggerated reports of such events; and secondly because the Scherzo was encored—an undoubted proof of success. After this news I am entirely lost in our symphony. All day long I keep humming it, and trying to recall how, where, and under what impression this or that part of it was composed. I go back to two years ago, and return to the present with joy! What a change! What has not happened during these years! When I began to work at the symphony I hardly knew you at all. I remember very well, however, that I dedicated my work to you. Some instinct told me that no one had such a fine insight into my music as yourself, that our natures had much in common, and that you would understand the contents of this symphony better than any other human being. I love this child of my fancy very dearly. It is one of the things which will never disappoint me."

Again he spoke of the symphony as "a labor of love, an enjoyment like 'Oniegin' and the second Quartet."

* The telegram was with reference to the performance of the symphony at a concert of the Russian Musical Society in St. Petersburg, December 7, 1878.—P. H.

GUSTAV MAHLER

A Study of His Personality and Work By PAUL STEFAN

Translated from the German by T. E. CLARK

Pp. viii & 132

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The Author does not wish this work to be considered as a biography. And, although leading biographical data are not lacking, the whole spirit of the book is rather one of enthusiastic appreciation and propaganda.

Dr. Stefan's masterly analyses of Mahler's compositions fill a large portion of the book, and will be found most illuminative and interesting. A full list of these compositions, and a bibliography, are contained in the Appendix.

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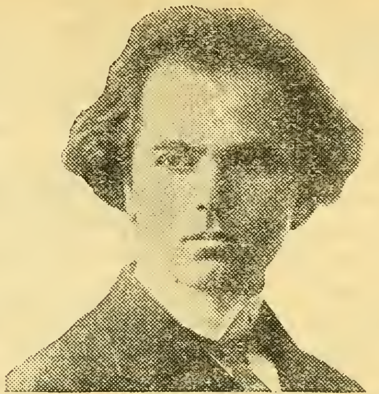

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Elisabeth Boehm van Endert was born at Neuss-am-Rhine in 1884. Her first singing teacher was Dr. Richard Mueller, of Dresden, and later she worked with Mme. Pachallis Souvestre, of Milan. She studied dramatic art with Luise Reuss-Belce, of Bayreuth. She made her début as a concert singer in Cologne in 1906 with the Gürzenich Orchestra under Fritz Steinbach. Later that year she sang in Dresden in the Gewerbehaus with the result that she was invited to make an appearance in the Royal Opera. Her operatic début was made in 1907, when she sang Marguerite in Gounod's "Faust," Schuch conductor, and she was immediately engaged by the Royal Opera for a term of years.

She was a member of the Dresden Opera until 1910, when she secured her release and joined the Royal Opera, Berlin, of which she was a member until the summer of 1913, when she resigned to join the new Deutsches Opernhaus of Charlottenburg. In Dresden and in Berlin she sang all the principal lyric soprano parts of the classical and modern répertoire. In Berlin she sang Pamina in the restudied version of "The Magic Flute" more than seventy times and Octavian in Strauss's "Der Rosenkavalier" forty odd times.

At no time has Madame van Endert given up her concert work. She has sung in all the principal cities of Germany and Holland, with orchestras, at festivals and in song recitals. She has sung with the Gürzenich Orchestra, the Royal Dresden Orchestra, the Gewandhaus Orchestra, and in Frankfort, Amsterdam, and The Hague. Just before leaving Berlin last January she gave two song recitals.

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"VERBORGENHEIT" (RETIREMENT) . . . . HUGO WOLF

(Born at Windischgräz in the south of Styria on March 13, 1860; died at the Lower Austrian Insane Asylum, Vienna, on February 22, 1903.)

In February, 1888, Wolf settled himself in the house of his friend Heinrich Werner at Perchtoldsdorf, a small village near Vienna, He began to set music to the poems of Eduard Mörike.* The first of the set "Der Tambour" was composed on February 16. By November he had written fifty-three, and the number of days devoted to their composition was only forty-two. On one day he wrote three.

"Verborgenheit" was composed on March 13.

Lass, O Welt, O lass mich sein!
Locket nicht mit Liebesgaben.
Lasst dies Herz alleine haben
Seine Wonne, seine Pein!

Was ich traure, weiss ich nicht,
Es ist unbekanntes Wehe;
Immerdar durch Thränen sehe
Ich der Sonne liebes Licht.

Oft bin ich mir kaum bewusst,
Und die helle Freude zücket
Durch die Schwere, so mich drücket
Wonniglich in meiner Brust.

Tempt me not, O World, again,
Lure me not with joys that perish,
Let my heart, unspoken, cherish
All its rapture, all its pain.

Unknown grief consumes my days,
'Tis with eyes all veiled by sorrow
That, when dawns each hopeless morrow,
On the glorious sun I gaze.

Only dreaming brings me rest,
Only then a ray of gladness,
Sent from Heaven, cheers my sadness,
Lights the gloom within my breast.

The orchestration of the accompaniment is by Reichardt.

"WIEGENLIED," OP. 41, NO. 1 . . . . RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Charlottenburg and Garmisch.)

"Wiegenlied," the first of a set of five songs, was composed in 1899. The collection was the first work published after the tone-poem "Heldenleben."

* Eduard Mörike, born at Ludwigsburg on September 8, 1804, was in 1834 pastor at Cleversulzbach, near Heilbronn, afterwards teacher at the Katharinenstift at Stuttgart. Retiring in 1866, he lived at Lorch, but, returning to Stuttgart, died there on June 4, 1875.

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"WIEGENLIED."

Träume, träume du, mein süsses Leben,
Von dem Himmel, der die Blumen bringt.
Blüten schimmern da, die beben
Von dem Lied, das deine Mutter singt.

Träume, träume, Knospe meiner Sorgen,
Von dem Tage, da die Blume spross;
Von dem hellen Blütenmorgen,
Da dein Seelchen sich der Welt erschloss.

Träume, träume, Blüte meiner Liebe,
Von der stillen, von der heil'gen Nacht,
Da die Blume seiner Liebe
Diese Welt zum Himmel mir gemacht.

Richard Dehmel.

"LULLABY."

Dream, dear; dream, dear; for the earth is darkening,
Dream of Heaven and the flow'rs it brings.
Blossoms quiver there, while harkening
To the song thy tender mother sings.

Dream, dear; dream, dear; ever since the dawning
Of the day that brought my blossom here,
Since that brightest happy morning,
Thy dear care is all my joy and fear.

Dream, dear; dream, dear; flow'r of my devotion,
Of that happy, of that holy night,
When the bud of his devotion
Made my world as Heaven through its light.

Sanft bewegt, D major, 2-2. Composed at Maquarstein, August 22, 1899. Dedicated to Fräulein Marie Ritter. The orchestration is by Strauss.

This song was sung by Mme. Strauss-de Ahna at Richard Strauss's concert in Symphony Hall, Boston, with the Philadelphia Orchestra, March 7, 1904, with orchestral accompaniment.

It was sung in Boston at a Symphony concert by Miss Elena Gerhardt, January 4, 1913, with orchestral accompaniment.

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On the 10th of September, 1894, Strauss dedicated to his wife on their wedding day the book of songs, Op. 27, which had been written during the preceding winter. These songs, "for a voice with pianoforte accompaniment," are (1) "Ruhe, meine Seele!" (2) "Cäcilie," (3) "Heimliche Aufforderung," and (4) "Morgen." Strauss afterwards orchestrated Songs 2 and 4.

Sehr lebhaft und drängend, E major, 4-4.

"CÄCILIE."

Wenn du es wüsstest, was Bangen heisst,
Von brennenden Küssen, von Wandern und Ruhen
Mit der Geliebten Aug' in Auge und kosend und plaudernd,
Wenn du es wüsstest, du neigtest dein Herz!

Wenn du es wüsstest, was Bangen heisst,
In einsamen Nächten, umschauert vom Sturm,
Da Niemand tröstet milden Mundes die kampfmüde Seele,
Wenn du es wüsstest, du kämest zu mir!

Wenn du es wüsstest, was Leben heisst,
Umhaucht von der Gottheit weltschaffende Athem,
Zu schweben empor, lichtgetragen, zu seligen Höh'n,
Wenn du es wüsstest, du lebtest mit mir!

H. Hart.

If you but knew, sweet, what 'tis to dream
Of fond, burning kisses, of wand'ring and resting
With the beloved one; gazing fondly, caressing and chatting.
Could I but tell you, your heart would assent.

If you but knew, sweet, the anguish of waking
Through nights long and lonely
And rocked by the storm when no one is near
To soothe and comfort the strife-weary spirit.
Could I but tell you, you'd come, sweet, to me.

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If you but knew, sweet, what living is
In the creative breath of God, Lord and Maker;
To hover, upborne on dove-like pinions
To regions of light. If you but knew it,
Could I but tell you, you'd dwell, sweet, with me.

English words by John Bernhoff.

This song was sung by Mme. Strauss-de Ahna in Boston at the concert of Richard Strauss, with the Philadelphia Orchestra, in Symphony Hall, on March 8, 1904, with orchestral accompaniment.

It was sung in Boston at a Symphony concert by Miss Elena Gerhardt, January 4, 1913, with orchestral accompaniment.

"The Sorcerer's Apprentice" (after a Ballad by Goethe).

Paul Dukas

(Born at Paris, October 1, 1865; now living at Paris.)

"L'Apprenti Sorcier," an orchestral scherzo, was composed in 1897, and performed for the first time at a concert of the Société Nationale, Paris, May 18 of that year. It was played as a transcription for two pianofortes at a concert of the same society early in February, 1898. Messrs. Diémer and Cortot were the pianists. It was played as an orchestral piece at a Lamoureux concert, Paris, February 19, 1899, when Mr. Chevillard led on account of the sickness of Lamoureux. The scherzo was produced at Chicago by the Chicago Orchestra (Mr. Thomas, conductor), January 14, 1899. It was performed in Boston at Symphony concerts, October 22, 1904 (Mr. Gericke, conductor), on December 2, 1906 (Mr. d'Indy, conductor), on February 9, 1907 (Dr. Muck, conductor), on April 17, 1909 (Mr. Fiedler, conductor), and on March 1, 1913 (Dr. Muck, conductor).

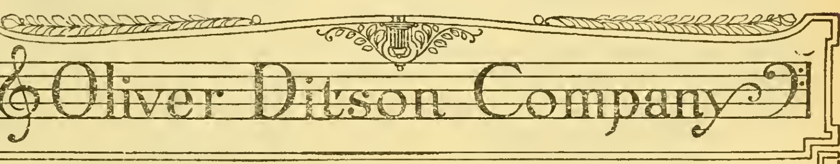
Goethe's ballad, "Der Zauberlehrling," was first mentioned in a letter of Schiller dated July 23, 1797; it was first published in Schiller's Musenalmanach for 1798:—

Hat der alte Hexenmeister
Sich doch einmal wegbegeben!
Und nun sollen seine Geister
Auch nach meinem Willen leben.
Seine Wort' und Werke
Merkt' ich und den Brauch,
Und mit Geistesstärke
Thu' ich Wunder auch.
Walle! walle
Manche Strecke
Dass, zum Zwecke,
Wasser fliesse
Und mit reichem, vollem Schwalle
Zu dem Bade sich ergiesse.

The ballad is a long one, and we must here be content with the prosaic English version by Bowring:—

I am now,—what joy to hear it!—
Of the old magician rid;
And henceforth shall ev'ry spirit
Do whate'er by me is bid:
I have watch'd with rigor
All he used to do,
And will now with vigor
Work my wonders, too.

Wander, wander
Onward lightly,
So that rightly
Flow the torrent,
And with teeming waters yonder
In the bath discharge its current!



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And now come, thou well-worn broom,
And thy wretched form bestir;
Thou hast ever served as groom,
So fulfil my pleasure, sir!
On two legs now stand
With a head on top;
Water pail in hand,
Haste and do not stop!

Wander, wander
Onward lightly,
So that rightly
Flow the torrent,
And with teeming waters yonder
In the bath discharge its current!

See! he's running to the shore,
And has now attain'd the pool,
And with lightning speed once more
Comes here, with his bucket full!
Back he then repairs;
See how swells the tide!
How each pail he bears
Straightway is supplied!

Stop, for, lo!
All the measure
Of thy treasure
Now is right!
Ah, I see it! woe, oh, woe!
I forget the word of might.

Ah, the word whose sound can straight
Make him what he was before!
Ah, he runs with nimble gait!
Would thou wert a broom once more!
Streams renew'd forever
Quickly bringeth he;
River after river
Rusheth on poor me!

Now no longer
Can I bear him;
I will snare him,
Knavish sprite!
Ah, my terror waxes stronger!
What a look! what fearful sight!

Oh, thou villain child of hell!
Shall the house through thee be drown'd?
Floods I see that wildly swell,
O'er the threshold gaining ground.
Wilt thou not obey,
O thou broom accurs'd!
Be thou still, I pray,
As thou wert at first!

Will enough
Never please thee?
I will seize thee,
Hold thee fast,
And thy nimble wood so tough
With my sharp axe split at last.

See, once more he hastens back!
Now, O Cobold, thou shalt catch it!
I will rush upon his track;
Crashing on him falls my hatchet.
Bravely done, indeed!
See, he's cleft in twain!
Now from care I'm freed,
And can breathe again.

Woe, oh, woe!
Both the parts,
Quick as darts,
Stand on end,
Servants of my dreaded foe!
O ye gods, protection send!

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And they run! and wetter still
Grow the steps and grows the hall.
Lord and master, hear me call!
Ever seems the flood to fill.
Ah, he's coming! see,
Great is my dismay!
Spirits raised by me
Vainly would I lay!

"To the side
Of the room
Hasten, broom,
As of old!
Spirits I have ne'er untied
Save to act as they are told."

The story of the ballad is an old one. It is found in Lucian's dialogue, "The Lie-fancier." Eucrates, a man with a venerable beard, a man of threescore years, addicted to philosophy, told many wonderful stories to Tychiades. Eucrates met on the Nile a person of amazing wisdom, one Pancrates, a tall, lean man, with a pendulous under lip and somewhat spindle-shanked, with a shaven crown; he was dressed wholly in linen, and it was reported of him that he had lived no less than twenty-three years in a cave underground, where during that time he was instructed by Isis in magic. "When I saw him as often as we went on shore, among other surprising feats, ride upon crocodiles, and swim about among these and other aquatic animals, and perceived what respect they had for him by wagging their tails, I concluded that the man must be somewhat extraordinary." Eucrates became his disciple. "When we came to an inn, he would take the wooden bar of the door, or a broom, or the pestle of a wooden mortar, put clothes upon it, and speak a couple of magical words to it. Immediately the broom, or whatever else it was, was taken by all the people for a man like themselves; he went out, drew water, ordered our victuals, and waited upon us in every respect as handily as the completest domestic. When his attendance was no longer necessary, my companion spoke a couple of other words, and the broom was again a broom, the pestle again a pestle, as before. This art, with all I could do, I was never able to learn from him; it was the only secret he would not impart to me; though in other respects he was the most obliging man in the world. At last, however, I found an opportunity to hide me in an obscure corner, and overheard his charm, which I snapped up immediately, as it consisted of only three syllables. After giving his necessary orders to the pestle without observing me, he went out to

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the market. The following day, when he was gone out about business, I took the pestle, clothed it, pronounced the three syllables, and bid it fetch me some water. He directly brought me a large pitcher full. Good, said I, I want no more water; be again a pestle! He did not, however, mind what I said; but went on fetching water, and continued bringing it, till at length the room was overflowed. Not knowing what to do, for I was afraid lest Pancrates at his return should be angry (as indeed was the case), and having no alternative, I took an axe and split the pestle in two. But this made bad worse; for now each of the halves snatched up a pitcher and fetched water; so that for one water-carrier I now had two. Meantime in came Pancrates; and understanding what had happened, turned them into their pristine form: he, however, privily took himself away, and I have never set eyes on him since." *

* * *

The scherzo is scored for one piccolo, two flutes, two oboes, two clarinets, one bass clarinet, three bassoons, one double-bassoon, four horns, two trumpets, two cornets-à-pistons, three trombones, a set of three kettledrums, big drum, cymbals, triangle, Glockenspiel, harp, strings.

There is a long and mysterious introduction. The first theme is introduced with long-held harmonics of violas and 'cellos and peculiar effects of flutes. The second theme, the most important of all, is given to wood-wind instruments, beginning with the clarinet. These two themes are repeated. The second theme is now given to a muted trumpet and continued by flute and harp. There is the suggestion of the conjuration and of the approaching spirits. At last the second and chief theme appears in another form, played by three bassoons. The first theme is now changed. The scherzo is developed from these two themes, although a new one of some importance is introduced. There is a translation into music of the apprentice's increasing anxiety, until the sorcerer's return is announced by dreadful blasts of brass trills on wood-wind instruments, and tremolo of strings. The themes of the introduction are brought in, but without the mysterious harmonics. The broom flies to its corner and is quiet.

Paul Abraham Dukas entered the Paris Conservatory of Music in 1882. He was a pupil of Dubois in harmony and of Guiraud in composition. In 1888 he was awarded the second *prix de Rome* for his cantata, "Velléda," and it was hinted at the time that Camille Erlanger

* "Lucian of Samatosa," Englished by William Tooke (London, 1820), vol. i. pp. 113–155.

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who took the first *prix de Rome* that year, took it "under very singular circumstances." Dukas undertook the task of orchestrating the opera "Frédégonde," left by his master, Guiraud,* which was completed by Saint-Saëns and produced at the Opéra, Paris, December 18, 1895.

During his school years Dukas wrote dramatic overtures, "Le Roi Lear" (1883), "Goetz de Berlichingen" (1884), which were not published. His first work performed in public was the overture "Polyeucte" (1891) (Lamoureux concert, Paris, January 24, 1892). His Symphony in C major (1896)—in three movements—was produced at the concerts of the Opéra, January 3, 10, 1897. He is one of the few Frenchmen that have written a sonata for the pianoforte. His sonata (1899-1900), dedicated to Saint-Saëns, a formidable work,—the performance takes forty minutes,—was produced at a concert of the Société Nationale, Paris, May 11, 1901, when it was played by Édouard Risler. He has also composed a set of variations for pianoforte on a theme of Rameau (1902). His lyric drama, "L'Arbre de Science," and a number of songs, choruses, etc., have not been published. His opera, "Ariane et Barbe Bleue" (Maeterlinck's play), was produced at the Opéra-Comique, Paris, May 10, 1907. (Ariane, Mme. Georgette Leblanc; La Nourrice, Miss Thévenet; Sélysette, Miss Brohly; Mélisande, Miss Demellier; Ygraine, Miss Guionie; Bellangère, Miss Berg; Alladine, Miss Badet; Barbe Bleue, Mr. Vieuille; Un vieux Paysan, Mr. Azéma; 2e Paysan, Mr. Lucazeau; 3e Paysan, Mr. Tarquini. Mr. Ruhlmann conducted.) Mr. Dukas was from 1892 to 1902 music critic of the *Revue hebdomadaire;* and he was also the critic of *Le Chronique des Arts* from 1894 to 1903. In 1910 he was called to be at the head of the orchestral class at the Paris Conservatory. He resigned this position in October, 1912, for reasons of personal convenience, and was succeeded by M. Vincent d'Indy.

Other works are "Le Péri: Poème danse" for orchestra; Villanelle for pianoforte and horn, written for the Paris Conservatory competition for the horn prize in 1906; Prélude élégiaque sur le nom d'Haydn for pianoforte (1909).

"Le Péri," a ballet, composed in 1910, was first performed at the Châtelet, Paris, at the Concerts de Danse, given by Miss Trouhanowa, in April, 1912. She took the part of the Péri, and M. Bekefi the part of Iskender.

These "reconstitutions" and transcriptions have been made by Dukas: François Couperin, "Les Goûts réunis," concertos for violin and clavecin; Rameau, "Les Indes Galantes"; "La Princesse de

* Ernest Guiraud, composer and teacher, born at New Orleans, June 23, 1835, died at Paris, May 6, 1892. He wrote seven or eight operas, an overture, an orchestral suite, a mass, violin pieces, songs, etc.

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Navarre," followed by "Les Fêtes de Ramire," "Nélée et Myrthis," and "Zéphyre"; Saint-Saëns: "Samson et Dalila," transcription of the score for pianoforte (four hands); Wagner, "La Valkyrie," transcription of the score for two pianofortes, eight hands (not published).

It is said that Dukas is now at work on an arrangement of Shakespeare's "Tempest."

A biography of Dukas by Gustave Samazeuilh (36 pp.) was published by A. Durand et Fils, Paris, in 1813.

The overture to "Polyeucte" was played in Boston at a concert of the Boston Orchestral Club, Mr. Longy conductor, on January 25, 1911. The Villanelle for pianoforte and horn was played by Messrs. De Voto and Hain at a Longy Club concert, March 6, 1911.

WIEGENLIED (CRADLE SONG) . . . . . . ENGELBERT HUMPERDINCK

(Born at Siegburn (Rhineland) on September 1, 1854; now living in Berlin.)

This song, words by Elisabeth Ebeling, was published in 1906. Sehr ruhig (molto tranquillo), A-flat major, 6-8.

Es schaukeln die Winde das Nest in der Linde;
Da schliessen sich schnell die Aeugelein hell.
Da schlafen vom Flügel der Mutter gedeckt
Die Vögelchen süss bis der Morgen sie weckt.

Bei Mütterlein liegen die Lämmer und schmiegen
Ans Fell sich so dicht und regen sich nicht.
Sie atmen so leise und wurden erst wach
Beim Zwitschern der Schwalben hoch oben am Dach.

Nur einzig die Sterne am Himmel so ferne,
Ob gross oder klein, sie schlafen nicht ein.
Sie schliessen die strahlenden Augen nicht zu,
Sie legen sich nicht mit den andern zur Ruh'.

Wenn aber mit Lachen die Kinder erwachen,
Das Lämmchen sich reckt, der Vogel sich streckt,
Dann müssen die Sterne, ob gross oder klein,
Sie müssen in's himmlische Bettchen hinein.

Denn der darf nich singen am Morgen und springen,
Wer während der Nacht herum tollt und wacht.
Schlaf, nur, mein Liebling, schlaf, selig und fest,
Wie's Lämmchen im Stall, wie der Vogel im Nest!

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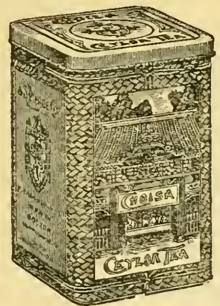

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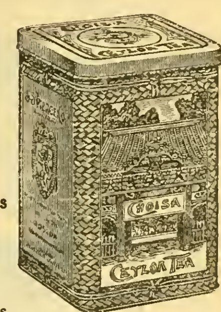

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Soft nest in the willow; no blanket, no pillow;
The gentle winds rock in slender treetop.
Six birdies beneath their mother's warm wings
All fast, fast asleep till the sun daylight brings.

On soft grassy meadow beneath the oak's shadow
Lies each snow-white lamb beside its own dam.
They're all fast alseep, and they will not awake
Till swallows 'gin chattering and day 'gins to break.

The stars are not sleeping, in heav'n, vigil keeping,
They watch thro' the night with soft silv'ry light.
They peep thro' the cloudlets that float o'er the moon,
They don't go to bed till the day has begun;

Till daylight is breaking. The children are waking,
The lambkins do bleat and birdies sing sweet.
The stars then must go to their heavenly bed,
As soon as the sun his bright radiance doth shed.

If others but knew it, how night prowlers rue it,
They'd all go to sleep when stars 'gin to peep;
Then sleep, baby darling, on mother's soft breast,
Like lambkin in fold, like the bird in its nest.

English words by John Bernhoff.

The orchestral accompaniment is by Humperdinck.

Mediæval Hymn to Venus from Rudolf Lothar's Comedy, "The Queen of Cyprus," Op. 26 . . . . Eugen d'Albert

(Born at Glasgow, April 10, 1864; now living in Berlin.)

"Die Königin von Cypern" was produced in 1903. Lothar, dramatist and critic, was born at Budapest, February 23, 1865. He studied at the Universities of Vienna, Jena, and Heidelberg. A student of law, he devoted himself to French philology, was given the degree of Doctor of Philosophy by the University of Heidelberg, but he aban-

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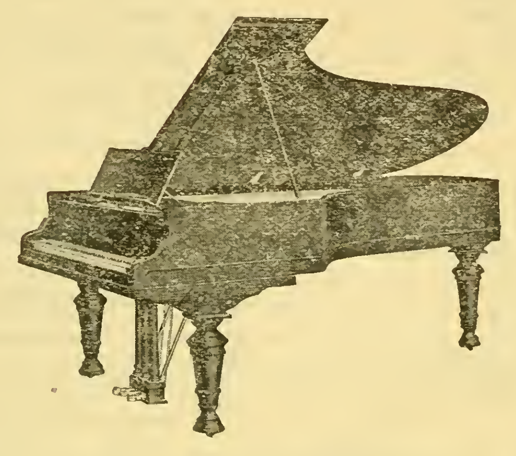

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Faithfully yours,

(*Signed*) GEORGE COPELAND.

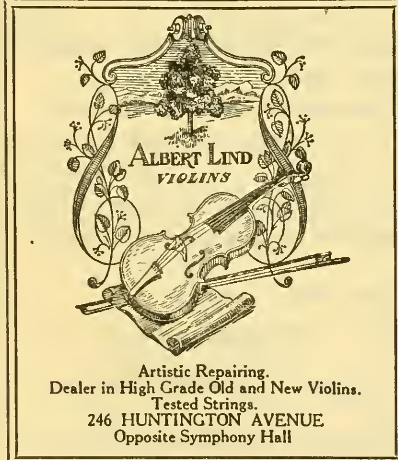
doned his academic career for playwriting and journalism, and made his home in Vienna afterward in Berlin. Perhaps his greatest success was "König Harlequin" (Berlin, 1900), which has been translated and performed in eleven languages.

Feierlich, D-flat major, 3-4.

Sei gesegnet Du schaumgeborne Göttin des Lichts Das die Welt erhellt. Hebet den Blick Zum Glück Erkorne Auf dass die Gnade in's Herze euch fällt. Die Seele ist dein, Und dein ist der Leib; Wir tanzen im Reihn, Mann und Weib. Wir schliessen den Kreis, Das Wunder ist nah, Der Göttin Preis, Hallelujah!	Loud we praise thee, Thou foam-created Goddess of light that illumines the world. Lift up your eyes, on whom Fortune waited, Her radiant splendor ye now shall behold. The spirit is thine, Our body, our life; We dance at thy shrine, Man and wife. We form in a ring, The wonder is nigh; Aloud we sing, Hallelujah on high!
Sei gesegnet, Stern der Meere, Sei gesegnet, Führerin, Dass dein Reich im Himmel währe Beten wir mit frommen Sinn. Das Antlitz neige, Du Freuden süsse, Den Weg uns zeige Zum Paradiese. Du spendest die Wonnen, Das Glück, das Weh, Der Liebe Bronnen Evoe!	Loud we praise thee, Star of Ocean, Lead us, goddess, whom we adore; While we pray with true devotion, Reign in heaven for evermore. Thy face revealing, Fair goddess, arise, Now no longer concealing The way to Paradise. O'er sorrow and pleasure Do thou decree O'er love sans measure Evoe! *English words by John Bernhoff.*

This hymn, written originally for soprano or tenor voice, male chorus, and orchestra, was published in 1904. When the composition is sung as a song without male chorus, certain measures are omitted.

The accompaniment is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, cymbals, and the usual strings.



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Overture to "The Barber of Bagdad" . . . Peter Cornelius

(Born at Mainz, December 24, 1824; died at Mainz, October 24, 1874.)

This overture is not the one composed originally for the opera and played at the first performance. It was composed long after the performance: it was orchestrated by Lizst and was not performed until after the death of Cornelius.

"Der Barbier von Bagdad," a comic opera in two acts, libretto and music by Peter Cornelius, was produced at the Grand Ducal Court Theatre, Weimar, December 15, 1858. Liszt conducted. The cast was as follows: Margiana, Rosa von Milde; Bostana, Miss Wolf; Nureddin, Caspari; Caliph, von Milde; Cadi, Knopp; the Barber, Roth. The score of the opera is dedicated to Liszt.

The opera failed dismally. There was an intrigue against Liszt and his musical views and tendencies rather than against the opera itself. Cornelius was an aggressive member of the "New German School," and Liszt was especially fond of him, and lost no opportunity of praising his musical talent. Some have thought that Dinglestedt,* the theatre director, jealous of Liszt, had something to do with the storm of disapproval that broke loose the night of the first performance of this opera. Liszt was so grieved and angered that he resigned immediately his position of Music Director at the Court. (He began his service November 12, 1848, with a performance of the overture to "Tannhäuser.")

The correspondence of Liszt contains references to the opera, the

*Franz von Dinglestedt, poet and dramatist, born June 30, 1814, at Halsdorf, died at Vienna, May 15, 1881, as General Director of the Court Theatre. He was successively teacher, librarian (Stuttgart, 1843), and theatre director (Munich, 1850; Weimar, 1857).

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performance, and the revision. He wrote Alexander Ritter, December 4, 1856, that Cornelius was then at work on the opera, and on December 7, 1857, that Cornelius would bring the completed work to Weimar at the end of the month. He wrote to the woman known to the world as "eine Freundin," June 26, 1858, that the work had been "très heureusement achevé." After the performance he wrote to Felix Dräseke on January 12, 1859, about his opera "Sigurd": "Under present existing circumstances, which on my side are *passive* and *negative*, as I intimated to you after the performance of Cornelius's opera, there is no prospect of putting 'Sigurd' * on the boards at present," and he afterward referred to "the local miseries and crass improprieties" at Weimar.

On August 23, 1859, he wrote to Cornelius: "Apropos of operas, how are you getting on with the 'Barber' and the publication of the piano edition? . . . Don't delay too long, dearest friend—and believe me when I once more assure you that the work is as eminent as the intrigue, to which it momentarily succumbed, was mean-spirited. . . . But don't forget that another overture is inevitably *necessary*, in spite of the refined, masterly counterpoint and ornamentation of the first. The principal subject"—the declamation of the Barber's name is given in notation—"must begin, and the Salamaleikum end it. If possible bring in the two motives together a little (*at the end*). In case you should not be disposed to write the thing, I will do it for you with pleasure."

Cornelius took his time. He wrote to Liszt on July 26, 1874, saying that he expected a scolding for not being ready with his "Barber": "At length I have everything ready, and, as I believe, a very pretty new overture after your scheme, so that the name-theme, 'Abul Hassan Ali Ebe (*sic*) Bekar!' is in the foreground. I have added also to the 'Rose-scene,' which I use in the place of the second theme in the overture—and there are some good strokes. . . ." Liszt answered, August 23: "I am glad that you have made use of my suggestion to base the overture on the pleasantly characteristic motive."

Cornelius died in 1874. Liszt wrote the Princess Carolyne Sayn-

* A fragment of "Sigurd" was given at Meiningen in 1867.

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Wittgenstein from Weimar, April 18, 1877: "My telegram of yesterday told you that pressing work prevented me from writing to you. This work was the instrumentation of Cornelius's overture for his 'Barber of Bagdad'—which I promised to do at the request of Mme. Cornelius and the publisher Kahnt. Cornelius had only sketched it for the pianoforte, and I not only had to score it, but to change some passages and shape the whole piece so that there would be a probability of success. We shall soon see if I have succeeded. 'The Barber of Bagdad' will be performed at Hanover, May 24, at the Tonkünstler-Versammlung des allgemeinen deutschen Musikvereins." He wrote to the Princess, May 25, from Hanover: "I'll talk to you about the performance of our friend Cornelius's 'Barber.' The music is admirable, the libretto is very witty, but it is all a failure as far as theatrical requirements are concerned. The success last night was apparent, not real. In my opinion this charming work will have no stage-life unless it be reduced to one act—for there's nothing happening on the stage. The public must be diverted by action in an opera, no matter how beautiful the music may be. Whatever may come of it, Bronsart has done nobly in reviving 'The Barber of Bagdad' at the Hanover Music Festival. The scandal of the performance at Weimar has thus been honorably redeemed. Cornelius's widow* came on from Munich to be present."

* * *

The first overture had nothing to do with the contents of the opera. The music was purely objective, and, as Liszt remarked, finely contrapuntal. The opera begins in G major and ends in F-sharp major. Cornelius chose B minor for the tonality of his overture. The curious will find an analysis of this overture in *Die Musik*, first number for June, 1904, pp. 342–346. The overture was performed as the prelude to the opera at the Peter Cornelius Festival at Weimar, June 10, 1904,† when "The Barber of Bagdad" was performed as the composer wrote it. Felix Mottl, who brought the opera out after the performance at Hanover, made changes in Cornelius's orchestration, and shortened the overture in D major, the second overture. For this he was taken severely to task by Max Hasse in his "Peter Cornelius und sein Barbier

* Her name was Bertha Jung. Born November 20, 1834, she married Cornelius, September 14, 1867, and died at Rome, February 6, 1904.

† Mrs. von Milde and Knopp, the only survivors of the creators of the parts, were at this performance. Rosa von Milde, born at Weimar, June 25, 1827, created the part of Elsa in "Lohengrin," and sang at Weimar until 1876. See Natalie von Milde's recollections of Weimar in the fifties in the number of *Die Musik* just cited.

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von Bagdad: Die Kritik zweier Partituren: Peter Cornelius gegen Felix Mottl und Hermann Levi" (Leipsic, 1904).

* * *

The overture in D major—the one played at this concert—begins Allegretto molto, 6-8, with the bombastic announcement by the Barber of his name (brass and bassoons), and to this is added a fragment of the Barber's patter-song, in which he gives his qualifications:—

Bin Akademiker,
Doktor und Chemiker,
Bin Mathematiker
Und Arithmetiker,
Bin auch Grammatiker,
Sowie Aesthetiker;
Feiner Rhetoriker,
Grosser Historiker,
Astrolog, Philolog,
Physiker, Geolog,

and so on, till he concludes with

Bin ein athletisches,
Tief theoretisches,
Musterhaft praktisches,
Autodidaktisches
Gesammtgenie!

For this Barber is our old friend in "The Thousand Nights and a Night": the "ancient man, past his ninetieth year; swart of face, white of beard, and hoar of eyebrows; lop-eared and proboscis-nosed, with a vacant, silly and conceited expression of countenance." Cornelius based his libretto on the "Tale of the Tailor," the fourth story in that marvellous cycle, "The Hunchback's Tale." Sir Richard F. Burton in his English version does not represent him as one of the resounding name, Abul Hassan Ali Ebn Bekar; his Barber gives the names of his six brothers, and then adds, "and the seventh is famous as Al-Sámit, the Silent man, and this is my noble self!" The text on which Cornelius founded his patter-song was Englished by Burton as

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follows: "Allah hath bounteously bestowed on thee a Barber, who is an astrologer, one learned in alchemy and white magic; syntax, grammar, and lexicology; the arts of logic, rhetoric, and elocution; mathematics, arithmetic, and algebra; astronomy, astromancy and geometry; theology, the traditions of the Apostle and the Commentaries on the Koran. Furthermore I have read books galore and digested them and have had experience of affairs and comprehended them. In short I have learned the theorick and the practick of all the arts and sciences. I know everything of them by rote and I am a past master *in totâ re scibili.*"

It may here be said that Cornelius changed the original story in several ways. In his version, Bostana, the confidante of Margiana, who is the daughter of the Cadi and the young woman loved so passionately, recommends the Barber to the young man; in the original the young man sends his page to the bazar for a barber, "a discreet fellow and one not inclined to meddling or impertinent curiosity or likely to split my head with his excessive talk." In the libretto the Caliph enters the Cadi's house to learn the cause of the tumult. He soon learns the true condition of affairs, intercedes in behalf of the lovers, and takes the Barber into his service. In the original the Barber is the cause of all the young man's troubles, and, when he finally tries to get him away from the Cadi's house in a chest, the young man,—Nureddin, as Cornelius calls him,—dreading his everlasting chatter, opens the chest, throws himself to the ground, and thus breaks his leg. The bore finally forces him to leave Bagdad, and Nureddin travels far and wide to be rid of him. At last he comes across him in a certain city of China, and the two are connected with the famous intrigue that follows the supposed death of the hunchback. As for the Barber, he becomes barber-surgeon of state to the king of China and one of his cupbearers.

After the excerpt from the patter-song a short crescendo leads to a repetition of initial phrase and patter excerpt. The latter is taken up fortissimo and developed by the whole orchestra. This exordium is followed by an Andante, non troppo lento, in D major, later in B-flat major, 9-8. Phrases in the wood-wind are answered by first violins, and there is then a tuneful cantilena (wood-wind), the song wherein Nureddin in delirium calls on Margiana, "Komm deine Blumen zu begiessen! O Margiana!" A passage poco stringendo, 3-4, leads to a return of the cantilena in clarinet and horn. The confidante, Bostana,

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enters, più moto, with a chromatic clattering in oboes and clarinets, which is interrupted by staccato chords in the strings and horns. This passage leads to the main body of the overture.

The main body, Allegro molto con brio, D major, 6-8, opens with the first theme, derived from the scene in the opera in which Bostana and Nureddin sing in canon fashion, and the confidante assures him that Margiana will receive him. This theme is developed at great length and with shifting rhythms. During the development contractions of the Barber motive are interjected. It was long thought that the second theme, a melodious cantilena, was not to be found in the thematic material of the opera itself; it was not in the original score, but it was taken by Cornelius from the addition to the "Rose-scene," "Rose, dein selig Wort lass in der Brust uns glühn," mentioned by him in the letter to Liszt quoted above. This theme begins in A major, but the tonality is not long determined; there is a sudden change to C major, and the melody is sung by oboe, clarinet, and trumpet. The development is continued with varying instrumentation against harp arpeggios and tremulous strings. The rhythm is 4-4, interspersed now and then with measures in 5-4. The patter-song of the introduction appears, and is developed. The "Rose" cantilena is now sung in D major by violins and horns over tremulous harmonies in the other strings, sustained chords in the trombones, while the first theme, the canon scene, is used contrapuntally in the wood-wind. The slow melody passes into the wind instruments, and the contrapuntal first theme into the strings. There is a coda, con fuoco, on the first theme, but strains from the second are heard at intervals.

The overture is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, a set of three kettledrums, triangle, cymbals, harp, strings.

***

"Der Barbier von Bagdad" was performed for the first time in America, January 3, 1890, at the Metropolitan Opera House, New York: Nureddin, Paul Kalisch; Caliph, Joseph Beck; Cadi, Wilhelm

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Sedlmayer; the Barber, Emil Fischer; Margiana, Sophie Traubmann; Bostana, Charlotte Huhn. Mr. Seidl, who prepared the performance, was sick, and Mr. Walter Damrosch conducted the opening night.

The first performance of the overture in Boston was at a concert of the Symphony Orchestra, October 27, 1888.

A trio and baritone solo and finale from the opera were produced here at a Cecilia concert, May 10, 1888. The singers of the trio were Miss Vorn (*sic*) Holz, Miss Alice R. Moore, and Mr. George J. Parker. The baritone was Mr. Gardner S. Lamson. The translation and accompaniment for two pianos were made by Arthur Weld.

The scene, "Slumber holds him fast," was produced here at an Apollo Club concert, February 11, 1891, Mr. G. J. Parker tenor.

The love duet from the second act was sung for the first time in America at the Worcester Festival of 1888, on September 27, by Giula Valda and Max Alvary.

* * *

Cornelius gave an account of the first performance of "The Barber of Bagdad," at Weimar, in a letter to his sister Susanne: "My work was given to a full house, and there was no other work given.* The performance was excellent, admirable, when you consider the difficulties of the work. An opposition hitherto unknown in the annals of Weimar hissed persistently from the beginning against the applause. This opposition was prepared, well organized and divided for the purpose. It narrowed the humor of the comedians, but it had no harmful influence over the excellence of the performance. At the end there was a row for ten minutes. The Grand Duke kept applauding, but the hissers, too, kept on. At last Liszt and the whole orchestra applauded. Mrs. von Milde pulled me out on the stage. Dear Susanne, from now on I am an artist, who will be known in wider circles."

* At the Metropolitan, New York, as ballet, "Die Puppenfee," music by Joseph Bayer, was performed as an after-piece.

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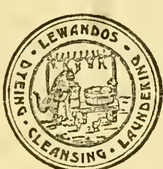

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Mahler . . . . Symphony No. 5

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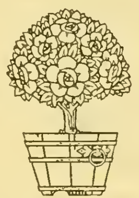

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Mahler . . . . . Symphony in C-sharp minor, No. 5
By Request

PART I. 1. Dead March. With measured step. Like a funeral train. Suddenly faster, passionately, wildly. A tempo.
2. Stormily restless. With utmost vehemence.

PART II. 3. Scherzo. With force, but not too fast.

PART III. 4. Adagietto, very slow.
5. Rondo Finale: Allegro.

Wagner . . . . A Siegfried Idyl

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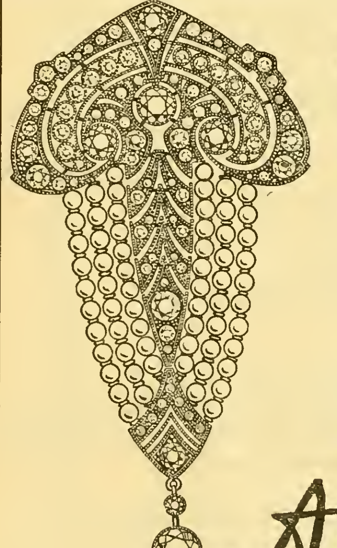

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Symphony No. 5 . . . . Gustav Mahler

(Born at Kalischt, in Bohemia, July 7,* 1860; died at Vienna, May 18, 1911.)

This symphony, known to some as "The Giant Symphony," was performed for the first time at a Gürzenich concert at Cologne, October 18, 1904. The composer conducted. There was a difference of opinion concerning the merits of the work. A visiting critic from Munich wrote that there was breathless silence after the first movement, "which proved more effectively than tremendous applause that the public was conscious of the presence of genius." It is stated that after the finale there was much applause; there was also hissing.

The symphony was played for the first time in the United States by the Cincinnati Orchestra at Cincinnati on March 25, 1905.

The first performance in Boston was at a Symphony Concert, February 3, 1906. Mr. Gericke conducted.† A second performance was requested, and it took place on February 24, 1906. The third performance was on April 19, 1913, led by Dr. Muck, and the fourth, also led by Dr. Muck, was on November 22, 1913.

When the symphony was performed in certain German cities, as at Dresden, January 27, 1905, at a symphony concert of the Royal Orches-

* Mahler's parents, as he himself said, believed July 1 the correct date, but the papers relating to his birth-date were lost.

† Mr. Gericke then made cuts and changed the instrumentation of certain passages. Dr. Muck produces the symphony as Mahler wrote it.

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tra, and at Berlin, February 20, 1905, at a Philharmonic concert, the programme books contained no analytical notes and no argument of any sort. The compilers thus obeyed the wish of the composer. Mr. Ludwig Schiedermair tells us, in his "Gustav Mahler: eine biographisch-kritische Würdigung" (Leipsic, Hermann Seemann Nachfolger, *s. d.*), of Mahler's abhorrence of all programme books for concert use, and he relates this anecdote. Mahler conducted a performance of his Symphony in C minor at a concert of the Munich Hugo Wolf Society. After the concert there was a supper, and in the course of the conversation some one mentioned programme books. "Then was it as though lightning flashed in a joyous, sunny landscape. Mahler's eyes were more brilliant than ever, his forehead wrinkled, he sprang in excitement from the table and exclaimed in passionate tones: 'Away with programme books, which breed false ideas! The audience should be left to its own thoughts over the work that is performing; it should not be forced to read during the performance; it should not be prejudiced in any manner. If a composer by his music forces on his hearers the sensations which streamed through his mind, then he reaches his goal. The speech of tones has then approached the language of words, but it is far more capable of expression and declaration.' And Mahler raised his glass and emptied it with 'Pereat den Programmen!'"

Yet Mr. Mahler's enthusiastic admirer and partisan, Ernst Otto Nodnagel, of Darmstadt, contributed to *Die Musik* (second November number and first December number of 1904) a technical analysis of the Fifth Symphony, an analysis of twenty-three large octavo pages, with a beautiful motto from Schiller. This analysis, published by Peters, and sold for the sum of thirty pfennig, is within reach of the humblest.

The symphony was completed in the spring of 1903. It was written in 1901–02 at his little country house near Maiernigg on Lake Wörther. Other works of this date are the "Kindertotenlieder" and other songs with Rückert's verses. The symphony is scored for four flutes (the third and fourth interchangeable with piccolo), three oboes, three clarinets (the third interchangeable with bass clarinet), two bassoons, one double-bassoon, six horns (in third movement a horn obbligato), four trumpets, three trombones, one bass tuba, kettledrums, snare-drum, bass drum, cymbals, triangle, Glockenspiel, gong, harp, and strings.

The movements are as follows:—

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2. A minor, 4-4. With stormy emotion. With the utmost vehemence.

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PART II.

3. Scherzo, D major, 3-4. Vigorously, but not too fast.

PART III.

4. Adagietto, F major, 4-4. Very slow.

5. Rondo-Finale, D major, 2-2. Allegro commodo.

Let us respect the wishes of the composer who looked on analytical or explanatory programmes as the abomination of desolation. Yet it may be said that in the Rondo-Finale, after the second chief motive enters as the subject of a fugal section, one of the lesser themes used in the development is derived from Mahler's song, "Lob des hohen Verstands" (relating to the trial of skill between the nightingale and the cuckoo with the ass as judge).

Mahler visited Boston as conductor of the Metropolitan Opera House and as conductor of the Philharmonic Society of New York. At the Boston Theatre he conducted "Die Valkyrie," April 8, 1908 (the singers were Mmes. Morena Leffler-Burkhardt, Kirkby-Lunn, and Messrs. Burrian, Blass, Van Rooy); "Don Giovanni," April 9, 1908 (Mmes. Eames, Fornia, Farrar, and Messrs. Scotti, Bonci, Blass, Mühlmann, and Barocchi); "Tristan und Isolde," April 11, 1908 (Mmes. Fremstad and Homer, Messrs. Burgstaller, Van Rooy, Mühlmann, Blass, Reiss, Bayer).

He conducted in Symphony Hall a concert of the Philharmonic Society of New York, which then visited Boston for the first time, on February 26, 1910. The programme was as follows: Berlioz, "Fantastic" Symphony; Bach, Suite (an arrangement by Mahler of movements from the second and the third suites, with the use of a

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***

Mahler's parents were of the tradesmen class, in very moderate circumstances, but ambitious in matters of education. They moved to Iglau soon after the birth of Gustav. He was a shy, quiet child, sensitive to the hymns and songs of the Moravians and the military music that he heard. When he was four years old, he played on an accordion whatever he heard, and especially the marches of the brass band. Two years later he spent hours with an old pianoforte, and, when he was eight, he gave lessons at five kreutzers a lesson to a seven-year-old. Music and reading were his passions. He studied at the gymnasium at Iglau, and for a short time at Prague, but his taste for music was so pronounced that in 1875 his father took him to Julius Epstein at Vienna and begged him to say whether the boy's talent warranted the necessary cost of development. Epstein heard Gustav play, and talked with him. He declared the boy to be "a born musician."

When Mahler entered the Vienna Conservatory in the fall of 1875, he was fifteen years old. Like Hugo Wolf, he was once described by the authorities as "rebellious," but, unlike Wolf, he was not expelled. He studied the pianoforte with Epstein, harmony probably with Robert

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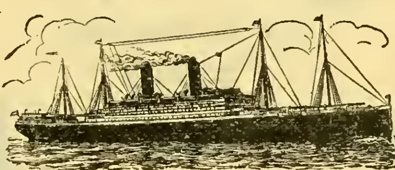

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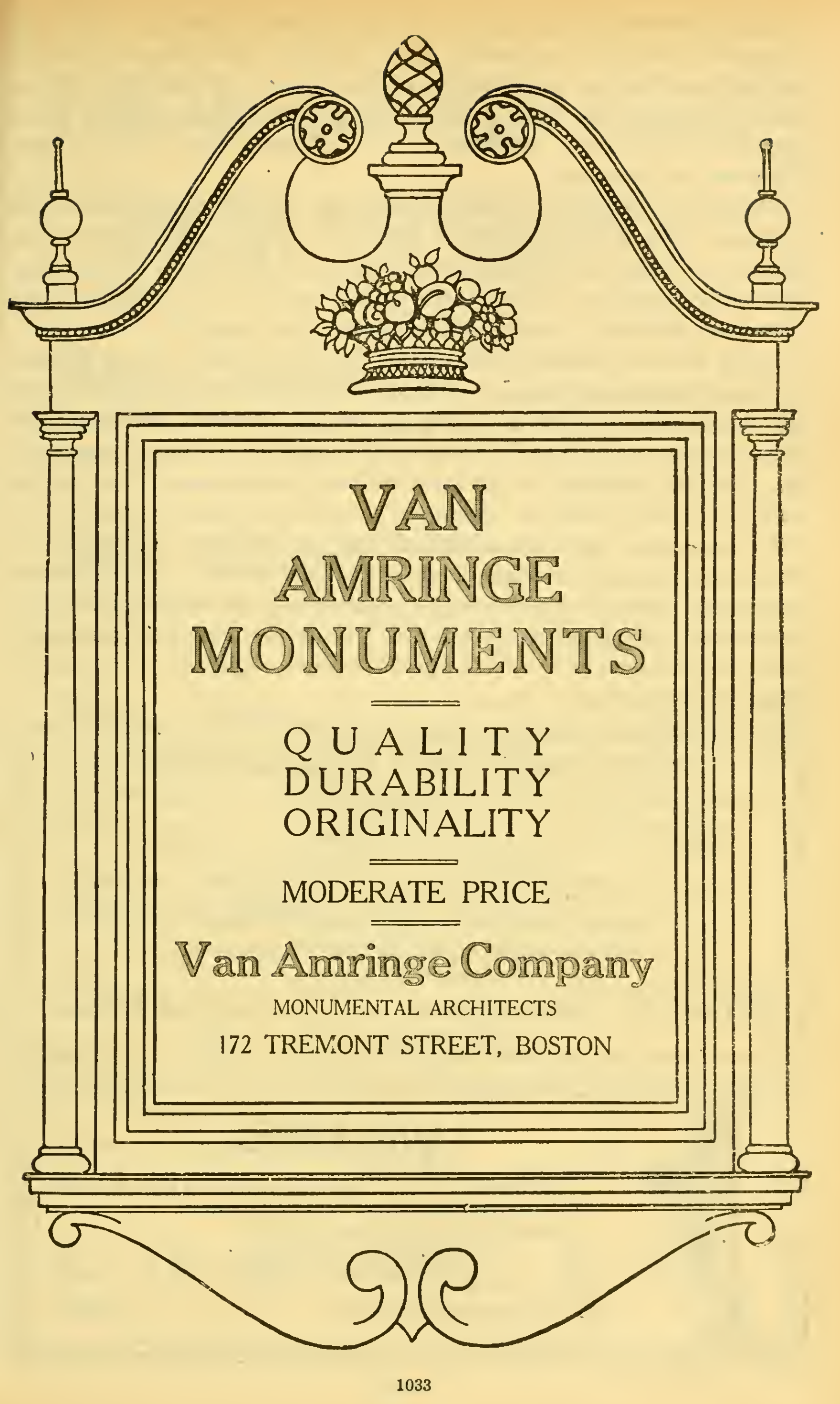
Fuchs, and composition with Franz Krenn.* At the end of the first year he took a prize for pianoforte-playing and one for the first movement of a pianoforte quintet. In the second year the director Hellmesberger excused him from counterpoint because his compositions showed his knowledge. Mahler in after-years regretted that he had thus been excused. He took other prizes, and on July 11, 1878, at the "*Schlussproduktion*" a scherzo from his pianoforte quintet was performed and the composer was the pianist.

It is often stated that Mahler was a pupil of Anton Bruckner; but Mahler never studied with Bruckner, at the Conservatory or in private. They were warm friends, however, and the older man would often play passages from his symphonies to him. Guido Adler, noting the influence of Bruckner, characterized him as the "adopted father-instructor" of the young man, who afterwards gave practical expression of his admiration by conducting Bruckner's symphonies. His arrangement of Bruckner's third symphony for the pianoforte, four hands, was published probably in 1878.

While he was at the Conservatory, Mahler studied according to the final course in the gymnasium, and entered his name at the Vienna University as a student of philosophy and history.

* Krenn (1816–97), organist, Kapellmeister at the Michaels Church, composed fifteen masses and other music for the church, two oratorios, a symphony, lesser works, and he wrote treatises. He has been described as an excellent musician, taciturn, dry, and it was said of him that he never was young.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His fellow-students wondered at his pianoforte playing. From all accounts he might have been a great virtuoso. He composed busily at the Conservatory: a violin sonata was praised; he wrote a "Northern" symphony; he worked on an opera, "Die Argonauten"; these and other works were discarded. His "Klagende Lied" was at first conceived as an opera.

Philosophy was a favorite study with him, and he was versed in the writings of Kant, Schopenhauer, Fechner. Goethe and Schiller were familiar to him, and he delighted in historical, biological, and psychological investigations. His favorite writers were E. T. A. Hoffmann and Jean Paul Richter. Dostoievsky impressed him greatly.

While he was in the Conservatory, he added to his small income by giving pianoforte lessons. After he left the Conservatory, he found an engagement at Hall in Upper Austria, to conduct operettas and music for plays of all sorts in a summer theatre for the sum of 30 guldens and the extra salary of 50 kreuzers for each performance. In the fall he went back to Vienna, where he gave lessons and composed. In 1881–82 he conducted at a little theatre in Laibach. He again returned to Vienna and worked on an opera, "Rübezahl," which he never completed. Early in 1883 a better position was offered to him as first conductor at the Olmütz opera-house. From there he went to Cassel, where he remained two years as second conductor with the title "Königlicher Musikdirektor."

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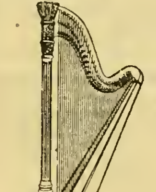

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In 1883 and 1884 he composed his "Lieder eines fahrenden Gesellen," and began his first symphony. He wrote music for tableaux vivants, illustrative of Scheffel's "Trompeter." This music was popular, and it was performed in other German cities. Having conducted at a music festival at Cassel, he left that city in 1885 for Prague. Angelo Neumann's first conductor then at the opera-house was Anton Seidl. Rehearsals were intrusted to Mahler, who prepared "Das Rheingold" and "Die Walküre," but his abilities were first recognized publicly by his conducting "Don Giovanni." Later he conducted music-dramas of Wagner. At a symphony concert led by him three of his songs were sung by Miss Frank, the first public performance of any of his works.

Dr. Karl Muck conducted at this theatre in Prague (1886-92). Paul Stefan, in his Life of Mahler, states that Dr. Muck conducted Beethoven's Ninth Symphony at a Sunday concert in the opera-house. Mahler conducted the communion scene from "Parsifal" at the same concert. The Deutsche Schulpfennigverein arranged for a repetition of this concert on February 21, 1886. As Dr. Muck was obliged to go on a journey, Mahler conducted the symphony and the excerpt from "Parsifal." "He conducted," says Stefan, "with true *terribiltà* and without the score." Mahler received an address of thanks for this and for his work in behalf of Mozart, Beethoven, and Wagner. Later Mahler worked earnestly for Smetana's music.

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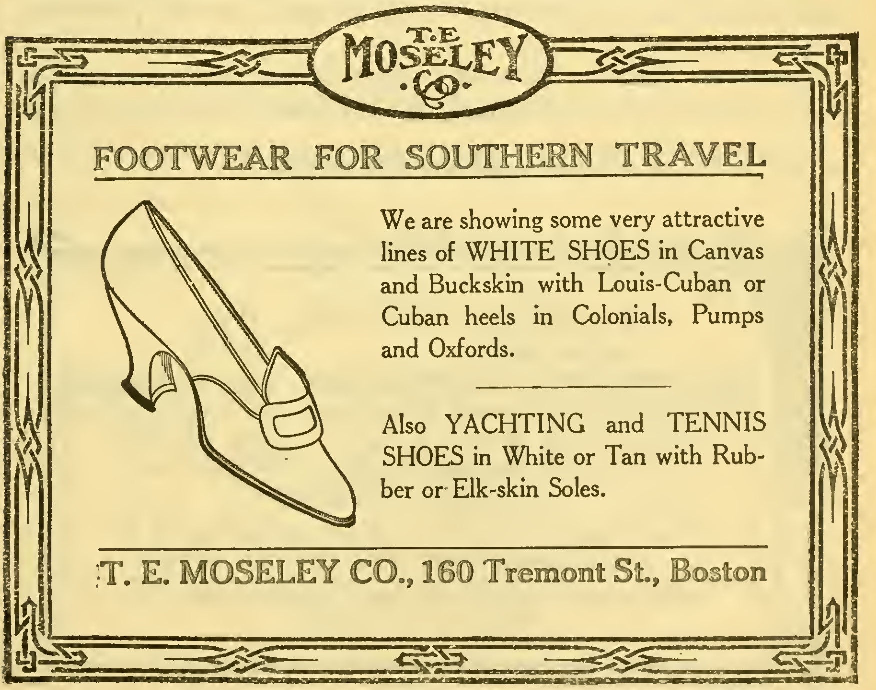
From the summer of 1886 till the summer of 1888 Mahler was second conductor at the Leipsic opera-house. Nikisch was the first, but he had many engagements abroad and was sick for six months, so that Mahler conducted many performances. The relationship was friendly. Mahler was appreciated by the musicians and the public, and he left only because he wished to be first conductor, and this position was offered to him at Budapest. At Leipsic he became acquainted with the grandson of Weber, who asked him to complete and revise his grandfather's opera "Die drei Pintos." Mahler did this, and the opera was produced at Leipsic under his direction January 20, 1888, with great success.

Mahler conducted at Budapest from 1888 to 1891. The opera-house was in a poor condition. He made it famous throughout Europe, but he could not agree with Count Géza Zichy, pianist, composer, and poet, who became the Intendant early in 1891. He resigned his position. Pollini called him as first conductor to Hamburg, where he ruled for six years and conducted as a visitor in other cities. He also conducted subscription concerts in Hamburg. In the summer of 1892, with a company chiefly made up of Hamburg singers and players, he visited London and gave performances of "Tristan und Isolde," "The Ring," and "Fidelio."

In 1897 he was invited to take the place of Wilhelm Jahns as conduc-



tor of the Vienna opera. Soon afterwards he was also appointed director. He ruled with an iron hand. He conducted the concerts of the Philharmonic Society of that city 1898, 1899, till 1901. From 1898 to 1900 he also conducted the Gesellschaft concerts.

Late in 1907 Mahler came to New York, and for three years conducted operas at the Metropolitan Opera House. Among the operas were music-dramas of Wagner, "Le Nozze di Figaro," "Fidelio," "The Sold Bride," and Tschaikowsky's "Pique Dame." His first appearance at this opera-house was on January 1, 1908, when he conducted "Tristan und Isolde." His first appearance in this country as a concert conductor was on November 29, 1908, with the Symphony Society of New York. In 1909 he was made the director of the reorganized Philharmonic Society of New York. He held this position during the seasons of 1909–10 and 1910–11, but before the end of the latter season ill-health obliged him to give up conducting. Hoping to find relief from a disease of the heart, he was treated in Paris, but it was his wish to die in Vienna. There inflammation of the lungs set in and brought the end. He was buried on May 22, 1911, in the Grinzing Cemetery. According to his wish the service was simple. There were no speeches at the grave.

* * *

Various dates have been given to his symphonies, and until the publication of Paul Stefan's study of Mahler* it was not easy to determine whether the dates referred to the completion or the production of the earlier ones.

Thus Hugo Riemann states that the First Symphony, in D major, was produced in 1891 at Budapest and performed afterward in 1894 at

* A translation of "Gustav Mahler: A Study of his Personality and Work" by Paul Stefan, translated from the German by T. E. Clark, is published by G. Schirmer, (Inc.), New York. "

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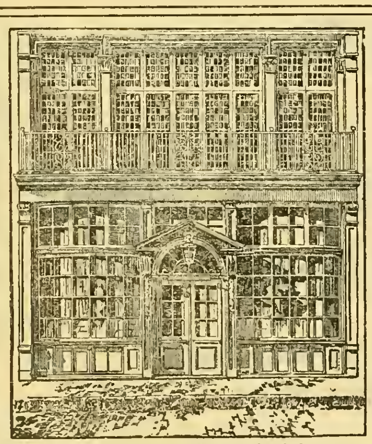
the Music Festival at Weimar; others lead one to infer that the first performance was at Weimar, in 1894. Mr. Nodnagel, who apparently wrote with authority, said that the symphony was composed in 1888 and baptized at Weimar as the "Titan" (after Jean Paul Richter's romance); he said nothing about a performance at Budapest. The facts are these: the first symphony was begun in 1883–84 and completed in 1888. The performance at a concert of the Tonkünstler Fest at Weimar, June 3, 1894, was not the first. The composer conducted. The symphony was performed there chiefly through the insistence of Richard Strauss and Professor Doctor Kretzschmar. It was known as "Titan" (after Jean Paul Richter's romance). There was only one rehearsal, and the performance was inadequate. The symphony was performed for the first time at Budapest under Mahler's direction on November 20, 1889, and the programme characterized it as a "Symphonic poem in two parts."

The Second Symphony, C minor, was begun at Leipsic and completed at Steinbach on Lake Atter, in June, 1894.

The three instrumental movements of this colossal work were performed at a Philharmonic concert, conducted by Richard Strauss, in Berlin, March 4, 1895. According to Mr. Nodnagel, the programme notes prepared by Dr. Heinrich Reimann swarmed with errors, both in statements of fact and in the analysis of the extremely complicated music. He says that Dr. Reimann was unable to discover the first leading motive of the first movement; omitted to mention another important theme; blundered on his way to the end; and therefore there was an expression of disapproval as well as hearty applause. It is not easy to see how even the grossest errors of an analyst could so prejudice hearers in the audience. The second and third movements met with great favor, and the composer was called out five times after



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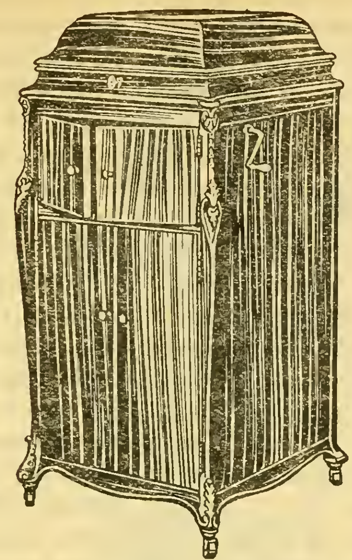

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the scherzo. Mr. Nodnagel also states that the majority of the Berlin critics distorted or suppressed the facts, and represented the performance as a fiasco. Mahler at once began work on his Third Symphony, in F major, and on December 13, 1895, he conducted at his own concert in Berlin the whole of the Second. Again the Berlin critics behaved indecently, according to Mr. Nodnagel; the majority paid no attention to the invitation to the last rehearsal, and they were "so frivolous" as to take the three purely orchestral movements for granted, and went into the hall to hear only the finale. One of them referred in his article to "the cynical impudence of this brutal and very latest music-maker." But Messrs. Nikisch and Weingartner, who were present, were deeply impressed, and nine out of ten in the audience were wildly enthusiastic: they pressed close to the stage, and called out Mahler again and again. A few months later, March 16, 1896, Mahler gave another concert in Berlin, when he led the first movement of his Second Symphony, four "Lieder eines fahrenden Gesellen," for low voice and orchestra (Anton Sistermans, singer), and his First Symphony, with the title "Titan" omitted, and also with the omission of the second movement, the andante. The First Symphony was warmly received, and even the professional critics were not so bitter as at the first concert. This symphony is called by some "The Resurrection Symphony."

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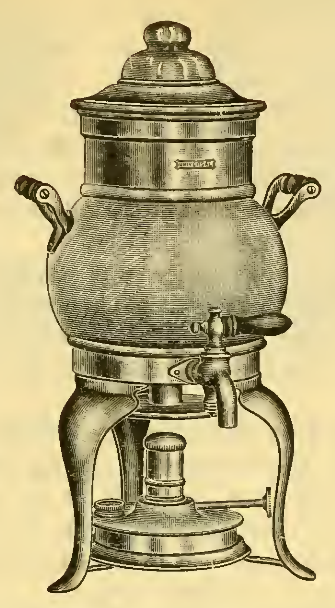

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The Third Symphony, F major, known as the "Summer Morning's Dream," or "Programme" symphony, was sketched in August, 1895, at Steinbach, and completed in 1896. It was produced piecemeal and from the manuscript. Mr. Nikisch produced at a Philharmonic concert in Berlin, November 9, 1896, the second of the six movements, "What the flowers of the meadow tell me" (minuet). Mr. Weingartner produced the same movement at Hamburg, December 8, 1896. Three movements (2, 3, 6) were soon afterward (March 9, 1897) produced by Mr. Weingartner in Berlin. The first performance of the whole symphony was at Krefeld at a concert of the Allgemeiner Deutscher Musikverein, in June, 1902.

The Fourth Symphony, G major, was composed in 1899–1900. It was produced at a concert of the Kaim Orchestra in Munich, November 28, 1901. The composer conducted. This symphony was performed in New York for the first time under Mr. Walter Damrosch's direction, November 6, 1904.

The Sixth Symphony, A minor, composed with the Seventh at Maiernigg, was produced at the Tonkünstler Fest at Essen on May 27, 1906. The Seventh, E minor, was produced at an exhibition concert at Prague, September 19, 1908. Mahler conducted both performances.

The Eighth, begun in 1906, was produced at Munich, September 12, 1910.

Mahler left behind him a work completed at Toblach in 1908, "Lied von der Erde," Chinese songs with orchestra, sometimes called the Tenth Symphony, and a Ninth Symphony completed in 1909. "Das Lied von der Erde," a symphony in six parts, after Chinese poems, for contralto and tenor solos and orchestra, was produced at Munich, November 19, 1911, and repeated on November 20. Bruno Walter conducted. Mme. Cahier and William Miller were the solo singers.

GUSTAV MAHLER

A Study of His Personality and Work By PAUL STEFAN

Translated from the German by T. E. CLARK

Pp. viii & 132

PRICE, Cloth, $2.00 Net

The Author does not wish this work to be considered as a biography. And, although leading biographical data are not lacking, the whole spirit of the book is rather one of enthusiastic appreciation and propaganda.

Dr. Stefan's masterly analyses of Mahler's compositions fill a large portion of the book, and will be found most illuminative and interesting. A full list of these compositions, and a bibliography, are contained in the Appendix.

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> "Thou my friend, to me in this world
> Fortune was not kind. Whither do I go?
> I go and wander in the mountains,
> I seek peace, peace for my lonely heart!
> I wander to my home, to my homestead,
> And will no longer roam about.
> Still is my heart and awaits its hour.
> The dear earth—everywhere—
> Blooms in the spring, and buds anew!
> Everywhere and forever
> The far-off light is blue—
> For ever—for ever—for ever." *

The Ninth, in four movements, wholly instrumental and without any programme, was produced in Vienna late in June, 1912. The last movement is an adagio. Bruno Walter conducted.

* * *

"Mahler composed forty-one songs," writes Mr. Stefan; "they are not difficult, yet they are seldom sung." The text of the majority of

* From the Munich correspondent of *Musical America*. The letter was published on December 9, 1911.

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them is taken from "Des Knaben Wunderhorn," the collection of Arnim and Brentano.

The four "Lieder eines fahrenden Gesellen" were composed in 1883, and published, score and version for pianoforte, in 1897. They were first sung by Anton Sistermans in Vienna, March 16, 1896.

"Lieder und Gesänge für eine Singstimme und Klavier" were published in 1892.

Songs from "Des Knaben Wunderhorn" were composed in 1888–1901. "Urlicht" is the contralto solo from the Second Symphony.

"Kindertotenlieder," text by Rückert, were composed at Maiernigg in 1901 or 1902.

"Das klagende Lied," solo voices, chorus, and orchestra, begun when Mahler was eighteen and completed when he was twenty, was not published until 1899, and was first performed at Vienna, February 17, 1901. The ballad is founded on the old legend of the singing bone.

There is a series of songs with orchestra, as "Der Schildwache Nachtlied," also a collection of songs with text by Rückert.

Mahler also composed "Humoresken" for orchestra.

Some of the symphonies of Mahler are characterized as programme music, but it has been said that he was no friend of realism as it is understood by Richard Strauss. "His music comes to a programme as to the ultimate ideal explanation of its meaning in language; with Strauss the programme is as a task set to be accomplished." To use Mahler's own words as reported: "When I conceive a great musical picture, I always arrive at the point where I must employ the 'word' as the bearer of my musical idea. . . . My experience with the last movement of my second symphony was such that I ransacked the literature of the world, up to the Bible, to find the expository word." Though he differed with Strauss in the matter of realism, he appreciated him highly: "No one should think that I hold myself to be his rival. Aside

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from the fact that, if his success had not opened a path for me, I should now be looked on as a sort of monster on account of my works, I consider it one of my greatest joys that I and my colleagues have found such a comrade in fighting and creating."

Extraordinary and fantastic things have been written about Mahler's works, especially by E. O. Nodnagel (see his "Jenseits von Wagner und Liszt: Profile und Perspektiven," chapter i., Königsberg, 1902) and Ludwig Schiedermair (see "Gustav Mahler," Leipsic, *s. d.*). Mr. Nodnagel declares frankly that he was long in doubt whether the first symphony was inspired by Richter's "Titan" or not; whether the motto, "From the Days of Youth," printed over the first part on the programme at Weimar had reference to Richter's "Blumen, Frucht- und Dornenstücke." He hastily reread the works and cudgelled his brains. The motto for the second part was "Commedia umana," and the different movements of this first symphony were thus characterized on the programme:—

I. "Spring and no end." "The introduction portrays the awakening of Nature on the first morning."

II. Mosaic.

III. "Under full sail."

IV. "The hunter's Funeral Procession: a dead march in the manner of Callot. The following may serve for an explanation if one be necessary: The composer found the exterior sources of inspiration in the burlesque picture of the hunter's funeral procession in an old fairy-book well known to all children in South Germany. The beasts of the forest escort the coffin of the dead forester to the grave; hares bear the banneret, and a band of Bohemian musicians, accompanied by cats, toads, crows, making music, and deer, foxes, and other four-legged and feathered animals of the woods, conduct the procession in farcical postures. This movement is conceived as the expression of a now ironically jovial and now ghastly meditative mood, which is followed immediately by 'Dall' inferno' (allegro furioso), as the sudden outbreak of doubt from a deeply wounded heart."

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This funeral march in the manner of Callot has for a theme the familiar canon, "Frère Jacques."

No wonder that at first Mr. Nodnagel believed it was Mahler's intention to jibe at programme music. He came to the conclusion later that Mahler's mistake was in attaching a programme to music that had been first composed as absolute music. The score as published has no argument, no sub-titles, no mottoes.

This admirer of Mahler declares that the Symphony in C minor should be considered as absolute music as far as the effect of the music on the hearer be concerned. Yet Mr. Nodnagel suggests a programme: The Allegro maestoso is the funeral music for a great man, and there are hints at episodes in his life. The idyllic second movement refers to an episode of sunny happiness, the joy of childhood or of first love. The demoniacal scherzo portrays the doubt and despair of a racked soul. The fourth movement, "Primigenial Light," brings comfort with the alto solo (text from "Des Knaben Wunderhorn"). The finale, "The Great Call," includes text, partly from Klopstock, for solo voices and chorus, and, as "Resurrection" is the word of the prevailing mood, the symphony has been entitled the "Resurrection" Symphony; but Mr. Nodnagel rejects this title, and hastens to say that, while this last great appeal brings the eagerly longed-for deliverance, this relief is not that taught in the church, but according to "our modern philosophical view of life."

Consider for a moment the orchestra demanded for a performance of this Symphony in C minor. There should be as many strings as possible, and some of the double-basses should have the contra C string. There should be two harps, four flutes interchangeable with four piccolos, four oboes (two interchangeable with two English horns), five clarinets (one interchangeable with bass clarinet, and, when it is possible, the two clarinets in E-flat should be doubled in fortissimo passages), four bassoons (one interchangeable with double-bassoon), six horns (and four horns in the distance which in certain passages are added to the six), six trumpets (four trumpets in the distance, two of which can be taken from the six in the orchestra), four trombones, one tuba, organ, two sets of three kettledrums for three drummers, bass drum,

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snare-drum (and, when possible, several of them), cymbals, a gong of high pitch and one of low pitch, triangle, Glockenspiel, three bells, Ruthe,* and in the distance a pair of kettledrums, one bass drum, cymbals, triangle, soprano solo, alto solo, mixed chorus. The time of performance is about one hour and forty minutes.

The Third Symphony, "A Morning Summer Dream," also demands an unusually large orchestra,—four flutes (four piccolos), four oboes, three clarinets, four bassoons, eight horns, other wind instruments in proportion, all manner of percussion instruments, alto voice, female chorus and instruments in the distance, and a boy choir and bells high up in the hall. The score of this sympathy has no sub-titles, no mottoes, but when the work was first produced these titles were published in the programme:—

Introduction: Pan awakes.
I. Summer enters. (Procession of Bacchus.)
II. What the flowers of the meadow tell me (minuet).
III. What the animals in the forest tell me (rondo).
IV. What man tells me (alto solo).
V. What the angels tell me (female chorus and alto solo).
VI. What love tells me (adagio).

The orchestra of the Fourth Symphony is more modest,—four flutes (two interchangeable with piccolos), three oboes (one interchangeable with English horn), three clarinets in B, A, and C (one interchangeable with one in E-flat and one with a bass clarinet), three bassoons (one interchangeable with a double-bassoon), four horns, three trumpets, kettledrums, bass drum, triangle, little bells, Glockenspiel, cymbals, gong, one harp, strings. There is a soprano solo in the finale. The text is a Bavarian folk-song, to which Mr. Krehbiel in his translation gives the title "The Land of Cockaigne." Three verses will give an idea of the naïve poem:—

To us heav'n is yielding its pleasures:
Why heed then terrestrial treasures?
Earth's jars reach us never,
Contented forever,
In quietude time passes by.

* A bundle of rods with which a drumhead is switched.

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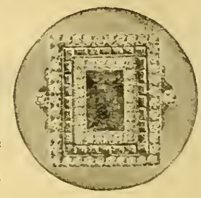

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Turned loose by Saint John, the Lamb gambols,
Naught dreaming of Herod's dark shambles,
A spotless, an innocent,
A guileless, an innocent
  Creature we slew without dread.
For rue neither caring nor witting,
Saint Luke now the ox-throat is slitting.
Our wines, which are many,
Cost never a penny,
  And angels, sweet, bake all our bread.

. . . .

No music to mortal men given
Compares with that we have in heaven;
Cologne's maids are dancing
To measures entrancing,
  Saint Ursula beams with delight,
Cecilia and all her clansmen
Make excellent Royal Court Bandsmen,
At angelic voices
Our hearing rejoices;
  They gladness unbounded invite.

The original title of this song is, we believe, "Der Himmel hängt voll Geigen" ("The heavens hang full of fiddles"), and the poem is in "Des

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—*Musical Courier.*

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Knaben Wunderhorn." He made no use of the traditional tune to which this Bavarian song is customarily sung.

Some invent a programme for this Fifth Symphony. Thus the editor of the programme books of the Cincinnati Orchestra wrote, when the work was produced in that city: "Without constructing a 'programme' for the work, it may be regarded as (I.) the plaint of one who has not realized his aspirations, and in his disillusionment stands at the verge of desperation; the harmless play and life of nature reconcile him to his lot (III., IV.), and he returns to his life-work, which he resumes (V.) with willingness, insight, and renewed strength, finally reaching heights before unattainable. Further than this, it would be useless to attempt to catalogue its meanings." We do not know whether this argument was original with Miss Roedter, or whether she borrowed it from some German deep thinker.

It should be observed, however, that Mahler, who at first gave clews to his hearers by means of titles and mottoes on the programmes of two of his symphonies, published the same symphonies as purely absolute music.

The Eighth Symphony is an illustration in music of the "Veni Creator Spiritus" and the closing scene of Goethe's "Faust." Here again the composer demanded an army of musicians: eight solo singers, three separate choirs,—two mixed and one of boys' voices,—an orchestra of 150 that includes a celesta, a pianoforte, a harmonium, a pipe organ, and a mandoline. When this symphony was performed in Berlin on May 17 and 18, 1912, the cost of the two performances was said to be over $12,000. The united choruses numbered about 900 singers, and those of the Gewandhaus, University and Riedelverein of Leipsic were brought to Berlin by special train. The speculation proved to be remunerative, and the demand for tickets was so great that a third performance was given in the Schumann Circus, which can accommodate about 10,000 persons.

***

Mahler's last year in New York was not a happy one. He was literally sick at heart; he was worried by trifling matters of detail, and his natural nervousness became a torment to him. Before he sailed

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for Europe, Mr. Spiering, the concertmaster of the Philharmonic Society at that time, was obliged to conduct in his stead. It is not necessary to revive the gossip or even the facts: it is well known that he was worried as conductor by well-meaning officers of the society, and by critics who protested, not without reason, against liberties taken by him in rewriting scores of masters.

These compositions of Mahler were performed at concerts of the Philharmonic Society of New York while he was the conductor:—

1910, January 6: "Fünf Kinder-Totenlieder" (Ludwig Wüllner, singer).

1910, November 23, 25: songs, "Morning in the Fields" and "A Little Rhine Legend" (Mme. Alma Gluck, singer).

1911, January 17, 20: Symphony No. 4 (Miss Bella Alten, singer).

***

A correspondent in Berlin wrote an account of a conversation with the much-discussed Arnold Schönberg, who was fostered, encouraged, and at times reproved by Mahler. This account was published in *Musical America* (November 23, 1912). Schönberg is reported as saying: "Vienna is my home. It is there that I came to know that musical saint, Gustav Mahler. He it was who encouraged and guided me. In the pure atmosphere of his immortal creations I received my greatest inspirations and the incentive to work. . . . I can only reiterate what I said of his critics at the time of his death: 'How will they defend themselves against the charge that they were responsible for robbing the world of the greatest tone-poet of all times of his faith in his own works?' That caused him to say in one of his bitter moments: 'It seems that I have erred.' In the pure air of Mahler's doctrines there is to be found the faith that elevates and ennobles. Here in believing in the immortality of his works a composer reveals his faith in an eternal spirit."

***

Felix Weingartner, in his "Die Symphonie nach Beethoven" (1897, 1901), thus speaks of Mahler: "An interesting figure of our day, but far too little esteemed as a composer, is Gustav Mahler. His works

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are of colossal dimension, and require an unusually large number of executants, which makes their performance the more difficult and delays fame. If, however, we overlook these considerations, which are secondary, and view the composer himself, we find in him a deep, strong feeling which has its own mode of expression and says its say without any concern about possibilities of performance and success. His most striking characteristic is the remarkable breadth of his themes, which are of a very musical nature. He resembles Bruckner, his teacher, in many ways, but he is better able to treat his themes and construct his movements. There are perhaps bizarre passages and unnecessary difficulties in his works; we may find a certain prolixity; perhaps he is not severely critical in the selection of his themes; but everything he writes bears the stamp of a rich imagination and of a vital, passionate, well-nigh fanatical enthusiasm that has always kindled my sympathy."

This was written before the later symphonies were heard. It will be observed also that Mr. Weingartner makes the mistake of naming Bruckner as Mahler's teacher.

ENTR'ACTE.

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The National Federation of Musical Clubs has offered a prize of $10,000 for an "American grand opera." One of the conditions is that "the libretto must be in English and the text, either original or translated, be worthy the sponsorship of the National Federation of

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Musical Clubs." This condition has excited adverse and jocose comment, and thus irritated the more sensitive officers of the federation. We find Mrs. Jason Walker, the chairman, saying,—we quote from *Musical America:* "The condition holds no criticism of anything that has been accomplished in the operatic field of creative work, but only voices the hope of a great national musical organization that the demand of the people of this country for higher standards, purer living, and cleanliness in thought and action will bring out a work, the drama of which will be an inspiration to higher, more spiritual thought, and nobler lives. It is a pleasure to state that Los Angeles has a large number of citizens, broad-minded, public-spirited, and clean-hearted, who are co-operating with the National Federation of Musical Clubs in this great work for American composers and who are heartily in sympathy with all the plans of the federation."

Another officer, Mrs. Flournoy Rivers, chairman of the Federation Extension Department, made a reply that is characterized as "pungent": "Many grand opera plots escape police interference because they are given in language not familiar to the public! And many of these plots, such as 'Salome,' 'Don Juan,' 'Rigoletto,' etc., are far more fit for the garbage can than for public presentation. True, if literature is a portrayal of life—and souls ache and ail with countless sins and wrongs—evil must be depicted for the sake of truth,—and artistic contrast in the drama,—but there is a vast deal of difference between such portrayal

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of evil and the obscene orgies of licentiousness many librettos show. If the promulgators of pure food laws deserve the respect and support of the nation, certainly we have an equal right to see that the artistic pabulum offered America is pure and above reproach.

"Distinctly immoral things are hostile to the welfare of a people. And operas like 'Parsifal,' 'Pelléas et Mélisande,' 'Aïda,' etc., while treating of evil, are not immoral. I do not think we meant to debar sin as a topic—simply to keep out debasing impurities. Our standards of morality are not European. We do stickle for decencies, and in offering prizes for librettos we mean to stand for beauty and for uplift—not for stale and filthy plots. Music in itself cannot be vulgar. It must be associated with words to become so. With a world full of beauty to choose from—we see no desirability in selecting unseemly things, and indorse heartily that plain statement of the Almighty's in Deuteronomy: 'Evil favoredness is an abomination to Me.'"

This is interesting reading, although Mrs. Rivers's style might be condemned by purists as Asiatic. Reading her diatribe, we were reminded of protests made years before there was any federation of musical clubs.

The Boston *Herald* recently reviewed a new life of Lavinia Fenton, Duchess of Bolton, the first one to take the part of Polly Peachum in "The Beggar's Opera." This opera was produced when conversation was coarse and morals loose; when incredibly scandalous pamphlets were written about women on the stage, with the result that these attacks excited general laughter rather than the indignation that ended in a revengeful flogging, or an action for slander; yet "The Beggar's Opera" was condemned by some on account of its "immorality." The Rev. Thomas Herring preached a sermon against Gay's libretto. A writer in the London *Journal* exclaimed: "How shocking then would it have appeared to the venerable sages of antiquity to have seen an author bring upon the stage as a proper subject for laughter and merriment a gang of highwaymen and pickpockets triumphing in their successful villanies and braving the ignominious death they so justly deserve, with the undaunted resolution of a stoical philosopher. . . . The mischief will be still further promoted if the lives of such abandon'd wretches

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as robbers and nightwalkers are described as agreeable and full of mirth and jollity." The writer, "Philopropos," was grieved because there was a happy ending: he wished to see Captain Macheath hanged, not reprieved. To-day the writer would be disappointed in "The Girl of the Golden West." As a matter of fact, a version of "The Beggar's Opera" with a moral in it was produced half a century later, in 1777, and Macheath was sentenced to the hulks. Polly and Lucy found him grateful for the mercy, penitent, and hopeful for the future. But the public would not have it. The revision was a dismal failure.

There were answers to the attacks, and these attacks, by the way, were in many instances prompted by political antagonism; for had not Gay and Pope and Swift dared to assail covertly Sir Robert Walpole? One defender said that the clergyman mistook the object of this opera, "which was not to recommend the characters of highwaymen, pickpockets and strumpets as examples to be followed, but to show that the principles and behavior of many persons in what is called high life were not better than those of highwaymen, thieves, sharpers and strumpets. Nor can these characters be seductive to persons in low life, when they see that they must all expect to be hanged."

Gay himself took the matter with characteristic lightness. He wrote to Swift about Herring's sermon against the opera, and added: "Which I look upon as no small addition to my fame." Swift, however, was indignant, and devoted the third number of the *Intelligencer*, a short-lived weekly paper, started by the dean and Dr. Sheridan in Dublin in 1728, to the defence of his friend. Toward the end of this article he said that the opera "will probably do more good than a thousand sermons of so stupid, so injudicious, and so prostitute a divine. . . . All the characters are just and none of them carried beyond nature, or hardly beyond practice. It discovers the whole system of that com-

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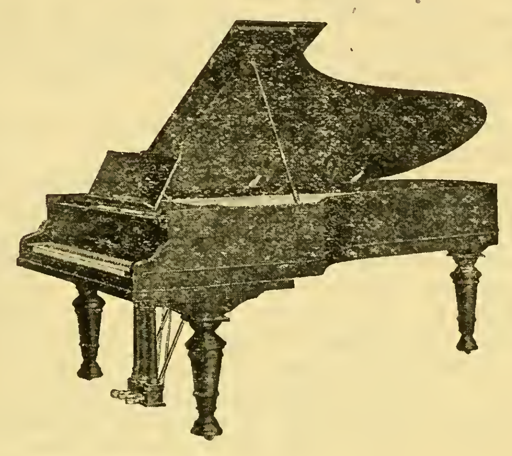

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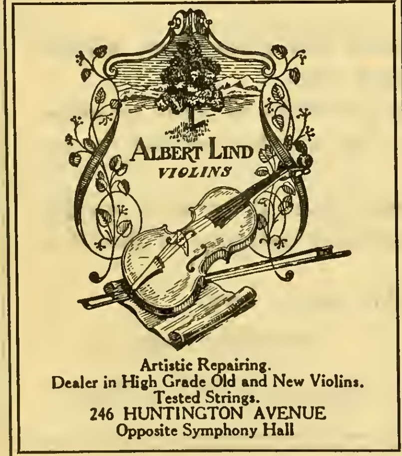
monwealth or that *imperium in imperio* of iniquity, established among us, by which neither our lives nor our properties are secure, either in the highways, or in public assemblies, or even in our own houses. It shows the miserable lives and the constant fate of those abandoned wretches; for how little they sell their lives and souls. . . . This comedy contains likewise a satire, which, without inquiring whether it affects the present age, may possibly be useful in times to come. I mean, where the author takes the occasion of comparing those common robbers of the public, and their several stratagems of betraying, undermining, and hanging each other, to the several acts of politicians in times of corruption. This comedy likewise exposeth with great justice that unnatural taste for Italian music among us, which is wholly unsuitable to our northern climate and the genius of the people, whereby we are over-run with Italian effeminacy, and Italian nonsense." And then Dean Swift added a sentence that we regret to say is unprintable in these days. We refer the curious reader to Swift's Works, vol. xi., p. 20, in the London edition of 1765.

Swift was probably wrong in ascribing to Gay any idea of attacking or satirizing Italian opera.

Dr. Johnson discussed the matter with ponderous common sense. "The play, like many others, was plainly written only to divert, without any moral purpose, and is therefore not likely to do good; nor can it be conceived, without more speculation than life requires or admits, to be productive of much evil. Highwaymen and housebreakers seldom frequent the playhouse or mingle in any elegant diversion; nor is it possible for any one to imagine that he may rob with safety because he sees Macheath reprieved upon the stage." This is in his life of Gay. In conversation he remarked that he did not think any man had ever been made a rogue by seeing the performance. "At the same time I do not deny it may have some influence by making the character of a rogue familiar and in some degree pleasing."

Mr. Charles E. Pearce, in his "Polly Peachum," does not refer to the judicious remarks of William Hazlitt about this opera, or to the bitter jibe of Hazlitt at the expense of the Americans who were shocked by the sight of these low persons on the stage of American theatres.



As a matter of fact, "The Beggar's Opera" was a favorite entertainment in this country for many years, although in some instances it may have excited protests.

We have dwelt on this old opera and the arguments for and against its influence for evil, because these arguments, in the same or slightly varied form, are heard to-day. Clara Louise Kellogg, in her memoirs, states that Boston would not have "Rigoletto" in the early sixties. "It was considered objectionable, particularly the ending." "Rigoletto" was not the only opera that was then looked upon with disapproving eyes.

In November, 1862, Miss Kellogg sang in Massé's "Noces de Jeannette" in Philadelphia.

"The critics found in 'Jeannette' a great many surprising things. It was considered broad, *risqué*, typically French, and so on. In reality it was innocent enough; but it must be remembered that this was a day and generation that found 'Faust' frightfully daring, and 'Traviata' so improper that it required a year's hard effort to persuade the Brooklyn public to listen to it!

"It was really about 'Traviata.' In 1861 President Chittenden of the board of directors of the Brooklyn Academy of Music made a sensational speech arraigning the plot of 'Traviata,' and protesting against its production in Brooklyn on the grounds of propriety, or rather impropriety. Meetings were held and it was finally resolved that the opera was objectionable. The feeling against it grew into a series of almost religious ceremonies of protest, and, as I have said, it took Grau a year of hard effort to overcome the opposition. When at last, in 1862, the opera was given, I took part in it. The audience was all on edge with excitement. There had been so much talk about it that the whole town turned out to see why the directors had withstood it for a year. Every clergyman within travelling distance was in the house.

"Its dramatic sister, 'Camille,' was also opposed violently when Mme. Modjeska played it in Brooklyn in later years. These facts are

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amusing in the light of present-day productions and their morals, or dearth of them. 'Salome' is, I think, about the only grand opera of recent times that has been suppressed by a directors' meeting. But in my youth directors were very tender of their public's virtuous feelings. When the 'Black Crook' and the Lydia Thompson troupe first appeared in New York, people spoke of those comparatively harmless shows with bated breath, and no one dared admit having actually seen them. The 'Lydia Thompson Blonds,' the troupe was called. They did a burlesque song-and-dance affair, and wore yellow wigs. Professor Brander Matthews married Ada Harland, one of the most popular and charming of them. I wonder what would have happened to an audience of that time if a modern, up-to-date Broadway musical farce had been presented to their consideration!

"At any rate the much advertised 'Traviata' was finally given, and proved a huge and sensational success. Probably I did not really understand the character of Violetta down in the bottom of my heart. Modjeska once said that a woman was capable of playing Juliet only when she was old enough to be a grandmother; and if that be true of the young Veronese girl, how much more must it be true of poor Camille. My interpretation of the Lady of the Camellias must have been a curiously impersonal one. I know that when Emma Abbott appeared in it later the critics said that she was so afraid of allowing it to be suggestive that she made it so, whereas I apparently never thought of that side of it and consequently never forced my audiences to think of it either.

"Violetta's gowns greatly interested me. I liked surprising the public with new and startling effects. I argued that Violetta would probably love curious and exotic combinations, so I dressed her first act in a gown of rose pink and pale primrose yellow. Odd? Yes, of course it was odd. But the color scheme, bizarre as it was, always looked to my mind and the minds of other persons altogether enchanting."

Is Miss Kellogg correct in saying that "Salome" is the only opera that has been suppressed at a directors' meeting? For a long time the managers in Paris refused to bring out "La Lépreuse" on account of the libretto, but the opera was finally performed.

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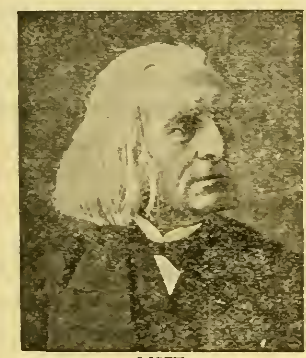
What she says about "Faust" recalls the absurdly savage attack made upon it by Dr. Dio Lewis. He solemnly urged mothers not to allow their daughters to attend a performance, saying that no girl would preserve her purity untainted if she should submit herself to the influence of Gounod's music. There is a story that Miss Emma Abbott introduced "Nearer, my God, to Thee," in the garden scene to show the inherent goodness of Marguerite. As for "La Traviata," it was considered as the abomination of desolation.* Read Chorley's diatribe in his "Thirty Years' Musical Recollections." Dumas' story was repulsive to Tschaikowsky, who censured Arensky for basing a Fantasia upon it. The libretto of "Cavalleria Rusticana" was attacked in Germany as soon as the popularity of the opera was established, and Dr. Heinrich Pudor wrote a pamphlet in defence of it, declaring that the opera was a powerful argument for the sanctity of the marriage tie. And what has not been said of the immorality of "Die Walküre" and "Tristan und Isolde"? Even Schopenhauer was shocked by the final scene in the first act of the former. Heinrich Dorn's attack on "Tristan und Isolde" for its brutal invective might have been admired by a theological disputant of Milton's period. "La Favorite" is another opera that was once bitterly condemned.

What would Chorley, and what would the Boston public of the sixties, have said to "Tosca" and "The Jewels of the Madonna"?

* See the Programme Book of the Boston Symphony Orchestra for March 26, 27, 1909, pp. 1543-1551.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(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Cosima Liszt, daughter of Franz Liszt and the Comtesse d'Agoult, was born at Bellagio, Italy, on Christmas Day, 1837. She was married to Hans von Bülow at Berlin, August 18, 1857. They were divorced in the fall of 1869.

Richard Wagner married Minna Planer, November 24, 1836, at Königsberg. They separated in August, 1861, and she died at Dresden, January 25, 1866.

Wagner and Cosima Liszt, divorced wife of von Bülow, were married at Lucerne, August 25, 1870. Siegfried Wagner, their son, was born at Triebschen, near Lucerne, June 6, 1869.

Wagner wrote, November 11, 1870, to Ferdinand Präger: "My house, too, is full of children, the children of my wife, but besides there blooms for me a splendid son, strong and beautiful, whom I dare call Siegfried Richard Wagner. Now think what I must feel, that this at last has fallen to my share. I am fifty-seven years old." On the 25th of the month he wrote to Präger: "My son is Helferich Siegfried Richard. My son! Oh, what that says to me!"

But these were not the first references to the son. In a letter written to Mrs. Wille, June 25, 1870, Wagner wrote: "Certainly we shall come, for you are to be the first to whom we shall present ourselves as man and wife. She has defied all disapprobation and taken upon herself every condemnation. She has borne to me a wonderfully beautiful and vigorous boy, whom I could boldly call 'Siegfried': he is now growing, together with my work, and gives me a new, long life, which at last has attained a meaning. Thus we get along without the world, from which we have retired entirely. . . . But now listen; you will, I trust, approve of the sentiment which leads us to postpone our visit until I can introduce to you the mother of my son as my wedded wife." (Finck's Wagner, vol. ii. p. 246.)

The "Siegfried Idyl" was a birthday gift to the composer's wife. It was composed in November, 1870, at Triebschen, near Lucerne. According to Hans Richter's story, he received the manuscript score

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on December 4, 1870. Wagner gave a remarkably fine copy to his wife. Richter wrote out immediately the parts, and then went to Zürich, where, with the help of Oskar Kahl, concert-master of the City Orchestra, he engaged musicians. The first rehearsal was on December 21, 1870, in the foyer of the old theatre in Zürich. The Wesendoncks were present. "The musicians were excellent," says Richter, "and the music sounded magnificently." The musicians arrived at Lucerne December 24. Wagner conducted the rehearsal that afternoon in the hall of the Hôtel du Lac. Christmas in 1870 fell on a Sunday, and early in the morning the musicians arrived at Wagner's villa in Triebschen. In order that the performance might be a complete surprise to Cosima, the desks were put quietly in position on the stairs, and the tuning was in the large kitchen. The little orchestra took its place on the stairs, Wagner, who conducted, at the top, then the violins, violas, wood-wind instruments, horns, and at the bottom the violoncello and double-bass. The conductor could not see the 'cello and bass, but the performance was faultless. The orchestra was thus composed: two first violins, two second violins, two violas (one played by Hans Richter, who also played the trumpet), one violoncello, one double-bass, one flute, one oboe, two clarinets, one bassoon, two horns. Richter says he borrowed a trumpet for the few measures given it from a bandsman. In order not to excite the suspicion of Cosima, he went daily to practise the trumpet in the barracks, which were then empty. "These daily excursions and several trips to Zürich awakened the attention of Mme. Wagner, who thought I was not so industrious as formerly. The highly successful performance of the Idyl put an end to this misunderstanding."

The performance began punctually at 7.30 A.M. The children called the Idyl "the stairs music." The Idyl was repeated several times

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in the course of the day, and in the afternoon the musicians played Beethoven's Sextet without the Variations.

The Idyl was performed at Mannheim, December 20, 1871, in private under the direction of Wagner. It was performed March 10, 1877, in the Ducal Palace at Meiningen by the Ducal Court Orchestra, and Wagner conducted. The score and parts were published in February, 1878.

Siegfried was born while the composition of the music-drama, "Siegfried," was in progress. The themes in the Idyl were taken from the music-drama, all save one,—a folk-song, "Schlaf', mein Kind, schlaf' ein"; but the development of the themes was new.

Wagner wrote a dedication to his wife:—

Es war Dein opfermutig hehrer Wille
Der meinem Werk die Werdestätte fand,
Von Dir geweiht zu weltentrückter Stille,
Wo nun es wuchs und kräftig uns entstand,
Die Heldenwelt uns zaubernd zum Idylle,
Uraltes Fern zu trautem Heimatland.
Erscholl ein Ruf da froh in meine Weisen:
"Ein Sohn ist da!" Der musste Siegfried heissen.

Für ihn und Dich durft' ich in Tönen danken,—
Wie gäb' es Liebesthaten hold'ren Lohn?
Sie hegten wir in uns'res Heimes Schranken,
Die stille Freude, die hier ward zum Ton
Die sich uns treu erwiesen ohne Wanken,
So Siegfried hold, wie freundlich uns'rem Sohn,
Mit Deiner Huld sei ihnen jetzt erschlossen,
Was sonst als tönend Glück wir still genossen.

Mr. Louis C. Elson has Englished this poem freely in verse:—

Thy sacrifices have shed blessings o'er me,
And to my work have given noble aim,
And in the hour of conflict they upbore me,
Until my labor reached a sturdy frame,
Oft in the land of legends we were dreaming,
Those legends which contain the Teuton's fame,
Until a son upon our lives was beaming,
Siegfried must be *our* youthful hero's name.

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For him and thee in tones I now am praising;
  What thanks for deeds of love could better be?
Within our souls the grateful song upraising
  Which in this music I have now set free?
And in the cadence I have held, united,
  Siegfried, our dearly cherished son, and thee;
And all the harmonies I now am bringing
But speak the thought which in my heart is ringing.

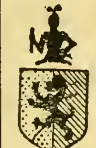
The composition, which first bore the title "Triebschener Idyll," is scored for flute, oboe, two clarinets, trumpet, two horns, bassoon, and strings.

It begins quietly E major, 4-4 (strings without double-basses), with a short introduction made out of portions of the so-called "Friedensmelodie," which is soon announced by the strings, the theme from the love scene in the third act of "Siegfried," at Brünnhilde's words, "Ewig war ich, ewig in süss sehnender Wonne—doch ewig zu deinem Heil!" (I have been forever, I am forever, ever in sweet yearning ecstasy—but ever to thy salvation!) The development is wholly independent of that in the music-drama. The wood-wind instruments gradually enter. The flute introduces as an opposing theme a phrase of the slumber motive in the last scene of "Die Walküre." This phrase is continued by oboe and clarinet. There is a crescendo. The theme appears in the basses, and reaches a più forte.

A short theme of two descending notes—generally a minor seventh or major sixth, taken from Brünnhilde's cry, "O Siegfried! Siegfried! sieh' meine Angst!" (O Siegfried! Siegfried! see my terror!) from the same love scene in "Siegfried"—appears now in the basses, now in the violins, while wind instruments give out chords in triplets. This short theme is much used throughout the Idyl.

The cradle song, "Schlafe, Kindchen, schlafe" (Sleep, my little one, sleep), is sung "very simply" by the oboe.

All these themes are worked up in various shapes until trills on the first violins lead to the "World-treasure" motive in Brünnhilde's speech to Siegfried,—"O Siegfried, Herrlicher! Hort der Welt!"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(O Siegfried, thou glorious one! Treasure of the world!),—which is sung first by the wind, A-flat major, 3-4 time, afterward worked out by strings, and then combined with preceding themes.

There is a climax, and on an organ-point on G as dominant the first horn gives out Siegfried's "motive," where he announces his intention of going out into the world, never to return (act i.), but the form is that assumed in the love scene. Flute and clarinet embroider this horn theme with hints at the bird song in the "Waldweben." There is a mass of trills, and the strings play the accompanying figure to Siegfried's "Ein herrlich Gewässer wogt vor mir" (A splendid sea surges before me), 'cellos and violas, then violins. The music swells to forte, and, after there is a modulation back to E major and a combination of the first two themes, the climax of the Idyl is reached, and the trumpet sounds the forest-bird motive. The chief themes are further developed, alone or in combination. The pace slackens more and more, and the first two themes bring the end in pianissimo.

The first performance after publication was at a Bilse concert in Berlin toward the end of February, 1878. According to Dr. Reimann the music-drama "Siegfried" was then so little known that a Berlin critic said the Idyl was taken from the second act. So Mr. Henry Knight, a passionate Wagnerite, wrote verses in 1889, in which he showed a similar confusion in mental operation.

The first performance in Boston was at a concert of the Harvard Musical Association, December 19, 1878.

A programme of the Idyl written by Albert Heintz was published in the *Musikalisches Wochenblatt* of June 18, 1880.

ERRATUM.—In the second foot-note on page 998 of the Programme Book February 13, 14, 1914, reference is made to Rosa von Milde as still living. She died at Weimar on January 26, 1906.

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SATURDAY EVENING, MARCH 7, at 8 o'clock

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Otto Urack . Symphony in E major, Op. 14 (MS., First Performance)
Conducted by the Composer

Smetana . . . . . Symphonic Poem, "Vysehrad"

Ravel . . Ma Mère l'Oye ("Mother Goose"), 5 Pièces Enfantines
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Quartet in A minor	Vincent d'Indy

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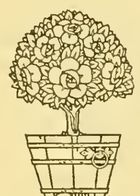

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SATURDAY EVENING, MARCH 7, at 8.00 o'clock

Programme

Urack . . . . . . Symphony in E major, No. 1 (MS.)
First Performance

I. Andante Sostenuto (Breit).
II. Adagio.
III. Scherzo: Allegro vivace.
IV. Presto, molto appassionata.
(Conducted by the Composer)

Smetana . . "Vysehrad," Symphonic poem: No. 1 of the Cycle, "Má Vlast" ("My Country")

Ravel . . Ma Mère l'Oye ("Mother Goose"), 5 Pièces Enfantines
(Repeated by request)

I. Pavane de la Belle au Bois Dormant (Pavane of the Sleeping Beauty).
II. Petit Poucet (Hop o' my Thumb).
III. Laideronnette, Impératrice des Pagodes (Laideronnette, Empress of the Pagodes).
IV. Les Entretiens de la Belle et de la Bête (The Conversations of Beauty and the Beast).
V. Le Jardin Féerique (The Fairy Garden).

Enesco . . . . Rhapsodie Roumaine, A major, Op. 11, No. 1

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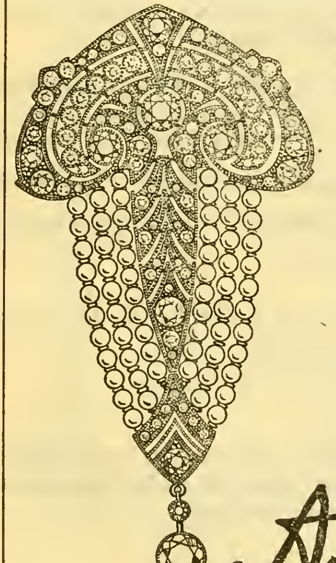

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SYMPHONY IN E MAJOR, NO. 1, OP. 14 . . . . OTTO URACK

(Born at Berlin, May 13, 1884; now living in Boston.)

Mr. Urack made sketches for this symphony in November, 1912, soon after he had arrived in this country. The tonal richness, the euphony, and other fine qualities of the Boston Symphony Orchestra inspired him with the idea of writing a composition of symphonic character. The sketches were all completed by January 15, 1913, and the first movement had been scored. The Adagio and Scherzo were scored in March of that year, and the last movement was completed at Montreux, Switzerland, in July and August of last year.

Mr. Urack writes that there is no argument, no programme for his symphony; that the music is "absolute" music. "I have written only because there was something within me to which I had to give sound and life. I gave form simply to that which was within my breast,—all the singing and sounding,—and thus I wrote my symphony."

The symphony is scored for piccolo, two flutes, two oboes, English horn, three clarinets, bass clarinet, two bassoons, double-bassoon, four horns (four horns in addition *ad lib.*), three trumpets (two trumpets more *ad lib.*), three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, triangle, tambourine, tam-tam, celesta, harmonium, organ, two harps, and the usual strings.

The work is dedicated "in thankful veneration" to Dr. Karl Muck.

* * *

Mr. Urack, born in Berlin, the seventh child of a prominent merchant, is of Hungarian descent. He studied the violoncello with

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Robert Hausmann, who introduced him while a boy to Max Bruch and Engelbert Humperdinck with whom he studied harmony and composition. Joachim also took a warm interest in him.

In 1903 Mr. Urack was engaged as violoncellist for life of the Berlin Royal Opera House Orchestra. The appointment carried with it the title of Royal Chamber Musician. In 1904 he appeared as soloist at a concert of the Berlin Philharmonic Orchestra, when he played the concertos by d'Albert and Dvořák. In 1906 he went to Bayreuth as first 'cellist of the Wagner Festival Orchestra, and he has played at the performances at Bayreuth ever since. In 1907 and 1908 he was a member of the Berliner Kammerspiel Trio. His associates were Mme. Irma Saenger-Sethe and the pianist Walter Lampe.

Encouraged by Richard Strauss, he appeared, in November, 1909, as conductor of the Berlin Philharmonic Orchestra, when he led a composition in manuscript of his own and works by Strauss. Strauss and Dr. Muck advised him to make conducting his profession, and, in 1910, he was released from his contract as 'cellist; but he kept, as a coach for singers, his relationship with the opera-house. As coach he aided Mmes. Destinn, Hempel, Goetze, Plaichinger, Messrs. Berger, Kraus, the late Putnam Griswold, and other prominent singers.

In the winter of 1911, Mr. Urack was engaged as first conductor at the Municipal Theatre of Barmen. There he conducted eighty-seven performances, among them those of all Wagner's operas, and the first in Barmen of Strauss's "Rosencavalier." His success was so great that he signed a contract as conductor at the Berlin Royal Opera House for five years. Acting on the advice of Dr. Muck, he obtained his release and came to Boston in the fall of 1912 as assistant conductor and one of the first 'cellists of the Boston Symphony Orchestra. He made his first appearance here as a soloist on November 30, 1912 (Dvořák's concerto), and, on account of the illness of Dr. Muck, he conducted in Boston the concerts of December 14, 21, 28, 1912, and January 25, 1913, and acted as conductor during the whole of the Western trip.

Mr. Urack has composed actively for many years; but, as the result of rigid self-criticism, he destroyed many of his early works and has been slow in responding to the invitations of publishers. The list of his compositions is as follows:—

Op. 1. Three songs for mezzo-soprano and pianoforte. Published in Berlin.

Op. 2. Nocturno for orchestra.

Op. 3. Quintet for pianoforte and string quartet.

Op. 4. "Aufblick" (poem by R. Dehmel), for chorus and orchestra.

Op. 5. Three songs with pianoforte accompaniment. Published in Leipsic, Boston, and New York.

Op. 6. Three pieces for violoncello with accompaniment of orchestra or pianoforte.

Op. 7. String Quartet, G minor, No. 1.

Op. 8. Fantasie for full orchestra, "Nachklänge von Zarathustra."

Op. 9. "Im Kahn," song for baritone with orchestra.

Op. 10. Four songs with pianoforte accompaniment. Published in Boston.

Op. 11. String Quartet, No. 2, G minor.

Op. 12. "Signor Formica," a comic opera in two acts.

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Op. 13. "Dark and Wonderful Night," Fantasie for violin and pianoforte. Published in New York and Boston.

Op. 14. Symphony in E major, No. 1. To be published at Mayence.

Op. 15. Two songs for high voice with pianoforte. Published in New York and Boston.

The Intermezzo for strings from "Signor Formica" was played for the first time in Boston at a Sunday afternoon concert in Symphony Hall, December 1, 1913, given by Mr. Fritz Kreisler, violinist, and an orchestra of Symphony players led by Mr. Urack.

Symphonic Poem, "Vysehrad" (from "My Country," No. 1).

Friedrich Smetana

(Born at Leitomischl, Bohemia, March 2, 1824; died in the madhouse at Prague, May 12, 1884.)

This preface appears in the full score of "Vysehrad":—

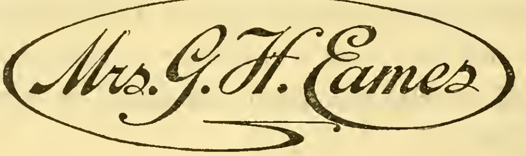
At sight of the famed fortress Vysehrad, the poet recalls the sounds of Lumír's *varyto* in the past. Vysehrad rises up before his eyes in its former glory, crowned with gold-decked shrines and the edifices of the Premslide princes and kings, rich in warlike renown.

The brave knights assemble in the castle courts, to the sound of cymbals and trumpets, for the festal tourney; here are drawn up beneath the reflected rays of the sun rows of warriors in rich, glittering armour, ready for victorious contests; Vysehrad trembles with splendid hymns of praise and the jubilations of the knights, glad in their victory.

Whilst contemplating the past glory of the sublime dwelling of princes, the poet sees also its downfall. Unchained passion overthrows the mighty towers in bitter strife, lays waste the glorious sanctuaries and proud princely halls. Instead of inspiring songs and jubilant hymns, Vysehrad is become dumb, a deserted monument of past glory; from its ruins resounds the echo of the long-silent song of the singer-prince Lumír through the mournful stillness! *

The symphonic poem is scored for one piccolo, two flutes, two oboes,

* This translation is by W. F. Apthorp.



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two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, triangle, cymbals, two harps, strings.

The first performance was in January, 1875, at a Philharmonic concert in Prague, led by Ludwig Slansky, who was then first conductor of the Royal German Theatre. The deafness of Smetana in 1874 was so decided that he was obliged to give up conducting; and, in order to gain the means for consulting foreign aurists, he gave a concert on April 4, 1875, at which "Vysehrad" and "Vltava" ("The Moldau") were performed. The first performance of "Vysehrad" in Boston was at a Symphony concert, April 25, 1896. The piece was played at Symphony concerts, October 22, 1898, November 14, 1903, March 16, 1907.

Vysehrad, or Wyschehrad, is a citadel, one of the districts of Prague, and it is the southern extremity of the town. It is the site of the castle of Libussa, the daughter of Crocco, or Krok, who by her marriage with Premysl, a ploughman, founded a mighty dynasty, which became extinct in 1306. This "higher castle," or acropolis, was probably the earliest inhabited spot within the present precincts of Prague, and according to the legend it was from the highest rock that Libussa prophesied the building of a city whose glory would reach the stars. This Libussa was described by Cosmas, a chronicler of the eleventh century, as "a wonderful woman among women, chaste in body, righteous in her morals, second to none as judge over the people, affable to all and even amiable, the pride and glory of the female sex, doing wise and manly deeds; but, as nobody is perfect, this so praiseworthy woman was, alas, a soothsayer." She lived on the Wyschehrad, in the imperial castle built by her, it is said, on the right bank of the Moldau and two

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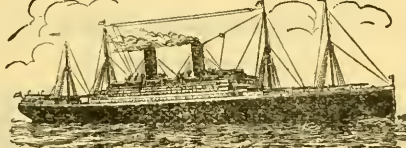

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hundred and forty feet in height. The first church in Prague was erected on this rock. The original castle was destroyed in the Hussite wars. The present fortifications were constructed in 1848. Libussa's Wyschehrad, or Vysehrad, has been the theme of many poems, and its traditions are narrated in Zeyer's "Vysehrad," which has been translated into German. The story of the Princess Libussa moved Smetana to write "Libussa," a festival opera in three acts.

Libussa is also the heroine of operas by von Lannoy (Brünn, 1818); Konradin Kreutzer (Vienna, 1822); Denzi, "Praga, Nascente da Libussa e Primislao" (Prague, 1734); Albonini, "Primislao, Primo Re di Boemia" (Venice, 1698); Bernardi (Prague, 1703). An asteroid is named after her.

"Libussa," a festival opera in three acts, libretto by Josef Wenzig, music by Smetana, was produced at Prague on June 11, 1881, but the opera was completed in the year 1872. As Bronislav Wellek says: "Smetana wrote it for a future audience." The score of the overture was published in 1875, and it was played in concerts. A four-handed arrangement of the overture was also published. Only intimate friends were allowed to see the score of the opera itself. In the year 1880 a prize of one thousand guldens was offered for the best serious opera by the Society for the Building of a Czech National Theatre, and Smetana took the prize with his "Libussa." The opera was produced at the dedication of the theatre. The deaf composer sat in the directors' box and could not hear a note.

The story of the Princess Libussa also moved Smetana to compose an orchestral piece about 1870, entitled "The Judgment of Libussa," to accompany a *tableau vivant*.

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The symphonic "Vysehrad" poem is in free form. It begins Lento, E-flat, 3-4. Lumír plays the chief theme, the Vysehrad motive, a short theme for the second harp. After the announcement of this theme and after harp preluding, a Largo maestoso opens solemnly (horns and bassoons). The Vysehrad motive is the foundation. The trumpets call, and an exceedingly simple theme, a disintegration of the chord of B-flat, is given to wind instruments. The chief theme appears stronger and still more majestic; the B-flat chord theme is richly colored, there are jubilant trumpets. And now there is a change of mood. The chief themes are only vaguely recognizable. Allegro vivo ma non agitato. This section portrays the bitter strife. Here the chief theme of original rhythm is first given pianissimo to strings. From this theme a canon is developed, which is pictorially as well as contrapuntally interesting. A phrase is developed out of the preceding B-flat chord motive. Transitional measures lead to a cantabile theme (flutes, oboes, horns). Another theme, which is not unlike this, is developed from a melody sung by the clarinets. There is an impressive crescendo. The two last mentioned themes are used as material for a festival hymn in C major. There is a new episode. Powerful chords of wind instruments in a chromatic descent, with strings darkly tremulous, portray the fall of Vysehrad. The festival triumphal hymn is now a song of lamentation. Più lento. The dream is over. The glory is departed. The Vysehrad theme returns in the original tonality. The echo of Lumír's song is heard among the ruins. (Such, in a highly condensed form, is the explanation given by Josef Stransky, of Prague.)

A transcription of "Vysehrad" was made for the pianoforte by Heinrich Kàan von Albest after the manner of Liszt.

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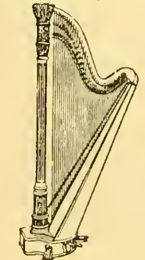

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I walked entranced
Through a land of morn;
The sun, with wondrous excess of light,
Shone down and glanced
Over seas of corn
And lustrous gardens aleft and right.
Even in the clime
Of resplendent Spain
Beams no such sun upon such a land;
But it was the time
'Twas in the reign,
Of Cáhal Mór of the Wine-red hand.

Anon stood nigh
By my side a man
Of princely aspect and port sublime.
Him queried I,
"O my Lord and Khan!
What clime is this, and what golden time?"
When he: "The clime
Is a clime to praise.
The clime is Erin's, the green and bland;
And it is the time,
These be the days,
Of Cáhal Mór of the Wine-red hand!"

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Then saw I thrones
And circling fires,
And a dome rose near me, as by a spell,
Whence flowed the tones
Of silver lyres,
And many voices in wreathèd swell;
And their thrilling chime
Fell on mine ears
As the heavenly hymn of an angel-band:
"It is now the time,
These be the years,
Of Cáhal Mór of the Wine-red hand!"

I sought the hall,
And, behold! a change
From light to darkness, from joy to woe.
Kings, nobles, all,
Looked aghast and strange;
The minstrel group sat in dumbest show.
Had some great crime
Wrought this dread amaze,
This terror? . . . None seemed to understand.
'Twas then the time,
We were in the days,
Of Cáhal Mór of the Wine-red hand.

I again walked forth;
But, lo, the sky
Showed flecked with blood, and an alien sun
Glared from the north,
And there stood on high,
Amid his shorn beams, a skeleton!

It was by the stream
Of the castled Maine,
One autumn eve, in the Teuton's land,
That I dreamed this dream
Of the time and reign
Of Cáhal Mór of the Wine-red hand.*

Or the music might also serve for the story of the splendor and fall of many-colored Iram, that great city somewhere in the deserts of Al-Yaman and the district of Saba, the city of gold and silver, whose gravel was chrysolite and rubies and pearls; with pillars of jasper for support of its vaults, with palace floors strewn with balls of musk and ambergris and saffron. Or it might be played during the reading of the ruin of the City of Brass; when the Emir Musa explored its loneliness and dreamed of its ancient splendor, he wept bitter tears, and the world waxed yellow before his eyes, and he said, "Verily, we were created for worship and to prepare for futurity!"

***

Smetana, a Czech of the Czechs, purposed to make his country familiar and illustrious in the eyes of strangers by his cycle of symphonic poems, "Má Vlast" ("My Country"). The cycle was dedicated to the town of Prague. In a letter written (1879) to the publisher he complained of the poem put as preface to "Vysehrad": "What is here portrayed in tones is not mentioned in the verses!" He wished a preface that might acquaint the foreigner with the peculiar love entertained by the Czech for this fortress. Lumír sees visions the moment he touches the harp; and he tells of the founding of Vysehrad in heathen times, of the various sights seen by the citadel, feasts, jousts, court sessions, war and siege, until he at last tells of the downfall.

The cycle includes:—

I. VYSEHRAD, 1874 (which bears this inscription on the score: "In a condition of ear-disease").

* "Cáhal Mór of the Wine-red Hand," a rhapsody for baritone and orchestra, Op. 40, by Horatio Parker, was produced here at a Symphony concert, March 30, 1895, Mr. Max Heinrich, baritone. The text given in Miss Guiney's collection of Mangan's poems varies slightly from that in John Mitchel's edition. Mr. Parker's rhapsody was sung by Mr. Stephen Townsend at a Chickering Production Concert, March 9, 1904, and by Mr. Ralph Osborne at a concert of the Jordan Hall Orchestra, January 31, 1907.

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III. SARKA, 1875 (the noblest of the mythical Bohemian Amazons).

IV. Z CESKYCH LUHŮV A HÁJŮV, 1875 (From Bohemia's Fields and Groves).

V. TÁBOR, 1878 (the stronghold from which the Taborites took their name).

VI. BLANÍK, 1879 (the mountain on which Hussite warriors are supposed to sleep until they rise to fight again for the liberty of their country).

The first performance of the cycle as a whole was for Smetana's benefit at Prague, November 5, 1882.

These works by Smetana have been performed at Symphony concerts in Boston:—

"Vysehrad," April 25, 1896, October 22, 1898, November 14, 1903, March 16, 1907.

"Vltava," November 22, 1890, December 2, 1893, April 15, 1899, October 31, 1908, February 11, 1911.

"Sarka," January 26, 1895.

"From Bohemia's Fields and Groves," December 8, 1901.

"Wallenstein's Camp," symphonic poem, January 2, 1897.

"Richard III.," symphonic poem, April 25, 1903.

Overture to "The Sold Bride," December 31, 1887, March 23, 1889, January 15, 1898, March 10, 1900, January 30, 1904, April 27, 1907, November 6, 1909, March 9, 1912, April 26, 1913.

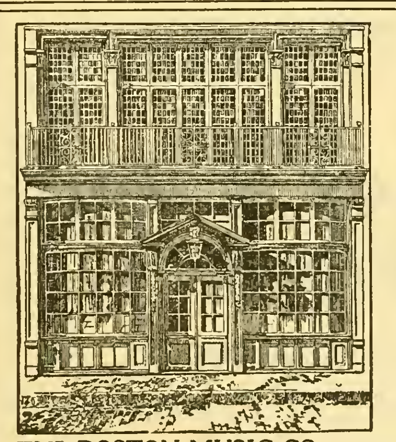
Overture to the opera, "The Kiss," played only at the public rehearsal, April 7, 1905. Beethoven's "Leonore" Overture, No. 3, was substituted at the following concert (April 8). The programme was changed suddenly, to pay tribute to Beethoven.

Overture to the opera "Libussa," October 21, 1905.

Smetana's operas have been performed at Prague in cycle form.

* * *

Smetana in 1881 told the story of his deafness to Mr. J. Finch Thorne, who wrote to him from Tasmania a sympathetic letter. Smetana



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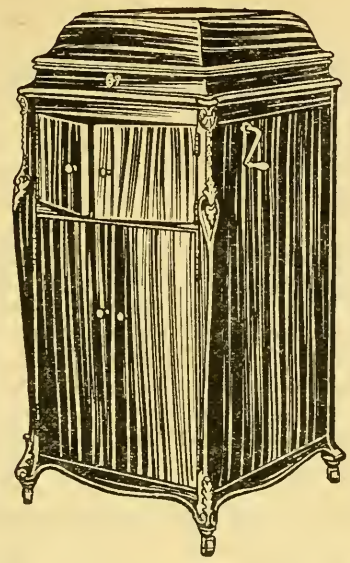

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answered that for seven years the deafness had been gradual; that after a catarrh of the throat, which lasted many weeks, he noticed in his right ear a slight whistling, which was occasional rather than chronic; and when he had recovered from his throat trouble, and was again well, the whistling was more and more intense and of longer duration. Later he heard continually buzzing, whistling in the highest tones, "in the form of the A-flat major chord of the sixth in a high position." The physician whom he consulted found out that the left ear was also sympathetically affected. Smetana was obliged to exercise extraordinary care as a conductor; there were days when all voices and all octaves sounded confused and false. On October 20, 1874, he lost the sense of hearing with the left ear. The day before, an opera had given him such enjoyment that, after he had returned home, he improvised for an hour at the pianoforte. The next morning he was stone deaf and until his death. The cause was unknown, and all remedies were in vain. "The loud buzzing and roaring in my head, as though I were standing under a great waterfall, remains to-day and continues day and night without interruption, louder when my mind is employed actively, weaker when I am in a calmer condition of mind. When I compose, the buzzing is noisier. I hear absolutely nothing, not even my own voice. Shrill tones, as the cry of a child or the barking of a dog, I hear very well, just as I do loud whistling, and yet I cannot determine what the noise is or whence it comes. Conversation with me is impossible. I hear my own pianoforte-playing only in fancy, not in reality. I cannot hear the playing of anybody else, not even the performance of a full orchestra in opera or in concert. I do not think it possible for me to improve. I have no pain in the ear, and the physicians agree that my disease is

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none of the familiar ear troubles, but something else, perhaps a paralysis of the nerves and the labyrinth. And so I am wholly determined to endure my sad fate in a calm and manly way as long as I live."

Deafness compelled Smetana in 1874 to give up his activity as a conductor. In order to gain money for consulting foreign specialists Smetana gave a concert in 1875, at which the symphonic poems "Vysehrad" and "Vltava," from the cycle "My Fatherland," were performed. The former, composed in 1874, bears the inscription, "In a condition of ear-suffering." The second, composed also in 1874, bears the inscription, "In complete deafness." In April, 1875, he consulted physicians at Würzburg, Munich, Salzburg, Linz, Vienna; and, in hope of bettering his health, he moved to Jabkenitz, the home of his son-in-law, and in this remote but cheerful corner of the world he lived devoted to nature and art. He could compose only for three hours a day, for the exertion worked mightily on his body. He had the tunes which he wrote sung aloud to him, and the singer by the end of an hour was voiceless. In February, 1876, he again began to compose operas. Under these conditions he wrote "The Kiss." The libretto pleased him so much that he put aside the opera "Viola," which he had begun, and composed the music to "The Kiss" in a comparatively short time (February—August, 1876). He determined henceforth to set operatic music only to librettos by Eliska Krásnohorská. The success of "The Kiss" at the first performance was brilliant, and the opera gained popularity quicker than "The Sold Bride."

There are references to his deafness in the explanatory letter which he wrote to Josef Srb about his string quartet in E minor, "Aus meinem Leben": "I wish to portray in tones my life: First movement: Love of music when I was young; predisposition toward romanticism; unspeakable longing for something inexpressible, and not clearly defined; also a premonition of my future misfortune (deafness). The long-drawn-out tone E in the finale, just before the end, originates from this beginning. It is the harmful piping of the highest tone in my ear, which in 1878 announced my deafness. I allow myself this little trick, because it is the indication of a fate so important to me. . . . Fourth movement: The perception of the individuality of the national element

GUSTAV MAHLER

A Study of His Personality and Work By PAUL STEFAN

Translated from the German by T. E. CLARK

Pp. viii & 132

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The Author does not wish this work to be considered as a biography. And, although leading biographical data are not lacking, the whole spirit of the book is rather one of enthusiastic appreciation and propaganda.

Dr. Stefan's masterly analyses of Mahler's compositions fill a large portion of the book, and will be found most illuminative and interesting. A full list of these compositions, and a bibliography, are contained in the Appendix.

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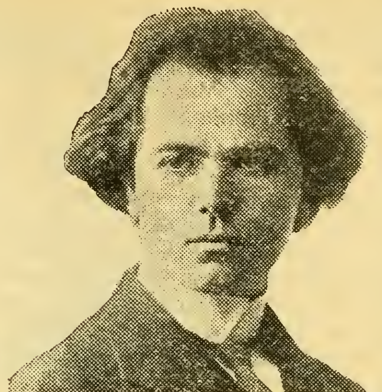

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in music: the joy over my success in this direction until the interruption by the terrible catastrophe; the beginning of deafness; a glance at the gloomy future; a slight ray of hope of betterment; painful impressions aroused by the thought of my first artistic beginnings."

The years of Smetana's deafness might well be named his classic period, for during these years of discouragement and gloom were born the cycle of symphonic poems, "My Fatherland"; the string quartet in E minor; the opera, "Tajemství" ("The Secret") (September 18, 1878, Prague).

His last appearance in public as a pianist was at his fiftieth jubilee concert at Prague, January 4, 1880. His opera, "Certova Stená" ("The Devil's Wall"), was produced October 29, 1882. The proceeds of the third performance were intended for the benefit of the composer, but the public was cold. "I am at last too old, and I should not write anything more; no one wishes to hear from me," he said. And this was to him the blow of blows, for he had comforted himself in former misfortunes and conflicts by indomitable confidence in his artistry; but now doubt began to prick him.

And then he wrote: "I feel myself tired out, sleepy. I fear that the quickness of musical thought has gone from me. It appears to me as though everything that I now see musically with the eyes of the spirit, everything that I work at, is covered up by a cloud of depression and gloom. I think I am at the end of original work; poverty of thought will soon come, and, as a result, a long, long pause, during which my talent will be dumb." He was then working at a string quartet in D minor; it was to be a continuation of his musical autobiography; it was to portray in tones the buzzing and hissing of music in the ears of a deaf man. He had begun this quartet in the summer of 1882, but he had a severe cough, pains in the breast, short breath.

There was a dreary benefit performance, the first performance of the whole cycle, "My Fatherland," at Prague, November 5, 1882. On the return from Prague, overstrain of nerves brought on mental disturbance. Smetana lost the ability to make articulate sounds, to remember, to think. Shivers, tremors, chills, ran through his body. He would scream continually the syllables *te-te-ne*, and then he would stand for

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a long time with his mouth open and without making a sound. He was unable to read. He forgot the names of persons near him. The physician forbade him any mental employment which should last over a quarter of an hour. Soon he was forbidden to read or write or play pieces of music; he was not allowed to think in music. Humor, which had been his faithful companion for years, abandoned him. Strange ghosts and ghastly apparitions came to him, and played wild pranks in his diseased fancy.

In March, 1883, he went to Prague, and, in spite of the physician, completed his second string quartet. He dreamed of writing a cycle of national dances, "Prague, or the Czech Carnival," and he composed the beginning, the mob of masks, the opening of the ball with a polonaise. He again thought of his sketched opera, "Viola."

The greatest of Czech composers knew nothing of the festival by which the nation honored his sixtieth birthday in 1884. His nerves had given way; he was in utter darkness. His friend Srb put him (April 20, 1884) in an insane asylum at Prague, and Smetana died there on the twelfth of the next month, about four o'clock in the afternoon, without once coming to his senses.

* * *

Smetana composed these orchestral works in addition to the cycle "My Country": Minuet, 1842; Galop des Bayadères, 1842; Overture Solennelle in C major, 1848-49; Polka in C major, "À nos jeunes filles," 1849: Triumphal Symphony on the Austrian Hymn, E major, 1853-54; Symphonic Poem, "Richard III.," 1858; Symphonic Poem, "Wallenstein's Camp," 1858; Symphonic Poem, "Hakon Jarl," 1861; Overture to Kopecky's "Dr. Faust," 1862; Overture to "Oldrich and Bozena," 1863; March for the Shakespeare Festival, 1864; Triumphal Overture in C major, 1868; "Judgment of Libussa," 1869; "Le Pêcheur," 1869; Divertissement pour clairon avec accompagnement d'orchestre sur des airs slaves, 1869 (?); Venkovanka, 1879; Introduction and Polonaise (Carnival of Prague), 1883.

His chamber music is as follows: Quartet, D-flat minor, 1839-40; Pianoforte Trio, G minor, 1855; Quartet, "From my Life," 1876; Quartet, C minor, 1882-83.

Among his miscellaneous works are unaccompanied choruses, songs with piano accompaniment, six preludes for organ, two pieces for violin and pianoforte, and many pieces for the pianoforte. He arranged the

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overtures to "Tannhäuser," "Fingal's Cave," and "Fernand Cortez" for four pianofortes (16 hands).

Smetana composed these operas: "Branibori v Cechach" ("The Brandenburgers in Bohemia"), 1863, performed at Prague, January 5, 1866; "Prodana nevesta" ("The Gold Bride," 1863 (?)–1866, performed at Prague, May 30, 1866;* "Dalibor,"† serious opera in three acts, book by Josef Wenzig, composed in 1866–67, Prague, May 16, 1868; "Libusa," festival opera in three acts, book by Wenzig, composed in 1871–72, Prague, June 11, 1881; "Dve Vdovy" ("The Two Widows"), founded by Emanuel Züngel on a comedy by Mallefilles, composed in 1873–74, Prague, March 27, 1874, revised in 1877; "Hubicka" ("The Kiss"), comic opera, book by Eliska Krasnohorska, composed in 1876, Prague, November 7, 1876; "Tajemstvi" ("The Secret"), comic opera, book by Eliska Krasnohorska, composed in 1877–78, September 18, 1878; "Certova stena" ("The Devil's Wall"), comic opera, book by Eliska Krasnohorska, composed in 1881–82, Prague, October 29, 1882. The opera "Viola," founded on Shakespeare's "Twelfth Night," begun in 1876, and in the composer's mind just before madness came upon him, was not finished. Fifteen pages of the manuscript were fully scored, and fifty pages include the voice parts with an accompaniment of string quartet, but with the other orchestral parts unfilled. The title "comic opera," given to some of the operas, should not mislead one: the librettos include serious, even tragic, situations; thus the story of "The Secret" is not unlike that of Erckmann-Chatrian's "Les Rantzau," chosen by Mascagni for operatic use (Florence, November 10, 1892).

Smetana's operas have been performed at Prague in cycle form.

*The first performance of "Der verkaufte Braut" in America was at the Metropolitan Opera House, New York, February 19, 1909: Marie, Emmy Destinn; Kathinka, Marie Mattfeld; Hans, Carl Jorn; Kruschina, Robert Blass; Kozal, Adamo Didur; Mischa, Adolf Muehlmann; Wenzel, Albert Reiss; Agnes, Henrietta Wakefield; Springer, Julius Bayer; Esmeralda, Isabelle L'Huiller; Muff, Ludwig Burgstaller. Gustave Mahler conducted.

† The New York *Tribune* of October 11, 1909, published the following cable despatch, date Berlin, October 10: "Smetana's opera 'Dalibor' was sung for the first time in Germany to-night at the royal opera house and led to a minor anti-Czech demonstration from the cheaper seats where the minority maintained a persistent hissing. The production was due to the desire of Emmy Destinn, who is of Czech origin, to sing her countryman's music on the Berlin stage. Protests appeared in the press against the performance on account of the Czech hostility to Germans in Bohemia and against extending the hospitality of royal theatres to Czech art. The opera house, however, was crowded with a fashionable audience, which enthusiastically applauded Smetana's work and Mme. Destinn's fine singing in the part of Milada."

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The reader interested in Czech music and musicians is referred to "Smetana," an excellent biography by William Ritter, Paris, 1908; "Smetana," a biography by Bromislav Wellek (Prague, 1895); "Ein Vierteljahrhundert Bömischer Musik," by Emanuel Chvala (Prague, 1887); "Das Böhmische National Theater in der ersten internationalen Musik- und Theater-Ausstellung zu Wien im Jahre, 1902," by Fr. Ad. Subert (Prague, 1882); "Zdenko Fibich," by C. L. Richter (Prague, 1900); "Bohème," a volume in the series, "Histoire de la Musique," by Albert Soubies (Paris, 1898); articles by Friedrich Hlavác and J. J. Kral, published respectively in the American magazines, *Music Review* and *Music;* the article, "Friedrich Smetana," in "Famous Composers," new series, vol. i. (Boston, 1900); articles in the *Mercure Musical* (Paris) of February and March, 1907.

Also to be consulted are "Die Musik in Böhmen," by Richard Batka (Berlin, Bard Marquard); "Smetana," by F. v. Krejci (Berlin, Harmonie); "Smetana in München," by Richard Batka (Munich, 1906); "Aus dem Leben Friedrik Smetana's," by J. Debrnov (Srb); "Skladby Smetanovy," by Dr. Karel Teige (Prague, 1893); and "Dopisy Smetanovy," by the same author (Prague, 1896); "Bedrich Smetana," by Otokar Hostinsky (Prague, 1901); "Bedrich Smetana," by Eliska Krasnohorska (Prague, 1885); "O Bedrichu Smetanovi," by Dr. V. V. Zeleny (Prague, 1894); "Bedrich Smetana v Gökeborgu," by Dr. Ad. Kraus; and writings by Katynka Emingerova in reviews, published at Prague in 1906 and 1907.

"MA MÈRE L'OYE," 5 PIÈCES ENFANTINES ("MOTHER GOOSE,"* FIVE CHILDREN'S PIECES) . . . . JOSEPH MAURICE RAVEL

(Born at Ciboure, Basses Pyrénées, March 7, 1875; now living in Paris.)

These pieces were originally composed in 1908 for pianoforte (four hands), and for the pleasure of the children, Mimie and Jean Godebski, to whom they were dedicated when the pieces were published in 1910. They were first performed at a concert of the Société Musicale Indé-

* Mother Goose in English does not tell fairy tales.—ED.

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pendante, Salle Gaveau, Paris, on April 20, 1910. The pianists were Christine Verger, six years old, and Germaine Duramy, ten years old.

Towards the close of 1911 Ravel made a little ballet out of these pieces, and the dances were arranged by Mme. Jeanne Hugard. The ballet was performed on January 28, 1912, at the Théâtre des Arts, Paris. Jacques Rouché, now the Director of the Paris Opéra, produced the ballet, and Gabriel Grovlez conducted the orchestra. There was a Prelude to five tableaux, and there was an Apotheosis. The tableaux were: 1. Danse du Rouet et Scène. 2. Pavane de la Belle au Bois Dormant. 3. Les Entretiens de la Belle et la Bête. 4. Petit Poucet. 5. Laideronnette, Impératrice des Pagodes. The Apotheosis was entitled "Le Jardin Féerique." The characters of the ballet were Florine, La Belle, La Fée, Le Prince Charmant, Le Serpentin Vert, Laideronnette, La Bête, Two Gentlemen, a Maid of Honor, Two Ladies of the Bedchamber, Pagodes, Pagodines, Tom Thumb and his six brothers, three birds, three little Negroes, and Love.

The orchestral version performed at these concerts was made from the pianoforte pieces.

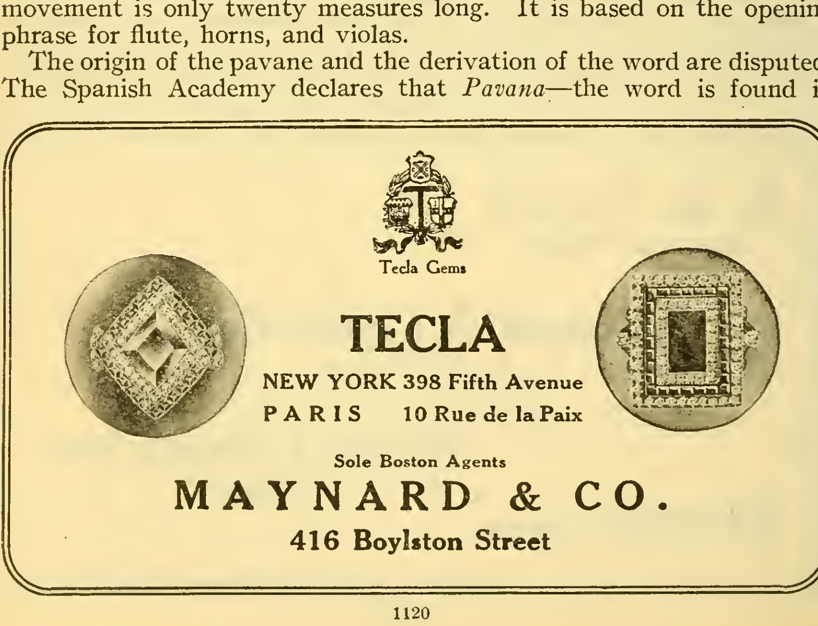
The first performance in this country was at a concert of the New York Symphony Orchestra, in the new Æolian Hall, New York, Mr. Walter Damrosch conductor, November 8, 1912. The Chicago Orchestra, Mr. Stock conductor, gave performances on December 27, 28, 1912. The first performance in Boston was by the Boston Symphony Orchestra, December 27, 1913.

The suite is scored for two flutes (one interchangeable with piccolo), two oboes (one interchangeable with English horn), two clarinets, two bassoons (the second interchangeable with a double-bassoon), two horns, kettledrums, bass drum, cymbals, triangle, tam-tam, jeu de timbres (à clavier), bells, celesta, harp, and the usual strings.

***

I. Pavane of the Sleeping Beauty. Lent, A minor, 4-4. This movement is only twenty measures long. It is based on the opening phrase for flute, horns, and violas.

The origin of the pavane and the derivation of the word are disputed. The Spanish Academy declares that *Pavana*—the word is found in



Pisada in 1532—is derived from the Spanish *pavo*, peacock, "in allusion to the movements and ostentation of that bird." Chambers (1727) quotes the "Dictionnaire Trévoux" (1721): "A grave kind of dance, borrowed from the Spaniards, wherein the performers make a kind of wheel or tail before each other, like that of a peacock; whence the name"; so Compan, Littré, and others. Some say that the dance came from Italy; that pavana is reduced from *Padovana*, "Paduan"; "but the phonetic difficulties in identifying the two words are serious; and they are probably distinct terms, which may afterwards have sometimes been confused by those who knew the history of one of them only." The theory that the peacock gave the name to the dance is accepted by the majority.

> Splendeur dorée et rose et bleue
> D'un innombrable diamant,
> Le paon miraculeusement
> Développera son ample queue;
> En la largeur de ses déplis
> Tout un étal d'orfèvre tremble,
> Et la Pavane lui ressemble,
> Mais avec des pieds plus jolis.

But Desrat in his "Dictionnaire de la Danse" (Paris, 1895) asserts that the pavane of Henry III. was French. "It is true that Spanish pavanes were introduced among us, but it was only after the reign of that monarch, and there were already pavanes in France before 1574 when the son of Catherine de Médicis came to the throne. Furthermore Spanish pavanes have been brought to us especially by players of

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instruments and our pavane dances were danced to these airs. I have found the proof of this in the 'Orchésographie' of Thoinot-Arbeau, the first and the only author who has left us notes about the ancient dances: the serious manner in which he describes this dance clashes with the gay order of Spanish pavanes which remind one rather of the ancient dance, Canaries."

The pavane was the noble dance of Henry III.'s Court, the *grand bal*, as it was called, and it survived at the Court of Louis XIV. The pavane described by Thoinot-Arbeau is supposed to be of another kind: "The gentleman may dance it wearing his hat and his sword, and you ladies wearing your long dresses, walking quietly with a measured gravity, and the young girls with a humble expression, their eyes cast down, occasionally looking at the audience with a maidenly modesty." It was the pavane "which our musicians play at the wedding ceremony of a girl of good family . . . and the said Pavane is played by hautbois and sackbuts and called the *grand bal*, and it lasts until all those who dance have been two or three times round the room, unless they prefer to dance backwards and forwards." The chief dancers of the grand ballet made their entrance in Paris for more than a century to the tune of pavane. The middle classes also danced it. "The gentleman, his hat in one hand, his sword at his side, a large cloak thrown over his arm, gravely offered his right hand to his partner, rigid in her long train, heavy and stiff with gold and jewels. Like a couple of idols, the lord and the lady advanced in solemn cadence. Before beginning the dance they walked gravely round the room, bowing to the master and mistress of the house."

In old times the pavane was accompanied by a song known as the pavane of Henry III., beginning:—

Belle, qui tiens ma vie
Captive en tes doux yeux,
Qui m'as l'âme ravie
D'un souris gracieux.
Viens tôt me secourir,
Ou me faudra mourir.

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In France those noble dames, Catherine de Médicis and Marguerite de Valois,—"the sweetest lady on earth,"—excelled in the pavane which was danced in slow time by one or two couples, sometimes by two damozels alone. The steps were simple, and called "advancing and retreating." The tune was sung by four voices. "It has," says Thoinot-Arbeau, "two advancings and two retreatings of thirty-two measures. To prolong it, it must be begun anew as long as it pleases musicians and dancers. In 'retreating' the gentlemen walked behind their ladies, leading them by the hand; then came a few glided steps and a great many curteseys, and everyone regained his place. In the next figure, the gentlemen alone capered backwards and forwards before their ladies, and the conclusion was a 'conversion' or turn with them. This turn gave opportunity for the display of graceful rounding of the arm and wrist, which were raised high. Next one of the gentlemen advanced alone, and describing a slight curve in the middle of the ballroom went '*en se pavanant*' (strutting like a peacock) to salute the lady opposite him, after which, taking some backward steps, he regained his place, bowing to his own lady."

"*En se pavanant*" recalls the remark of Baron Davillier: "To this day in Spain they speak of *Entrados de Pavana*—the Pavana-like entry of a man who comes solemnly and mysteriously to say something ridiculously unimportant. And again *pasos de pavana* is said of a personage whose walk is affectedly slow."

In England the word appeared as early as 1530, when the dance was reckoned as base. In 1535 Lyndesay in a satire spoke of the "new pavin of France." Thomas Mace described the pavane as "a lesson of two, three or four strains, very grave and solemn; full of art and profundity but seldom used in these our light days." He wrote in 1676.

Pavanes were introduced in "La Jeunesse du Roi Henry"; in the ballets of the operas "Patrie" and "Egmont." Gabriel Fauré in 1887 wrote a Pavane for orchestra with chorus *ad lib.* In 1886 and 1887 there was an endeavor to re-establish the dance in aristocratic circles,

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and the dance has been revived of late years in London. Those who wish to learn the steps should consult Desrat's "Dictionnaire de la Danse," pp. 279–280. Desrat published in 1886 the "Théorie de la Pavane" with the old music edited by Signoret (Borneman, Paris).

II. "Hop o' my Thumb." Ravel has quoted in the score this passage from Perrault's* tale: "He believed that he would easily find his path by the means of his bread crumbs which he had scattered wherever he had passed; but he was very much surprised when he could not find a single crumb: the birds had come and eaten everything up."

Très Modéré. The first measure is 2-4 time, the second in 3-4, the third in 4-4, the fourth in 5-4. After three measures for muted violins a theme for the oboe appears at the end of the fourth. The English horn continues it. There is other matter in the middle of the movement. The first subject returns, and the ending is quiet (oboe and strings).

III. "Laideronnette, Empress of the Pagodes." The French give the name "pagode" to a little grotesque figure with a movable head, and thus extend the meaning, which was also found in English for pagoda, "an idol or image." This latter use of the word is now obsolete in the English language.† A "laideron" is any ugly young girl or young woman. There is this quotation from "Serpentin Vert" by the Countess Marie Catherine d'Aulnoy (1650?–1705), who wrote romances and also fairy tales in imitation of Perrault. "She undressed herself and went into the bath. The pagodes and pagodines began to sing and play on instruments; some had theorbos made of walnut shells; some had viols made of almond shells; for they were obliged to proportion the instruments to their figure." Laideronnette in

* Charles Perrault (1628–1703) is now best known by his "Contes de ma Mère d'Oye" (1697).

† "Pagoethaes, Idols or vgly representations of the Deuill, adored by the Indians." Sir Thomas Herbert's "Relation of Some Yeares Travels into Africa, and the greater Asia" (London, 1634—).

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the story, the daughter of a king and queen, was cursed in her cradle by Magotine, a wicked fairy, with the curse of the most horrible ugliness. When the princess grew up, she asked that she might dwell far away in a castle where no one could see her. In the forest near by she met a huge green serpent, who told her that he was once handsomer than she was. Laideronnette had many adventures. In a little boat, guarded by the serpent, she went out to sea, and was wrecked on the coast of a land inhabited by pagodes, a little folk whose bodies were formed from porcelain, crystal, diamonds, emeralds, etc. The ruler was an unseen monarch,—the green snake who also had been enchanted by Magotine. Finally, he was changed into human shape, and he married Laideronnette, whose beauty was restored.

Mouvement de Marche, 2-4. There are eight measures of introduction, and the piccolo gives out the first motive. A second theme is announced by the oboe, and continued by the flute. There is another subject for wood-wind, celesta, and harp. After this the material of the first part returns.

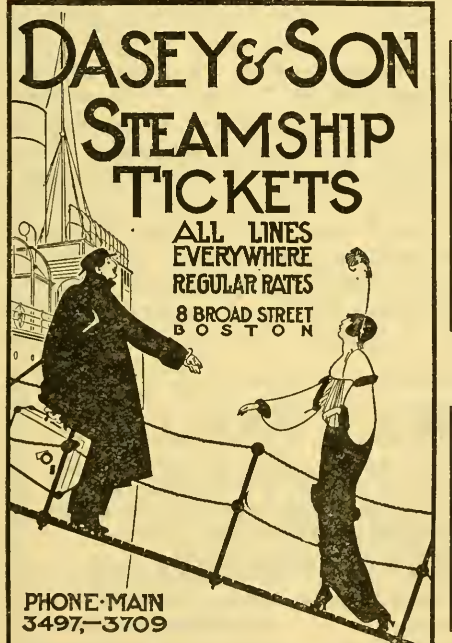
IV. "The Conversations of Beauty and the Beast." There are these quotations from Mme. Leprince de Beaumont:—

"When I think how good-hearted you are, you do not seem to me so ugly."
"Yes indeed I have a kind heart, but I am a monster."
"There are many men more monstrous than you."
"If I had wit, I would devise a fine compliment to thank you, but I am only a Beast."

. . . .

"Beauty, will you be my wife?"
"No, Beast!"

. . . .



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"I die content since I have the pleasure of seeing you again."

"No, my dear Beast, you shall not die; you shall live to be my husband!"

The Beast had disappeared, and she saw at her feet only a prince more beautiful than Love, who thanked her for having broken his enchantment.

Mouvement de Valse très Modéré, F major, 3-4. This movement is based chiefly on a melody for the clarinet, which begins in the second measure. There is a middle section with a subject suggesting the Beast and given to the double-bassoon. The two subjects are combined. At the end a solo violin plays the theme of the middle section.

V. "The Fairy Garden." Lent et grave, C major, 3-4. The movement is based on the opening theme for strings.

***

When Ravel was about twelve years old, his parents decided that he should be a musician. He was admitted into the Paris Conservatory in 1889, and he entered Anthiome's preparatory class for pianoforte. In 1891 he was awarded a first medal. He studied for four years in the class of Bériot, and took lessons of Hector Pessard in harmony, André Gédalge in counterpoint and fugue, and in 1897 of Gabriel Fauré in composition. In 1901 the second grand *prix de Rome* was awarded him for the cantata "Myrrha." The two years following did not favor him. In 1904 he did not compete, but in 1905 he applied, and was not allowed to be a contestant. This refusal made a great stir in Paris. Many articles appeared in the journals, and it is said that the unfairness shown toward a pupil that had taken a second *prix de Rome* had much to do with the nomination of Fauré as Director of the Conservatory.

"Sites Auriculaires" (1896) and the overture "Shéhérazade" (1898) and other works were heard at concerts of the Société Nationale de Musique, and the String Quartet, played on March 5, 1904, and the three songs, "Shéhérazade," with orchestra, May 17, 1904, excited great attention. The five pianoforte pieces, "Miroirs," were first played on January 6, 1906, by Ricardo Vinès at a concert of the Société Nationale. The "Histoires Naturelles," five songs (prose by Jules Renard) with pianoforte, were the subject of violent discussion. Camille Mauclair wrote that his "musical humor" was to be likened unto that displayed by Jules Laforgue in symbolical verse. One of the "Miroirs," "Une Barque sur Océan," orchestrated, had little success, February 3, 1907, at a Colonne concert; but the "Rapsodie Espagnole" (December 19, 1909) was favorably received. The more important works since then are "L'Heure Espagnole," opera in one act; "Gaspard de

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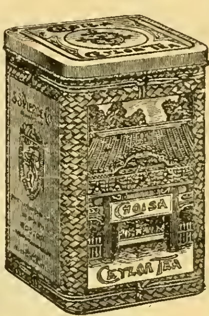

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la Nuit," three pieces after Aloysius Bertrand for pianoforte; Introduction et Allegro for harp and other instruments; "Daphnis et Chloé," ballet; and the "Mère l'Oye" suite. The list of his compositions contains these pieces:—

OPERA: "L'Heure Espagnole," musical comedy in one act, libretto by Franc-Nohain, composed in 1907, produced at the Opéra-Comique, Paris, May 19, 1911: Romiro, Jean Périer; Don Inigo, Delvoye; Gonzalve, Coulomb; Torquemada, Cazeneuve; Concepcion, Geneviève Vix. "La Cloche Engloutie," lyric drama in four acts, based on Hauptmann's drama, "Die Versunkene Glocke" (not yet produced).

BALLET: "Ma Mère l'Oye," produced January 28, 1912, at the Théâtre des Arts, Paris; "Daphnis et Chloé," ballet symphonique (Michel Fokine), composed in 1910, produced at Paris in June, 1912, by the Russian Ballet at the Châtelet.

(See foot-note to Valses Nobles et Sentimentales below.)

ORCHESTRAL MUSIC: "Shéhérazade" overture (1898), not published; "Rapsodie Espagnole" (1907); "Ma Mère l'Oye" (originally for pianoforte, four hands); Valses Nobles et Sentimentales* (originally for pianoforte, 1910; orchestrated in 1912); Pavane pour une Infante défunte (originally a pianoforte piece, 1899; orchestrated in 1910); "Une Barque sur l'Océan" (originally pianoforte piece, 1905); "Daphnis et Chloé," fragments symphoniques, played at a Colonne concert, Paris, April 2, 1911.

CHAMBER MUSIC: String Quartet (1902–03); Introduction et Allegro for harp with accompaniment of string quartet, flute, and clarinet (1906).

PIANOFORTE, two hands: Menuet Antique (1895); Pavane pour une Infante défunte (1899); "Jeux d'Eaux" (1901); "Miroirs": 1. "Noctuelles"; 2. "Oiseaux Tristes"; 3. "Une Barque sur l'Océan"; 4. Alboraro del Graciosa; 5. "La Vallée des Cloches" (1905); Sonatine (1905); "Gaspard de la Nuit," three poems after A. Bertrand: 1. "Ondine"; 2. "Le Gibet"; 3. "Scarbo" (1908); Menuet sur le Nom de Haydn (1909); Valses Nobles et Sentimentales (1910); Prélude, 1913.

* "Adélaide, ou Le Langage des Fleurs," a ballet, was danced at the Châtelet, Paris, by the Russian Ballet in April, 1912, to these Waltzes.

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With best wishes, I am,

Faithfully yours,

(*Signed*) GEORGE COPELAND.

PIANOFORTE, four hands: "Ma Mère l'Oye" (1908).

TWO PIANOFORTES, four hands: "Les Sites Auriculaires": 1. Habanera (1895), used later in the "Rapsodie Espagnole" for orchestra; 2. "Entre Cloches" (1896), not published.

VOICE AND PIANOFORTE: Sainte (Mallarmé), 1896; Deux Épigrammes (Clément Marot): 1. D'Anne jouant de l'Espinette; D'Anne qui me jecta de la neige (1900); "Manteau de Fleurs" (Paul Gravollet), 1903; Shéhérazade, three poems (Tristan Klingsor): 1. "Asie"; 2. "La Flûte enchantée"; 3. "L'Indifférent" (1903), orchestrated; "Noël des Jouets" (M. Ravel), 1905, orchestrated; "Les Grands Vents venus d'Outre-mer" (H. de Régnier), 1906; "Histoires Naturelles" (Jules Renard): 1. "Le Paon"; 2. "Le Grillon"; 3. "Le Cygne"; 4. "Le Martin Pécheur"; 5. "La Pintade" (1906); "Sur l'Herbe" (P. Verlaine), 1907; "Vocalise en Forme d'Habanera" (1907).

FOLK-SONGS: Cinq Mélodies Populaires Grecques: 1. "Le Réveil de la Mariée"; 2. "Là-bas vers l'Église"; 3. "Quel Galant!" 4. Chanson des Cueilleuses de Lentisques; 5. "Tout gai!" (1907); Mélodie Française; Mélodie Italienne; Mélodie Espagnole; Mélodie Hébraïque (1910).

TRANSCRIPTIONS: Debussy's Prélude à "l'Après-Midi d'un Faune," for pianoforte, four hands; Debussy, Nocturnes, for two pianofortes, four hands.

* * *

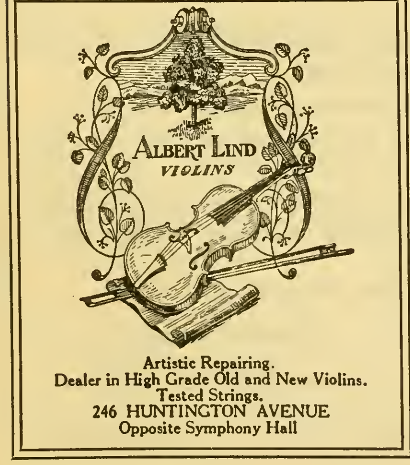
Ravel was first known in Boston by his pianoforte pieces.

"Jeux d'Eaux" was played by Mr. Harold Bauer on December 4, 1905.

The Pavane pour une Infante défunte was played by Mr. Rudolph Ganz on March 26, 1906, and Mr. Ganz on November 13, 1907, played from "Miroirs": "Une Barque sur l'Océan" and "Oiseaux Tristes." Mr. Richard Buhlig played on December 5, 1907, "Alborado del Graciosa." The Sonatine was played by Mr. Richard Platt, February 15, 1909. "Ondine" was introduced by Mr. Bauer, April 2, 1912. Pieces by Ravel have also been played by other pianists, as Mr. George Copeland and Mr. Ernest Schelling.

The "Rapsodie Espagnole" for orchestra was performed on January 26, 1910, by the Boston Orchestral Club.

Introduction et Allegro for harp with accompaniment of string quartet,



flute, and clarinet was performed at a Longy Club concert on February 8, 1910.

The String Quartet was performed at a Kneisel Club concert on December 4, 1906.

Pavane pour une Infante défunte, for orchestra, was performed at Sunday concerts of the Boston Opera House Company, January 5, and 19, 1913.

ENTR'ACTE.

PIANISTS AS CONDUCTORS.

(From the *London Times*, October 18, 1913.)

A conductor, unlike a poet, must be made as well as born; and he is a much rarer phenomenon because, before anything can be made of him as a conductor, he must be a poet and several other things as well, —a musician, a thinker, a personality, a man of action, endowed, in addition, with complete control of certain muscles. To the outward eye nothing could appear simpler than to get up and beat time for a body of players or singers; no task, on the other hand, offers so many pitfalls or is such a tax on the mind of the performer. All musicians must realize this; and yet there is no organized effort made in our schools and colleges of music to teach conducting as a practical and difficult branch of musical technique. Young musicians of successive generations are left to flounder by themselves, picking up what they can by imitating others and profiting, at great waste of valuable time, by their own frequent mistakes. There is no really systematic attempt to show them the way, though incalculable time might be saved if only musical authorities would make some definite effort to improve matters.

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custom of time beating was known as early as the fifteenth century, and probably earlier; but it was simply intended to maintain unanimity and strict rhythm. Bach used to lead his musicians from the organ-stool, and the fashion of directing orchestral performances from the harpsichord prevailed until the close of the eighteenth century. A conductor, who played no instrument, but devoted his energies to directing his forces, then became fashionable; and the custom spread rapidly over the Continent, though it did not reach England till the year 1820, when Spohr created a sensation in London by appearing in public with a bâton. Conducting now became the regular thing, though at first it was strictly rhythmical on the old stiff lines, and admitted no latitude in the matter of interpretation. Habeneck, one of the earliest conductors of repute, was noted for the rigid inflexibility of his beat; and the general state of things at the time may be imagined from a comment of Berlioz that Habeneck habitually conducted from a first violin part instead of a full score. Weber, a few years later, held much more liberal views, and considered frequent modifications of tempo indispensable. In the course of time came Mendelssohn, and the rise of the so-called "elegant" school of conductors, who made it a rule to play everything too fast, skipping as quickly as possible over the more difficult passages in order that their effect might be the less noticed. This in its turn was superseded by the "temperamental" school, founded by Wagner, with the aid of his disciples, Bülow, Richter, and Levi. The whole matter was now put on a new basis. It was at last realized that the function of the conductor was actually to play upon his forces as if they were one instrument; and amongst the many new possibilities now opened up to him was that of being able to give his own personal interpretation of the music instead of a purely metronomic performance. From the beginnings of this school it is but a short step to the modern virtuoso conductor of to-day.

The new principles laid down at Bayreuth were, of course, liable to abuse; and that abuses were not slow to creep in can be seen from the caustic comments on Bülow's later mannerisms made by Weingartner in his monograph, "Über das Dirigieren." The school of "tempo rubato" conductors, as their opponents called them, developed rapidly, and it is to be seen in its fullest development at the present day, when,

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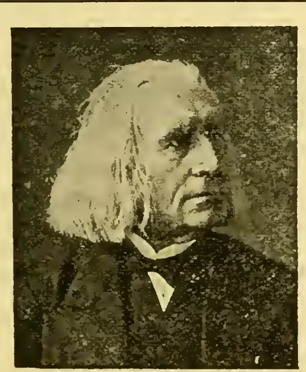
as the writer in Grove's "Dictionary" says, "every pettifogging bandmaster must have his 'reading' of the great masterpieces." Classical concerts have now developed into a kind of game of "touch wood" between the conductor and the audience, in which the former is safe if he can only skip from point to point of the classics, cheating his pursuers at the last moment by landing on entirely unexpected ground. He says in effect: "I am going to do my best to make such and such a symphony sound quite different from anything you have ever heard before. Your business is to see if you can recognize it when I have done with it." Some of the most famous conductors, whose readings are obviously the fruit of deep consideration and real understanding, are often so carried away by the desire to present a work in a fresh light as to distort all the *tempi* in defiance of the composer's express directions, and to play such havoc with the phrasing and the dynamic values as makes the whole sound completely unrecognizable. Details are often so underscored in the effort to bring hidden beauties to the surface that the architecture of the whole is obscured, and all sense of line and proportion lost.

Not all the great conductors have their logical sense obscured by the desire to be original. But some of the greatest are excessively "temperamental," and, thanks to their strong personalities, they are the first to be adopted as models by budding conductors, who are forced to learn most of their business by imitation. Much can be learnt by watching the gestures of a great conductor; but the greater he is, the more sparing of gesture he generally becomes, and consequently the harder to understand for all except those who are actually playing under him at the time. A point is finally reached at which imitation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becomes impossible, because there is scarcely anything external to imitate; and, if any further progress is to be made, it will be necessary to investigate the whole technique of conducting from the very beginning, and to master it from the inside instead of from the outside.

The main factors that go to make up the technique of conducting may be summarized as follows: first, and simplest, a thorough knowledge of the orchestra and its constituents coupled with the power to assimilate and memorize the contents of a score; second, a sure sense of rhythm, line, phrasing, and tone-value, added to the power of seeing a work both as a complete whole and in detail; third, an exhaustive knowledge of the art of gesture and perfect control of the muscles of the arms. The many other qualifications, such as personality, capacity for leadership, accuracy, and patience, need not be enumerated here, as their necessity is self-evident. The first requisite, familiarity with orchestras and knowledge of scores, can be learnt by anybody from text-books and by listening; and any one who is going to be a conductor must possess both qualifications as a matter of course. But the second and third factors, though of vital importance, are not usually treated as if they were in any way a necessary part of the young conductor's equipment; and yet without them he can do nothing, however great his other natural gifts may be. He must have a highly developed sense of rhythm, design, and tone-color; and, if he is to superimpose his thoughts on the minds of his players, he must have so exact a control of the muscles of his arms that he can indicate exactly what he wants with the minimum waste of energy and the maximum amount of clearness. The fullest understanding of the orchestra is of no use if the conductor has no architectural sense; and the highest qualities of mind go for nothing if he cannot translate his ideas successfully into gesture.

The question now arises, Can the necessary qualifications be acquired in the practice of any other branch of music at present practised?

A man who is a composer, and nothing else, may be an efficient director of his own works, inasmuch as he necessarily has clearer ideas than any one else as to their interpretation; but it often happens that his limited outlook prevents his doing justice to the compositions of other men. The training of a singer or a violinist fails to lay stress on two important points, rhythm and the idea of music as made up of groups of interweaving strands. The singer or the violinist cannot avoid regarding music from the point of view of a single strand: the conception of all the strands at once is foreign to their natures. There is one instrument, however, which makes demands on its students almost identical with those made by the orchestra on a conductor, and that is

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the pianoforte. Its scope and character bring it nearer to the orchestra than any other instrument; and a pianist holds practically the position of a conductor, with this advantage, that the players in his band are an actual part of himself and directly under any mental control that he chooses to exert. The acquisition of pianoforte technique gives him absolute control over his arms, and whatever he plays is complete in itself, as contrasted with the performances of a violinist, who requires an accompaniment. He encounters every style of music from the earliest polyphony to the most modern harmony; and in works of the dimensions of a sonata he has interpretative difficulties to solve fully equal to those contained in an orchestral symphony. The very disadvantages, too, of the pianoforte contribute to his education in the right direction. Its percussive principle sharpens his sense of rhythm (it is this quality which brings the pianoforte so much closer to the orchestra than the organ). Its monotony of tone-color makes it doubly important to differentiate the tone of the various parts as much as possible, and leads the ear to differentiate between the finest shades of quality and prominence; while its inability to produce a sustained tone makes it necessary to pay extra attention to phrasing. Its mechanical nature makes its natural attractiveness far less than that of the human voice or the violin, and demands a correspondingly greater exercise of personality on the part of the performer. Finally, its suitability for reproducing large works, and particularly orchestral transcriptions, in completeness, strengthens a player's capacity for interpretation on broad and simple lines.

The suitability of the pianoforte as a training-field for conductors is corroborated by the fact that in the past a great number of distinguished conductors have been equally distinguished as pianists and *vice versa.* Weber, one of the earliest, was equally famous in either capacity. Of Liszt, Wagner said, after hearing him conduct a rehearsal of "Tannhäuser," "What I wanted to express in writing it down, he expressed in making it sound,"—praise which is amply confirmed by contemporary testimony. Bülow was equally distinguished in both branches; and the line of conductor-pianists might be extended from

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him and his successors to the present day, had not many of them decided eventually to develop the greater talent to the exclusion of the lesser.

We shall soon be faced with the problem of providing competent conductors for the many musical organizations that are springing up all over the country; and we shall eventually realize that conducting can be taught as well as any other executive branch of music. It would be well for us also to realize in good time that a technique so based on mental processes requires a strictly practical method if it is to be brought home to students, and that, if we wish to master it, we must attack it on a system which squares with the best approved scientific methods that have done so much for the practical executive side of music in the twentieth century.

Rhapsodie Roumaine in A major, Op. 11, No. 1.

Georges Enesco (Enescou)

(Born at Cordaremi, Roumania, August 7, 1881; now living in Paris.)

This Rhapsody is the first of three Roumanian Rhapsodies. The other two are respectively in D major and G minor. It is dedicated to B. Crocé-Spinelli and scored for these instruments: three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, tuba, a set of three kettledrums, side-drum, triangle, two harps, and the usual strings.

The Rhapsody is founded on Roumanian airs which appear in turn, and are somewhat varied rather than developed. The Rhapsody begins with preluding (clarinet and oboe) on hints at the first theme, which is finally announced by violins and wood-wind. The first indication reads Modéré, A major, 4-4. The prevailing tonality, so constant that it has excited discussion, is A major. As the themes are clearly presented and there is little or no thematic development, there is no need of analysis. The Rhapsody was performed twice at the Promenade

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concerts in London, in the summer and fall season of 1911. The first performance in Boston was at a concert of the Boston Symphony Orchestra, conducted by Mr. Fiedler, February 17, 1912.

Enesco's father was a farmer. The boy at the age of three asked him to bring him a fiddle from the town where he sold his produce. The father brought him one, but it had only three strings, and the boy was disgusted: "I wanted a fiddle, not a plaything." A real violin was obtained, and Georges soon played the tunes he heard at village weddings, and made up tunes of his own. A wandering musician, staying in the village, taught him his notes, and Georges began to compose before he had seen any treatise on harmony. Another musician persuaded the father to take the boy to Vienna. Joseph Hellmesberger, the elder, was then at the head of the Vienna Conservatory and conductor at the Royal Opera House. He was at first unwilling to admit the seven-year-old boy: "The Conservatory is not a cradle." But the father pleaded earnestly. Hellmesberger heard the boy, admitted him to the Conservatory, and took him into his own family where he lived for four years. Georges took the first prizes for violin and harmony when he was eleven.

The father was wise. He did not exploit the boy as a prodigy, but took him to Paris. The class of Massenet, who took a great interest in Georges, was then conducted by Gabriel Fauré. Georges studied the violin with Martin Marsick. In 1897 Enescou, as he was then known, took a second *accessit* for fugue and counterpoint. In 1899 he won a first prize for violin playing.

In 1897 (June 11) a concert of his works was given in Paris by Miss Eva Holland, violinist, assisted by several. The programme included a sonata for violin and pianoforte; Suite dans le Style ancien for pianoforte; songs, "Le Saphir" and "Les deux différentes manières d'aimer"; Nocturne and Saltarello for violoncello; quintet for pianoforte and strings. This quintet showed the influence of Brahms.

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Édouard Colonne heard the violin sonata played at the house of the Princess Bibesco, who had befriended the boy praised by Fauré, Massenet, and Saint-Saëns. He asked if Enesco had not composed an orchestral work. He was shown the "Poème Roumain," which he produced at a Châtelet concert, February 6, 1898. Enesco became at once known to the public. He was soon heard as a violinist, and as a virtuoso he has gained an enviable reputation through Europe. He is court violinist to the Queen of Roumania.

Among his chief works are:—

"Poème Roumain," Op. 1.

Sonata for violin and pianoforte, Op. 2.

Sonata for violin and pianoforte, Op. 6.

Pastorale Fantaisie for orchestra (Châtelet concert, February 19, 1899).

Dixtuor, or Symphony for two flutes, oboe, English horn, two clarinets, two horns, two bassoons,

Symphony for orchestra (Châtelet concert, January 21, 1906).

Suite for orchestra, Op. 9.

Symphonie concertante for violoncello and orchestra (Lamoureux concert, March, 1909, J. Salmon violoncellist).

Trois Rhapsodies Roumaines, Op. 11. Two were played at Pablo Casal's concerts in Paris, February 16, 1908.

***

These compositions by Enesco have been played in Boston:—

"Poème Roumain." Orchestral Club, January 7, 1902, Mr. Longy conductor.

Suite for orchestra, Op. 9. Boston Symphony Orchestra, April 1, 1911; December 30, 1911.

Rhapsodie Roumaine, A major, Op. 11, No. 1. Boston Symphony Orchestra, February 17, 1912.

Symphony for wind instruments. Longy Club, February 8, 1909.

Sonata in F minor for violin and pianoforte, Op. 6. Mr. and Mrs. David Mannes, December 13, 1910; Messrs. S. Noack and A. de Voto, Longy Club concert, February 12, 1912.

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FRIDAY AFTERNOON, MARCH 13, at 2.30 o'clock

SATURDAY EVENING, MARCH 14, at 8 o'clock

PROGRAMME

Chadwick . . . . . . Symphony No. 3, in F major

Rubin Goldmark . . . . . . Tone Poem, "Samson"
(First Performance, MS.)

Paderewski . . . Concerto in A minor for Pianoforte, Opus 17

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Ballade, G min.	Grieg
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Westminster Abbey	Gabriel Grovlez
Barcarolle	Roger-Ducasse
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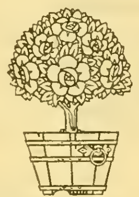

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FRIDAY AFTERNOON, MARCH 13, at 2.30 o'clock

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Programme

Chadwick . . . . . . Symphony No. 3, F major

I. Allegro sostenuto.
II. Larghetto.
III. Vivace non troppo: L'istesso tempo.
IV. Finale: Allegro molto energico.

Rubin Goldmark . . . . . Tone Poem "Samson" (MS.)
First performance

Samson — Delilah — The Betrayal — The Temple.

Paderewski . Concerto in A minor for pianoforte and orchestra, Op. 17

I. Allegro.
II. Romanza: Andante.
III. Allegro molto vivace.

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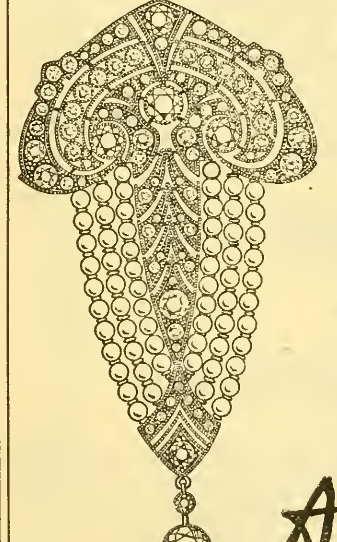

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Newspapers of April 15, 1894, announced the fact that a prize of $300 offered by the National Conservatory of Music in New York for the best symphony by an American had been awarded to Mr. Chadwick. Dvořák was then at the head of this institution.

The symphony was performed for the first times on October 19–20, 1894, at Boston, by the Boston Symphony Orchestra. Mr. Chadwick conducted his work. The programme—Mr. Paur was then the conductor of the orchestra—also included Berlioz's "Roman Carnival," overture and ballet music from Rubinstein's opera, "The Demon." Miss Emma Juch sang a recitative and air, "Mine did I once a lover call," from Dvořák's "Spectre Bride," and, with pianoforte accompaniment, Wagner's "Träume" and cradle song, "Dors entre mes bras." Mr. Krehbiel, of the New York *Tribune*, came to Boston to hear the symphony, and his article, containing amusing reflections on musical conditions in Boston and an epigrammatic characterization of Mr. Paur, provoked rejoinders, among them an entertaining editorial article in the Boston *Transcript*.

Mr. Chadwick dedicated his symphony to Theodore Thomas. The score was published by Arthur P. Schmidt, of Boston, in 1896. The symphony is scored for these instruments: two flutes, two oboes, two

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clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, and the usual strings.

The following description of the musical contents is based on the analysis written by William Foster Apthorp for the Programme Book of October 19–20, 1894.

I. Allegro sostenuto, F major, 3-4. The movement begins with four introductory measures for wind instruments and drums. The four horns sound fortissimo the notes F, E, D. "As the horns stand in the key of F, these notes stand in their parts as C, B-natural, A,—according to the German nomenclature, C. H. A: the first three letters of Mr. Chadwick's name. This short phrase occurs again in the course of the movement, although it is treated more as an episodic 'motto' than as a theme; it does not play the part in the symphony that the famous F, A-flat, F does in the first movement of Brahms's F-major symphony, but is used more sparingly, somewhat as the 'Te ma reale' is in some of the movements of Sebastian Bach's 'Musikalisches Oper.'" The strings attack the vigorous first motive, which is developed until the wind instruments have a staccato phrase, the first subsidiary. The first theme returns and is developed. There are harmonies for horns and clarinets, then an episodic song for violoncellos against a figure for the oboe. This figure is used thematically later on. The second theme enters in A minor for the horns over a pizzicato accompaniment for strings. This theme is carried out at considerable length. In the free fantasia section the episodic phrase and counter figure, as well as the two chief motives, are treated extensively. In the recapitulation section the first theme returns (flute) in B-flat major, in augmentation, and with rhythmic changes. The second theme (flutes and bassoons) returns in D minor. There is a short coda.

II. Larghetto, B-flat major, 3-8. The movement begins with the chief theme given out in full harmony by the strings. The second theme is of a sturdy nature, and is treated more contrapuntally until there is a passionate cantilena. The movement ends *pp*, with a short coda on a figure taken from the second theme.

III. Vivace non troppo, D minor, 6-8. The movement begins with a saltarello * melody (violins). An obbligato phrase for horn has thematic significance later. A second theme is composed of alternate phrases for strings and figures for the wood-wind. The trio, D major,

* Saltarello, a dance in 6-8 or 6-4 time, of the fifteenth and sixteenth centuries at Rome and in the neighborhood of that city. It is a duet dance "of a skipping nature, as its name implies." The man played a guitar and his partner struck a tambourine during the dance, although some say she held her apron and performed graceful evolutions. The number of the couples was not limited. Each couple moved in a semicircle, and the dance became faster and faster. It was especially popular with gardeners and vine-dressers, though it was occasionally introduced at courts. The name was also given to a shorter dance known to the contemporaneous Germans as "*Nachtanz*." The music began usually with a triplet at the beginning of each phrase. A harpsichord jack was called a saltarello because it jumped when the note was struck. Counterpoint in saltarello is when six-eighth notes of the accompaniment are opposed to each half-note of the *cantus firmus*. The saltarello form has been frequently used by composers, as by Mendelssohn in his "Italian" symphony, by Alkan and Raff in piano pieces, by Gounod ("Saltarelle" for orchestra, 1877).—P. H.

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2-2, is built on a gay theme, first for horns and then taken up by the rest of the orchestra. In the short coda the theme of the trio returns (muted horns).

IV. Finale: Allegro molto Energico, F major, 6-4. After two measures for full orchestra, the horns give out the chief motive against full chords for the strings. The second motive, C major, 4-4, is for violins and violas in unison. There is elaborate development. The two themes are at last worked together. There is an imposing coda.

TONE POEM, "SAMSON" . . . . RUBIN GOLDMARK

(Born in New York on August 15, 1872; now living there.)

Rubin Goldmark, a nephew of Carl Goldmark, was educated at the College of the city of New York, which he left when he was seventeen years old. While he was in college, he studied music with Alfred von Livonius. He spent two years in Vienna, where he studied the pianoforte with Anton Door and theory and composition with the Fuchs brothers. On his return to America Goldmark studied the piano with Joseffy and composition with Dvořák. In 1894 the state of his health obliged him to go to Colorado Springs, where he was director for some time of the Conservatory of Music. His sonata for violin and piano was played in Boston from manuscript by Messrs. Kneisel and Gebhard, at a Kneisel Quartet Concert, January 28, 1901. His overture to "Hiawatha" (composed in 1896) was played from manuscript in Boston, and for the first time, at a concert of the Boston Symphony Orchestra, January 13, 1900. There was a second performance on January 6, 1906.

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The composer of "Samson" has kindly furnished us the following information about his tone poem.

* * *

"The orchestration of 'Samson' was completed in the summer of 1913 in Colorado Springs.* The composition and part of the orchestration were done during the few preceding summers in Colorado Springs, in Keene Valley (N.Y.), and in Europe. The final sketches date about five years back, but only the summer months could be utilized for composition. Instrumentation: Three flutes (one interchangeable with piccolo), two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, four trumpets, three trombones and bass tuba, kettle-drums, bass drum, small drum, triangle, cymbals, harp, and the usual strings. The composition, which is played in one movement, has the following four subtitles in the score: I. Samson; II. Delilah; III. The Betrayal; IV. In the Temple.

"The composition is intended to be programmatic in its broadest outlines only. The entire first part is a delineation of the heroic, impetuous character of Samson, foredoomed to a tragic end. It begins with a slow introduction (F minor, 3-4) for full orchestra (*pp*). A fragment of the principal Samson theme is announced by the full

*The autograph score has the note: "Aug. 11th, 1913, Cheyenne Mt. Side, Colorado Springs, Colorado." —P.H.

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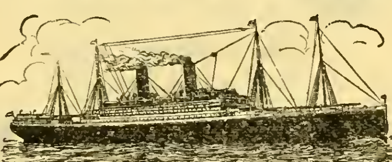

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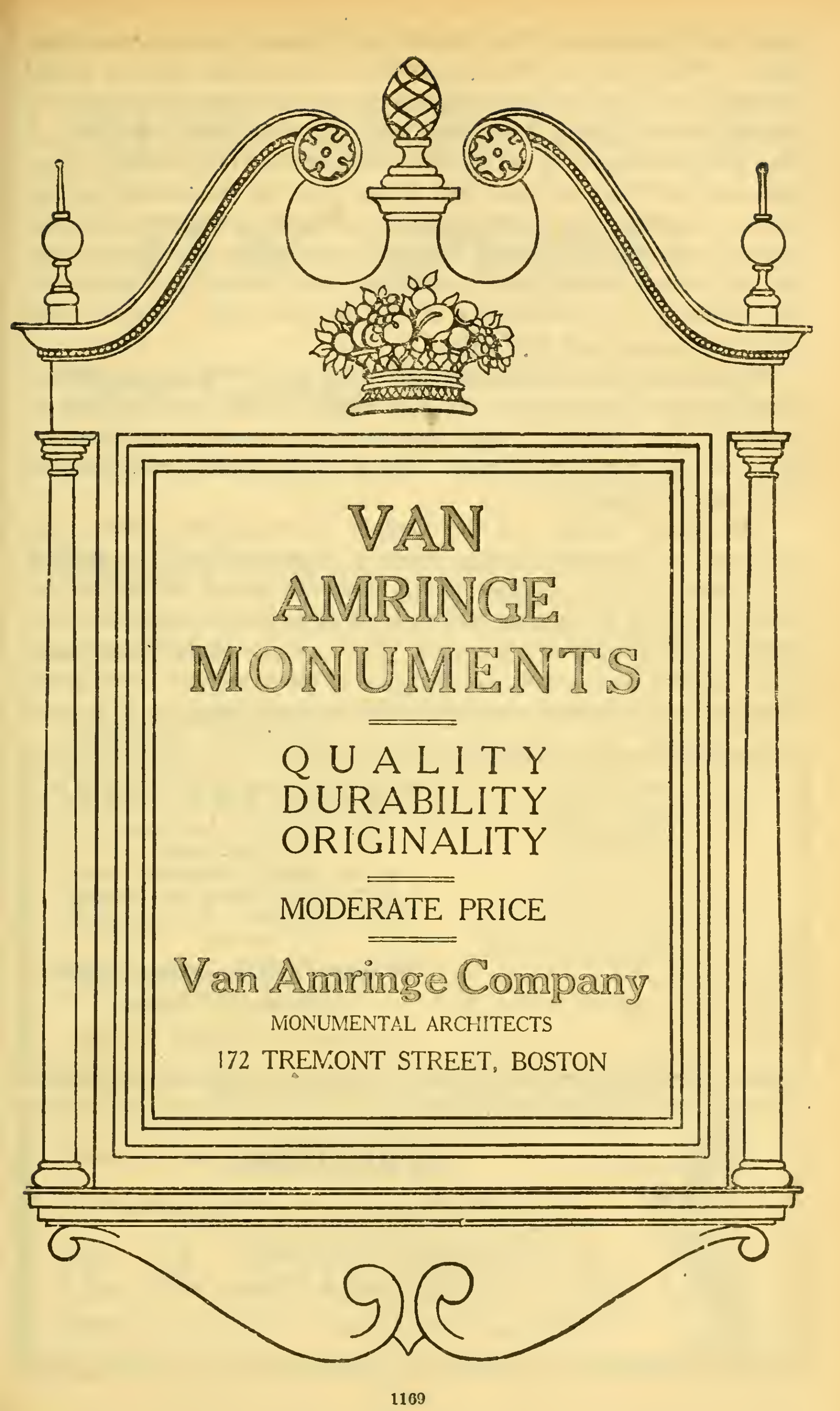
orchestra in *ff* chords, leading to an episode for wood-wind and harp, which also contains a descending phrase (oboes, then clarinets against an inversion of this phrase in bassoons, then 'cellos) that is used later, before the fall of the temple and in the Elegiac Postlude. This leads to another form of the main Samson theme in the horns and trombones, over which the violins play the theme of the introduction.

"The following Allegro energico (F minor, 3-4) contains the germinal Samson theme in the horns and one trumpet, over a tremolo of the strings. This is carried on by the wood-wind, and, after a brief development, is repeated in the full orchestra, leading to the Samson Warrior motive (full brass *mf* followed by the strings, with support of the full orchestra). A third Samson theme is presently introduced—an ascending phrase in the trombone and trumpets, expressive of his impetuous force. A development section follows (E minor and F-sharp minor), wood-wind over a rhythmic figure in the 'cellos and basses, interwoven with the first Samson theme.

"Out of a climax for full orchestra there arises suddenly the first Delilah theme (G-sharp minor, 4-4),—English horn and solo viola,—the call of the temptress. The principal Delilah theme is given to the clarinet (A major, 3-4). After this has been repeated by a solo violin, the full orchestra furiously interrupts with a short development of the various Samson motives (in the original F minor), indicative of his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determined resistance. But the Delilah themes return a semitone higher. The principal Delilah motive is then taken up in a broad passage by the violins, against which horns and 'cellos battle with the Samson theme, leading to the final triumph of the Delilah motive. A slow passage follows (Andante molto tranquillo, G-flat major, 4-4), horn solo over divided violas and 'cellos with the wood-wind playing about contrapuntally. This part is expressive of Samson's wooing. The full orchestra with harp arpeggios then unites the Samson and Delilah themes, leading, after a brief period of repose, to a climax for full orchestra. A reminiscence of the Delilah theme (clarinet solo) brings the second part to a close.

"Tremolos in the violins begin the third part, a rhapsodic section, 'The Betrayal,' in which the various themes of the first part are intended to show Samson's consciousness of his enfeebled condition, his impotence, his rage and despair. The Delilah theme is used diminutively, as if in mockery.

"The fourth section, 'In the Temple' (Lento, E-flat minor, 4-4), opens with a new theme in the trumpet, supported softly by the full brass choir. To this is later added a fervent prayer melody in the clarinet. There is another outbreak of despair (full orchestra, crescendo to *fff* with muted trumpets). The fervent melody is then taken up by violins and 'cellos. It leads to a rapid section (wood-wind, horns, and soft trumpets, staccato, with sustained strings) indicative of

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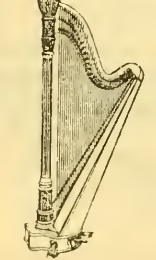

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* * *

The story of Delilah as related in the Book of Judges is a simple one.

"And it came to pass afterward that he (Samson) loved a woman in the valley of Sorek, whose name was Delilah. And the lords of the Philistines came up unto her, and said unto her, Entice him, and see

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wherein his great strength lieth, and by what means we may prevail against him, that we may bind him, to afflict him: and we will give thee every one of us, eleven hundred pieces of silver." (There is this marginal note in the first edition of the King James version (1611): "Delilah corrupted by the Philistines, entiseth Samson.") Then follows the familiar story. Nothing is said concerning her after she triumphed over Samson. There is no description of her appearance. There is no remark about her character. But we know that Samson did not disdain the company of loose women, for in the verses immediately preceding the story of Delilah, his adventure at Gaza is told.

Was Delilah, a patriotic woman, to be ranked with Jael and Judith, or was she merely a courtesan, as certain opera singers who impersonate her in the opera are pleased to think?

E. Meier says that the word Delilah means the faithless one. Ewald translates it "traitress," and so does Ranke. Knobel characterizes her as *Die Zarte*,—which means tender, delicate, but also subtle. Lange is sure that she was a weaver woman, if not an out-and-out "zonah." There are other Germans who think the word is akin to the verb *einlullen*, to lull asleep. Some liken it to the Arabic "dalilah," a woman who misguides, a bawd. See in "The Thousand Nights and a Night" the speech of the damsel to Aziz: "If thou marry me thou wilt at least be safe from the daughter of Dalilah the Wily One." Also "The

Rogueries of Dalilah the Crafty and Her Daughter Zaynab, the Coney Catcher" in the seventh volume of Burton's translation.

Ignaz Goldziher believes that Delilah is the symbol of the setting sun which has completed its day's labor, or rather is no longer the sun but the night that cuts her lover's curly locks (*crines Phoebi*) in which his whole strength is centred.

Is the story of Samson symbolical? La Mothe le Vayer saw in the actions of the hero those of the Sceptical Philosopher. A Roman Catholic legend represents Samson as a physician. Sir Richard F. Burton in his "Book of the Sword" describes him as the Hebrew type of Hercules, "the strong man, the slayer of monsters, the sun-god (Sham-Sun)." And he quotes Wilkinson and Jablonski; but Renan, who characterizes Delilah as *une drolesse*, insists that pure mythology was not to the taste of the Hebrews.

The old writers did not cudgel their brains about her. Josephus, the learned Jew, simply said: "As for Samson being ensnared by a woman, that is to be ascribed to human nature, which is too weak to resist sins." Chrysostom argued gravely that she was Samson's wife.

Richard Rogers of Weathersfield, in Essex, England, preached many sermons on the Book of Judges one Lenten season, and called them good; at least he published them in 1615. A stern man, he had no mercy for Delilah: "Samson was drunk with the sottish and inordinate love of her—then he saw too late with Adam that God was gone from him, and that he had lost all the great strength which God had given him." Nor did Samson have time or inclination to consider the consequences of his infatuation. "Delilah's lap and arms," thundered the Rev. Richard, "was no fit nor likely place or occasion of such thoughts or meditations." Samson was "blindfolded with her beauty."

The Rev. Thomas Beard, who over two hundred and fifty years ago

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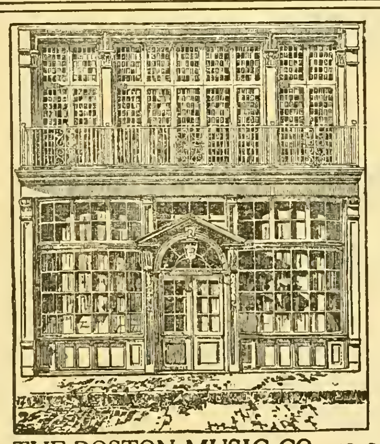
"painfully preached the Word of God and led life without scandal," wrote "The Theatre of God's Judgment," in which were many surprising tales. This painful preacher, once the school teacher of Oliver Cromwell, was courteous toward Delilah. He did not mention her. He only spoke in passing of "poor Samson."

Poor Samson! Like Huayna Capac, the Peruvian ruler, "he could never refuse a woman, of whatever age or degree she might be, any favor that she asked of him." With reference to Samson's death, the Rev. Thomas Beard quotes Saint Augustine's sentence from "The City of God": "It may be the church of God was persuaded by divine authority to receive them into the number of martyrs; or it may be they did this act, not being deceived, after the manner of men, but being commended of God, not erring but obeying."

Delilah's name is barely mentioned in Thomas Heywood's "Nine Books of Women": "Dalila was the confusion of Samson the strong." This is in the Fifth Book inscribed Terpsichore, "Intreating of Amazons, and other Women famous either for Valour, or for Beautie," and Delilah is thus introduced: "Now the fruits and effects of this fraile beautie, especially where a faire face meeteth with a corrupted mind, I will next shew you by historie."

Retif de la Bretonne does not include her name in the list of celebrated women at the end of his "Les Gynographes." Defoe mentions her in "The Political History of the Devil" and calls her naughty names.

How was Samson blinded by the Philistines? With lances, red-hot needles, or red-hot oil? They were the usual means in those days. As for his punishment—grinding at the mill—see the curious explanation of the celebrated Mr. Bayle in his "Dictionnaire historique et critique, article "Samson." Bayle quotes Saint Jerome and Drusius in support of his singular but not incredible theory.



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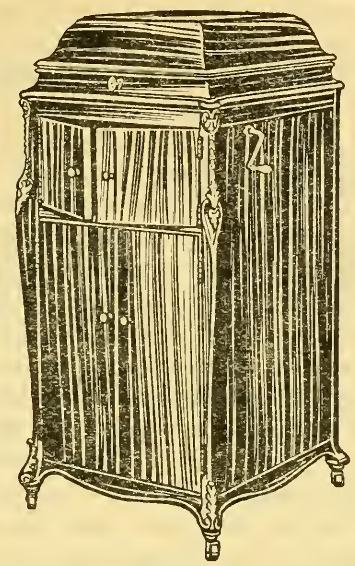

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The *Pall Mall Gazette* in 1912 considered the case of Samson and Delilah. "We have often wondered how it was that that hussy Delilah managed to cozen Samson in a language he did not understand. The man of Gath was a person of education and had uncommon faculties of acquisition, as we know, but also had a desperate facility in losing what he had obtained. But Professor Macalister, who has so long controlled the excavations of the Palestine Exploration Fund, comes to solve our doubts with the remark that there was practically no language barrier between the Jews and the Philistines. They had probably lived so long alongside each other that the Hebrews traded with them all the week in an amiable way as neighbors, and salved their consciences by private remarks concerning them on Saturday; and it is from this inside or esoteric point of view, of course, that we get the tale of Samson as it stands. On the whole, we are much obliged to the Professor for reminding us that Matthew Arnold was not only drawing on Bible history when he gave us the word Philistine as a synonym for 'bourgeois' or 'outsider,' but that he was actually borrowing the notion from the learned German, Dekker. But as fast as the Professor gives with one hand he takes away with the other. He uses the analytic method which has been too much applied to Moses and Job, when he makes out that Samson was a composite being, credited with the prowess of many heroes and the follies of as many more. It was

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a case of a catalogue of guerilla troubles tacked on to one popular hero, and this we doubt, preferring the convincing homogeneity of the figure and its possession of a distinctive reality that no synthetic touches could convey. In the same way we oppose the Professor again and believe that Delilah was an 'outsider,' but endowed, as the stranger-lady very often is, with physical assets more potent than the biceps of a giant or the jawbone of an ass. Delilah's pretty chin, like Circe's wand, and Cleopatra's smile, was a match for all the donkeys and most of the warriors who ever lived."

The Bible is as reticent about Delilah's personal appearance as it is silent about the peculiar beauty of Potiphar's wife or that of Balkis, Queen of Sheba.

Milton, accepting the theory of Chrysostom, described the sorceress, and from his account of her it is fair to infer that she was an extravagant creature. The pious Milton, whose domestic experience was sour, accepted the theory of Chrysostom most cheerfully.

> But who is this? What thing of sea or land?
> Female of sex it seems,
> That so bedeck'd, ornate and gay,
> Comes this way sailing
> Like a stately ship
> Of Tarsus, bound for th' isles
> Of Javan or Gadire,
> With all her bravery on, and tackle trim,
> Sails fill'd, and streamers waving,
> Courted by all the winds that hold them play,
> An amber scent of odorous perfume
> Her harbinger, a damsel train behind;
> Some rich Philistian matron she may seem,
> And now, at nearer view, no other certain
> Than Dalila, thy wife.

This recalls a sermon, preached at the nuptials of Lord Hay, in 1607. The text was from Proverbs: "She is like a merchant's ship, she bring-

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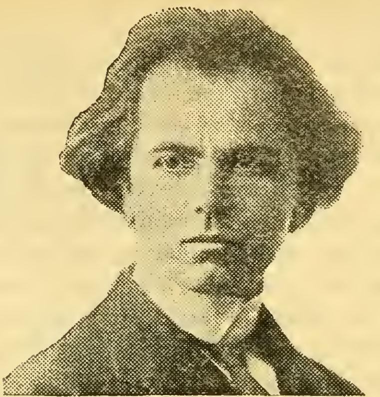

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eth her food from afar." The clergyman was thus moved: "But of all qualities, a woman must not have one quality of à ship, and that is, too much rigging. Oh! what a wonder it is to see a ship under sail, with her tacklings and her masts, and her tops, and her top-gallants, with her upper decks and her nether decks, and so bedecked with her streamers, flags and ensigns, and I know not what; yea, but a world of wonders it is to see a woman created in God's image, so miscreate oft times, and deformed with her French, her Spanish, and her foolish fashions, that he that made her, when he looks upon her, shall hardly know her, with her plumes, her fans and a silken vizard, with a ruff like a sail, yea, a ruff like a rainbow, with a feather in her cap, like a flag in her top, to tell, I think, which way the wind will blow."

The Chorus in Milton's tragedy thus expressed its wonder. Samson is not impressed. He tells Dalila that he knows her: "Thy gins and toils; thy fair enchanted cup and warbling charms." The Chorus admits that "beauty, tho' injurious, hath strange power, after offence returning, t' regain love once p'ssessed." The Chorus also admits that Dalila has "outward ornament." Samson reviles her in a most unmanly manner, so that we are tempted to say with the Chorus: "God of our fathers, what is man!"

This Dalila, however, was in her way a patriot. She knew that her name would be defamed "in Dan, in Judah, and the bordering tribes."

> But in my country, where I most desire,
> In Eeron, Gaza, Asdod and in Gath,
> I shall be nam'd among the famousest
> Of women, sung at solemn festivals,
> Living and dead recorded, who to save
> Her country from a fierce destroyer, chose
> Above the faith of wedlock bands; my tomb
> With odors visited and annual flowers;
> Not less renown'd than in Mount Ephraim
> Jael, who with inhospitable guile
> Smote Sisera sleeping through the temples nail'd.

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And was Delilah an Israelite in the employ of the Philistines, a political spy, a courtesan? Was she a Philistine? Who can say? It is not easy to determine the nationality of the dwellers in Sorek, for the frontier was as shifting as the love of the woman who has immortalized the region.

In Handel's "Samson," which was sung in Boston thirteen times in the thirtieth season of the Handel and Haydn Society, Delilah appears only after blinded Samson is in chains. He delicately alludes to her as a hyena. She, good-natured, does not retort in kind; she urges him to leave his prison house to go home with her, for she will nurse and love him. She thus follows the example of Milton's heroine. Her invitation might fairly be called a pressing one. She sings:—

> To fleeting pleasures make your court,
> No moment lose, for life is short!
> The present now's our only time,
> The missing that our only crime.

Samson, remembering the shearing, is naturally suspicious. The prison house is good enough for him. Delilah leaves him, and Micah, who, like the aged Hebrew in Saint-Saën's opera, would be described in these days of flippant speech as a wise old guy, remarks: "She's gone; a serpent manifest. Her sting discovered in the end." Samson answers that a true woman is seldom found, and the friendly Chorus sings without thought of future suffrage leagues:—

> To man, God's universal law
> Gave power to keep his wife in awe;
> Thus shall his life be ne'er dismayed
> By female usurpation swayed.

In the tragedy by Ippolito d'Aste, which the elder Salvini brought to this country in 1873, Delilah is passionately in love with Samson. Before she met him she could say:—

> Within the arms
> Of many, in the heart of none; mid loves
> Unbridled, loving overmuch, I never
> Loved any truly.

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She is shocked at the proposition of the Philistines:—

> I will not ope his tomb; he shall not taste
> Death in my kiss.

She calls on the night to hide her after she has betrayed him. She assures the eyeless Samson that she was the plaything of Fate, and in the Temple scene she clings to his breast.

I have not been able to ascertain how Dalilah was characterized or whether she appeared in "Samson" performed at the People's Theatre, New York, April 29, 1895, when Walter Kennedy, "the strong man," first appeared on the stage as an actor.

A tragedy "Samson" in five acts was produced at the Italiens, Paris, in 1717. It was in verse and originally in Spanish. Romagnesy translated the French version from an Italian one. In this play Samson asks the King of the Philistines for the hand of Dalila, and is refused. Hence the cause of his hostility and the vengeance he wreaks on the Philistines. Dalila's female attendant plots with the King, and Dalila is informed that Samson prefers a rival. The attendant urges her to demand of him the secret of his strength as a proof of his fidelity. He discloses the secret, and when he is sleeping she shears his locks. He destroys the temple of Dagon, and Dalila in her despair kills herself. Voltaire commented on this tragedy apropos of his own poem "Samson," which he purposed to produce with music by Rameau. "In this sublime drama," said Voltaire, "Harlequin, the valet of Samson, fights with a turkey-cock, while his master bears off the gates of Gaza on his shoulders." See the article "Samson" in Voltaire's "Questions sur l'Encyclopédie' (Voltaire's Works, edition of 1775, Vol. 6, pp. 344–347). "In 1732 it was proposed to produce at the Opéra, Paris, a tragedy 'Samson,' with music by the celebrated Rameau; but permission was not given. The poem is printed in Voltaire's works. There is no

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Harlequin in it, no turkey-cock. The thing seemed too serious. Besides, they were glad to mortify Rameau, who had great talent. However, they played about that time the opera 'Jephte,' taken from the Old Testament, and the comedy 'L'Enfant prodigue,' taken from the New." Rameau used the music he had written for "Samson" in other operas, as "Zoroastre," but there was a private and successful performance of "Samson" at the house of La Popelinière. There is a long account of the attempt to produce this work at the Opéra in "Voltaire Musicien," by Edmond Vander Straeten (Paris, 1878).

The story of "Samson and Delilah" has furnished a text for many musical works, beginning with Colonna's oratorio, produced at Bologna, in 1677.

Duprez, the famous tenor, wrote an opera "Samson," and the elder Dumas assisted in the preparation of the libretto. The composer in his "Souvenirs d'un Chanteur" refers to "Samson" as my "cherished work, in which I put the most of my heart, intelligence, time, and I may say, myself." The first scene represented Gaza and the meeting of Samson and Dalila. The second, Sorek with the seduction and the betrayal; in the third Samson ground at the mill; in the fourth he pulled down the temple. There was a concert performance of this opera in which Duprez's daughter and Pauline Viardot took part. Duprez was unable to put the opera on the stage. Fould, the minister of fine arts, told him the stage setting of the last act alone would cost over $20,000. The composer then changed the words to suit an almost analogous subject taken from the Crusades. The opera was then entitled "Zephora," but it was translated into German and Italian as "Samson" and produced at Berlin in 1857 in concert form.

Joachim Raff also wrote an opera "Samson." He wrote the text in 1851–52, began the composition of the music in 1853, and completed the instrumentation in 1857. The conductor at Darmstadt did not wish to produce the opera and gave as a reason that it was too difficult for the singers. Late in 1858 Liszt thought of bringing it out at Weimar. Again there were objections. The tenor said that his part was too high for him. Long afterward Raff showed his opera to the tenor, Schnorr von Carolsfeld, who was enthusiastic. Raff promised to revise

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the opera, to make certain cuts. Schnorr died. In 1882 Raff again spoke of a revision, but he, too, died, and the opera was not performed.

It may here be said that in the greater number of these operas Samson is a tenor, not a *Judenbass* or a *Bierbass*, but a tenor.

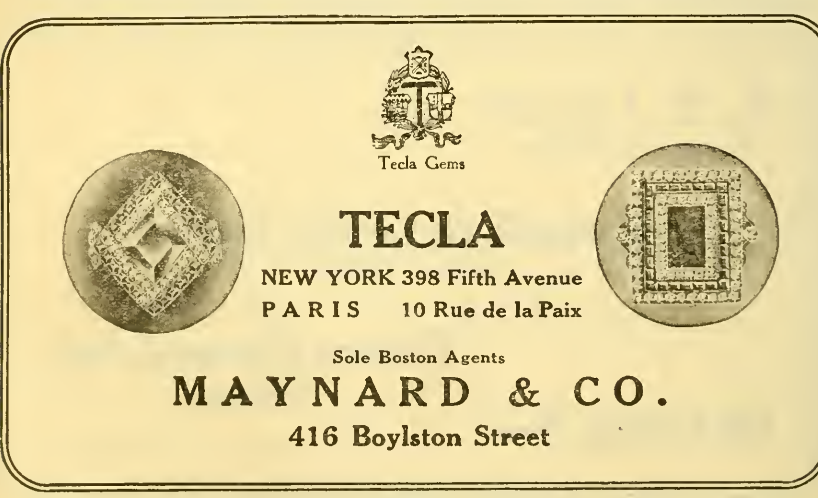
> So Samson, when his hair was lost,
> Met the Philistines to his cost.

But the excellent Dr. Watts said nothing about Delilah's personal appearance. She was probably not an Amazon, not a tragedy queen with buskined strut and trumpet voice. By the law of contrasts, concerning which Schopenhauer made improving remarks, she was undoubtedly slight, svelte, and clinging. She was no tragedy queen with strut and strident voice. Samson in double darkness often remembered her as Pierre de Boscosel de Chastelard sighed for Mary Stuart when he could not sleep in prison, and remembered the

> Heavy scents of hair
> And fire of subtle amorous eyes, and lips
> More hot than wine, full of sweet wicked words
> Babbled against mine own lips, and long hands
> Spread out, and pale bright throat and pale bright breasts
> Fit to make all men mad.

Did not Delilah mourn him bitterly? For no one, Jew or Philistine, could ever take his place. The wise Rabbi tell us that his shoulders were sixty ells broad; although he was lame in both feet, when the spirit of God came upon him he could step with one stride from Zoreah to Eshtaol, while the hairs of his head arose and clashed against one another so that they could be heard for a like distance; he was so strong that he could uplift two mountains and rub them together like two clods of earth. When he was thirsty, God caused a well of water to spring from his teeth.* The Bible says nothing about her after the betrayal. Did she visit him grinding in prison? Was she in the house of Dagon when it fell? "Now the house was full of men and women, and all the lords of the Philistines were there; and there were upon the

* See Judges XV, 18, 19, where it is told how God made for Samson the fountain En-hakkore in Lehi.



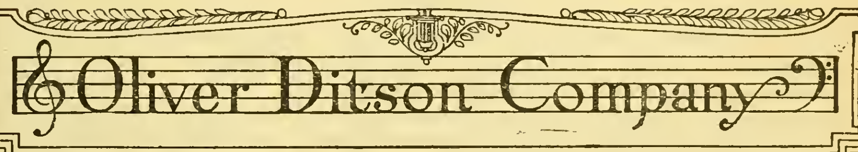
roof about three thousand men and women, that beheld while Samson made sport." * Was Delilah at home in Sorek?

Arthur Rimbaud at a night festival in some city of the north met all the women made famous by the ancient painters. Who would not meet gladly face to face these women of the Bible—the Queen of Sheba, the daughter of Herodias, Dinah, the daughter of Leah, Tamar, Bathsheba, Vashti the Superb, Aholah and Aholibah, the enchantress called the Witch of Endor, and, above all, the woman that dwelt in the valley of Soerk?

* * *

There is this list of musical works founded on the legend: "Il Sansone," oratorio by G. P. Colonna, Bologna, 1677; "Sansone accecatoda Filistri," oratorio by F. A. Urio, Venice, about 1700; "Simson," opera, by C. Graupner, Hamburg, 1709; the opera by Rameau mentioned above; "I ginocchi di Sansone," oratorio by P. P. Laurenti, Bologna, 1718; "Samson," oratorio by Handel, 1742; "Samson," oratorio by von Pasterwitz, about 1770; "Samson," oratorio by Lefroid de Mereaux, Paris, 1774; "Simson," oratorio by Rolle, 1785; "Samson," melodrama by Tuczek, 1809; "Samson," opera by Wenzel Müller, Prague, about 1808; "Il Sansone," ballet by the Count von Gallenberg, Naples, 1810, Vienna, 1811; "Il Sansone," opera by Basili, Naples, 1824, with

* R. A. Stewart Macalister in his "Bible Side Lights from the Mound of Gezer" considers curiously the death of Samson. He argues that Samson was probably in the open air, for the house of Dagon was dark and sacred to the priests; that the pillars of the portico were of wood, and Samson shaking them caused the roof of the portico to fall and bring death with it. (pp. 127–138.)



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Lablache in the cast; "Sansone," oratorio by Paolo Frontini, Catania, 1882.

Then there is Saint-Saën's opera, with libretto by Ferdinand Lemaire. The first performance of the opera as an opera was at Weimar and in German, December 2, 1877, when the chief singers were Miss von Müller and Messrs. Ferenczy and Milde. Lassen conducted. In 1883 the opera was performed at Hamburg with Rosa Sucher as Delilah. The first performance of the opera in France was at Rouen in March, 1890, when the chief singers were Miss Bossi and Messrs. Lafarge and Mondaud. The first performance in Paris was at the Eden Theatre, October 31, 1890, with Rosine Bloch, Talézac, and Bouhy. The opera was not admitted to the Paris Opéra until November 23, 1892, when the singers were Mme. Deschamps, Vergnet, and Lassalle. There were concert performances of portions of the work in Paris in 1875, and in 1880. The second act was rehearsed as early as 1870, with Augusta Holmès, Regnault, the painter, and Bussine as the singers. The opera was completed about 1872, and the second act was performed in 1874 at Mme. Pauline Viardot's country place. She took the part of Delilah; the other singers were Nicot and Auguez. The first act was performed in Paris in concert form at the Châtelet in 1875; and the third act at a Colonne concert in 1880.

The first performance in the United States was in oratorio form at New York, March 25, 1892, by the Oratorio Society, when the singers were Mrs. Ritter-Goetze, Montariol, Moore, Fischer, Distelhurst, and Robinson. Mr. Walter Damrosch conducted.

The first performance of the opera as an opera in this country was at the Metropolitan Opera House, New York, February 8, 1895. Samson, Tamagno; Delilah, Mme. Mantelli; High Priest, Campanari; Abimelich and the old Hebrew, Plançon; Messenger, Vanni; First Philistine, Rinaldini; Second Philistine, de Vachetti. Mancinelli conducted. The opera was performed at the Manhattan Opera House, November 13, 1908, with Miss Gerville-Réache, and Messrs. Dalmorès, Dufranne, Crabbe, Vieuell, and Venturini. Odette Valery was the chief dancer. Cleofonte Campanini conducted.

The first performance of the opera in Boston was at the Boston Opera

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House, November 27, 1911, when the singers were Mme. Gay and Messrs. Zenatello, Gilly, Mardones, Lankow, Saldaigne, Giaccone, and Barreau. Mr. Caplet conducted. The opera was performed six times in 1911–12; once in 1912–13; and this season (1913–14) it has been performed four times.

The opera was first performed in Boston as an oratorio by the Cecilia Society, November 28, 1894. The singers were Mrs. Julie Wyman and Messrs. Clarence B. Davis, Heinrich Meyn, W. H. Clarke, Robert T. Hall, and Stephen Townsend. Mr. B. J. Lang conducted.

So much for the history of the opera, although it may be added that inasmuch as the subject of the opera is Biblical, no performance on the operatic stage was allowed in England until April 26, 1909. When the opera was produced at London, the chief singers were Mme. Kirkby Lunn, Fontaine, and Davey. The first performance of the opera in an English version was at Dublin, January 11, 1910, by the Moody-Manners Company. The chief singers were Joseph O'Mara, Zelie de Lussan, and William Dever.

Delilah's aria, "Mon cœur s'ouvre à ta voix," in Saint-Saëns's opera has been sung in Boston at concerts of the Boston Symphony Orchestra by Julie Moran Wyman, October 13, 1888; Kate Rolla, February 15, 1896; Margaret Boye-Jensen, March 11, 1899; and Jeanne Gerville-Réache, February 8, 1908.

ENTR'ACTE.

THE STRING QUARTET: OLD AND NEW.

(From the London *Times*, November 8, 1913.)

The performance last week of Arnold Schönberg's Quartet suggests a brief consideration of the quartet of the present day and of the place it holds in our scheme of music. "Stands the quartet where it did?" is a question people have begun to ask themselves. The tendencies to think orchestrally on the one hand and pianistically on the other have

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become so pronounced that it looks as if the string quartet was being squeezed out; and, in any case, the actual number of such produced by modern composers is very small as compared with the output of the great Viennese days. And a small number is apt to bring in its train a poor quality, for the art of quartet-writing is not learned in one or two efforts.

One of the reasons why the idea is common that the quartet is becoming orchestral is that we not seldom hear it played orchestrally. One sometimes wonders that the players do not send for trumpets and drums to reinforce their tuttis rather than try to hale out of their strings more than they can give. The second Rasoumovsky was played not so long ago in this way: the tutti chords went sharp, and unequally sharp, the pianissimos were hoarse and toneless, and the whole thing was enough to make the less ungodly of the audience weep. There are some players who never can understand that the musical range of tone of every instrument, but especially of strings, is strictly limited, and that those who know how to write quartets keep their four parts and their double stops till they want the extra tone, and that that is their forte or fortissimo.

This whole business of expression, this painting of the lily, is vastly overdone. It may sometimes, it is true, proceed from that thing which critics are fond of calling "temperament"; and the moment that has the ring of sincerity about it we can forgive almost any harshness. But in nine cases out of ten the mischief is done because the players have not a delicate enough touch to articulate their crescendos properly, and then the whole thing is anathema. A cither or a clavichord can sound deafening if you know how to play it: a pianoforte can sound feeble and tinny if you do not. When the music is worth anything, the "expression" is there already,—in the varied rhythms, in the sparse and packed chords, in the strettos, and the rest of it. If any one ventured

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to recite the English language to us in these forced mouthing tones, we should run away, but because it is music, and music, the books tell us, is pre-eminently the "art of expression," we sit still and try to think it is all right. But the expression of the human voice lies least of all in its volume or tenuity. When some one is speaking to us, what we listen for, after the subject-matter and the choice of words, is clear utterance, apt cadence, and modulated tone. So it is with music, and most of all with quartet playing. We could not, of course, dispense with expression. The great merit of the pianola is that it has taught this generation at any rate that nothing can replace the human finger. We only want that finger to be intensely human, and not to ape the performances of ogres and kobolds.

But the composers are also partly to blame. There is no need for them to write *fff's* and *ppp's*, as Tchaikovsky begins to do in his later works. To do this is to cast aside the special characteristic of stringed instruments, their power of accentuation and attack; and to ignore the niceties which Beethoven distinguished in his *sf* and *fp*. Neither is there any need, with Tchaikovsky again (Op. 22), to be always "climaxing," or "pedalling" on unessential notes with Roger-Ducasse. The quartet is a matter of delicate poise, and its resources require careful husbandry.

Again, music has come to be conceived largely for the pianoforte; and, as the intonation of that is imperfect, it is sometimes supposed that in writing for strings composers make use of an imperfect scale. This fear may surely be put aside. The curious tonal conglomerates, which generally look and often sound puzzling, are not chance handfuls

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of any so-called whole-tone scale, but quite legitimate anticipations or retardations of well-known chords. As Parry wrote thirty-four years ago: "Composers have shown"—Pearsall, for instance, in "Great God of Love," to quote a humble example—"how all the diatonic notes of the scale can occur simultaneously, and there is no reason why some other composer should not show how all the chromatic notes can be added also." Still, there is no doubt that these chord developments have taken the line which we associate with whole tones.

This tendency is not a new thing. An early instance occurs in Gounod's "Mors et Vita," where, with some lack of humor, the bare tritone is placed in the hands of the brass. Wagner's use of the augmented triad was the real turning-point. There was no going back from that, and composers have been busy since with the augmented sixth which completes the scale. Debussy is reported to have said that he works at this corner of music not so much because he likes it as because he feels that it has fallen to his lot to explore it thoroughly. There is more than a little truth in that. These extreme notes, whether we regard them as sharp or flat, even in the most skilful hands, soon lead to satiety. What is wanted is to explore their possibilities, so that we may not abuse them, as Debussy's imitators do, but use them as Stravinsky shows signs of doing. The moment we regard them, however, merely as a series of whole tones, all meaning goes out of them, and, incidentally, strings could not play them.

Without going very deeply into a matter which could be properly based only on an abundance of quoted evidence, we may draw a parallel between the present time and the state of things in the early seventeenth century.

Masses and motets had held the field for at least a hundred years, and no other method of making music seemed conceivable. After a few tentative essays by the Prince de Venosa and the two Gabrielis in "chromatic" harmony, which sapped the strength of choral form, the *Nuove Musiche* suddenly burst on the world. Long before the "absolutists" discovered what had happened, their position was undermined by the experiments of the dramatists in recitative and the discovery that a discord need not be prepared. The next fifty years were spent in consolidating the work of these radicals. The impulse had come from the stage; the purpose was out of sight; the result was what we now call monody. While the revolution was in progress, absolutists like Carissimi continued to write in the old style.

After three centuries we are again at the close of a period. Sonata form has held undisputed sway for at least a hundred years, and, as that form is the exact correlative of what logicians have determined to

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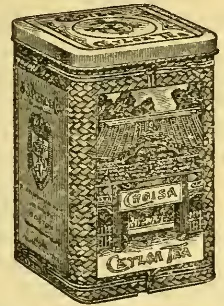

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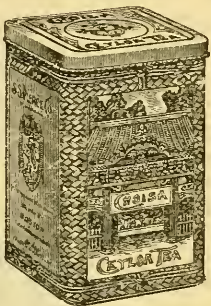

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be the process of ratiocinative thought itself, it has seemed impossible that it should ever change. Half-conscious attempts by Schumann to break away in romantic lyrics and by Chopin to enlarge the meshes of the web of harmony were decisively realized by the instrumentalist Liszt and the dramatist Wagner. As far as it is possible to sum their work in a sentence, the former found a basis of unity other than sonata form, the latter discovered that a discord need not be resolved. A few decades passed in vilifying, and a few more in imitating, Wagner, and his discovery is now being absorbed into the musical system. Again the impulse has come from the stage. The end is still out of sight, but there are signs that the result will be a more emancipated form of monody,—a body of music, that is, in which it will be harder than ever to separate the contributions of harmony and counterpoint, and in which melody of still ampler sweep than we have yet known will use these rather as its texture than as its foundation. While this revolution was in full swing, the classical style was still culminating in Brahms.

We have left the quartet for the moment, and to it we now return. Such conditions of violent change are not favorable to abstract music, of which the quartet is the type. As the crystal takes shape through uncounted years in the heart of the stone from which it draws its material and by which it is protected, so the quartet is the sublimation of all the elements of musical structure—epic, dramatic, and lyric—and takes time to develop. It was born in the seclusion of an Austrian Court. It was reared under the ægis of aristocracy. It throve when means of communication were limited. Nowadays there is neither privacy nor patronage; and with all our copyright laws no composer can prevent another from growing the plant when he has provided the seed, so that his ideas are exploited and cheapened by some one else before they have come to fruition. This is fatal to so delicate an organism, and composers do not nowadays write eighty-three quartets, like Haydn, or ninety-three, like Spohr, but two or one, or even none.

For modern examples of the quartet we turn first to the French, who write more of them than other nations. They have always prized good declamation. It is said, now that they have thrown off the fetters of rhyme, that a column of their newspapers is indistinguishable from

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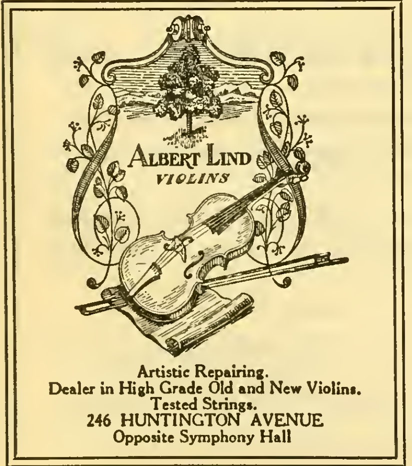
Alexandrines, except in the cæsuras and the diction. To rhyme is almost as bad as to quote. It is to introduce a callous point into a sentence which should tingle with life. In instrumental music their instincts are similar, and to satisfy these the melody must be absolutely unfettered. The harmonies are, therefore, treated as coloring for, and as subordinate to, the theme. They do not exist for their own sake as coincident and competing melodies. Thus in Debussy's quartet as in that of Roger-Ducasse, and only in a less degree in Maurice Ravel's, there are whole pages of a single part accompanied. It is true that the accompaniment is spontaneous and melodious and germane; but it is accompaniment. For arpeggios and scale passages do not by the mere fact of being in different rhythms become counterpoint. They only sound more aërial on strings than they would on pianoforte wires. Opposed to these is Vincent d'Indy, with less melodic gift, but greater technical resource; and apart stands César Franck, working up the new material within the accepted forms.

Not unlike his is the position of Max Reger in Germany, though to him the harmonic problem is so interesting and dominates the music so entirely that in Op. 74—less so in Op. 109—there is little scope left for true quartet writing. The experimental harmonies are so new that they must be stated in full and cannot be merely hinted at, as they were with Beethoven. This makes the music heavy. A quartet must be "porous." It must "rise" properly, like a good loaf. This is a point which Stanford never forgets, though with him there is rather much of one single device for securing it,—the keeping of one part in temporary abeyance. While both he and Borodin are intent rather on using the harmonies that have been discovered than on experimenting with new ones,—as Verdi had done, and Schubert in the D minor,—Borodin leavens the mass by more solo passages and more contrasted rhythms. His contribution, for instance, to that ponderous quadruple jest, the B-la-F Quartet, is the lightest of the four. Tchaikovsky, on the other hand, seldom lets his players rest, even from single stops. He seems to be chafing at the impotence of four pieces of gut to produce resonance enough, and he seldom allows us to feel that the half is greater than the whole. Strauss, in his Op. 2, though he was hardly doing more than



try his pen to see if it suited the paper, lets fall hints that his method would have been similar.

We may say then that for the present quartet writing undoubtedly is, and that for some little time to come it must probably remain, on the whole, an untried issue. Music for four strings must needs be the quintessence of all the music that is "in the air,"—the resultant of all existing musical forces. But those forces are at present in unstable equilibrium. There is a babel of tongues; and the quartet in music, or the sonnet in poetry, is not the place in which to try linguistic experiments. Time alone can show whether Schönberg's Quartet, which seemed to satisfy many of the requirements of the style, is merely an outlier or is a harbinger of the days of peace and security which are to be.

WAGNER FOR AMATEURS: A HISTORY OF IMPRESSIONS.

(From the London *Times*, February 14, 1914.)

The inevitable—or what used to be the inevitable—period of Wagner-Schwärmerei, into which the musical amateur heavily plunged on his first introduction to opera, becomes, when it has been left some years behind, a more interesting episode than might be supposed. In our earliest reaction from that round-eyed wonder, when we begin to perceive the crude injustice done to the genius of Wagner by ignorant worship, we brush aside our old enthusiasms as an insult to the powers of beauty. We reach the stage of understanding that they demand, these powers, wherever we meet them, the utmost service of discrimination and intelligence. But after a while, when we have tried to serve them by giving our best and choicest in return, we possibly realize that there is something to be learned, by critical memory, from the rosy innocence of those first quaint ecstasies. Is it not, after all, of value to make out precisely what it was that Wagner's mighty fist

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began by writing upon our inexperience? We may be pretty sure of one thing, that it was not what we believed it to be at the time.

We believed it, no doubt, to be what Wagner himself told us it was— the image of passion and truth, rending with one hand the tawdry artificialities of the theatre, and with the other the pedantic trammels of Beckmesser's Tabulatur. It was the irruption, we felt, of nature, lovely and strong and spontaneous, before which the stale convention of operatic art, with its posturing dancers and drilled chorus, had long ago vanished like dust. It seemed inconceivable (though possibly like them) that our grandfathers should ever have endured the roulade of the prima donna and the pointed toe of the première danseuse. A short ten years, and behold us in our turn growing lyrical over the *coloratura* of the one lady and the *entrechats* of the other.

As we look back, we are less certain that passion and truth were the invention of Wagner; and if they were, we wonder, with a slightly enlarged experience of their difficulties, how we can have found them so easy to understand. If the "Ring" was all that we supposed it to be, would it not have been rather harder to grasp? We were told, indeed, that in the old ballet-skirted times it *had* been considered hard; but to us the joy precisely was that this stupendous work could be learned, followed, appreciated, by the least musical of amateurs, innocent of any technical knowledge of the art. That very ease seems now suspicious. We begin to perceive (what more-informed musicians have doubtless long ago told us) that it was Wagner's weakness and not his strength that we worshipped. His strength escaped us; and it needed a more prolonged and patient effort before we, the untrained and the uninstructed, could begin to feel that we had arrived at some understanding of it. And the same effort has brought us to the sense that Wagner's own evaluation of his work was at no point to be innocently trusted.

That point, for example, of which so much was made—that Wagner had dipped his art into the life of elemental nature by his discovery of the wondrous world of ancient German legend—has gradually failed us, with every renewal of our impressions of the "Ring." We have had time to measure, and perhaps to resent, Wagner's exploitation of

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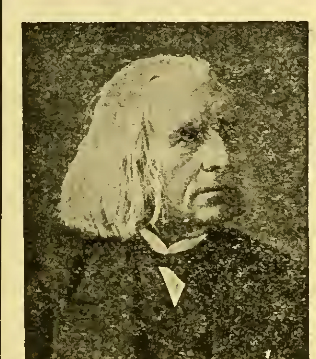
the huge simplicity and noble tragedy of that world. That Sigurd and Brynhild should be brought out of the world of eternity into the excited atmosphere of the romantic revolution, that the profoundly unconventional psychology of their struggle should be colored by the philosophical rhetoric of 1848, strikes us, if not as a profanation, at least as a bad misadjustment of means to end. The rhetoric of 1848 contained the stuff of the finest poetry, but it was not in the "fabelhafte Urzeit" of the Niblungs that it could find appropriate expression for the aspirations of modern romance. Wagner was far too much a child of revolution ever to read aright the long grim patience of epic tragedy; and in the crowded history of his own times, the history of which he was himself a part, there lay ready to his hand, as one cannot but feel, a thousand possibilities made for it—some of them, we know, not overlooked by that "early" Verdi whom we used to dismiss so lightly.

Child of his age Wagner certainly was also in his ingenuous faith that nature could be brought upon the stage by means of practicable rocks, gauze-water, real fire, real horses, and dragons at least as real as possible. Here, indeed, we may consider that we have the right to profit by the lesson of Wagner's experience. His gallant realism has still its interest, as it once had its influence, in so far as it is a sign of his epoch; but it would surely be the worthiest of tributes to Wagner's greatness to refuse to allow it any longer to be hampered by the Beckmesserlike tyranny of stage tradition. "Fanget an!" we cry to the Walther who will renovate for us the whole artless rubbish of the Wagnerian "properties."

Wagner, the reformer of the theatre, the inventor of the "Bühnen-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festspiel," the poet of passionate and heroic drama—the Wagner of comparatively so few years ago—has changed before our eyes and in our ears until at last he has become, even for us amateurs, Wagner the musician. At last we understand that in music his genius was all fulfilled. Wherever he indulged his curious and ingrained disloyalty to music, as in so much of the "Ring," as even (if the word be ventured) in "Parsifal," there his magic has lost its power. Wherever, as in "Tristan" and "Die Meistersinger," he gave himself without reserve to music—trusting it to develop, after its own laws, the whole expressiveness of his poem, instead of checking its natural growth and using it as a kind of system of punctuation—there the marvel of unfailing beauty holds us, year by year, with ever more exquisite enchantments. Year by year it gives us a deeper insight into the reverberating and mysterious language of great art. And year by year, longing to know how such language happens to be written, we turn to Wagner with our questions. But Wagner, voluble and voluminous on every other subject, never tells us how he happened to be able to write the prelude to "Tristan."

Concerto in A minor for Pianoforte and Orchestra.

Ignace Jan Paderewski

(Born on November 6, 1860, at Kurilowka, in Podolia, a former province of Poland; now living at Morges, Switzerland.)

This concerto was composed in 1888. It was performed for the first time in that year by Mme. Essipoff. She played it at a Lamoureux concert in Paris on February 28, 1889.

The first performance in the United States was at a concert of the Boston Symphony Orchestra in Boston, March 14, 1891, when Mme. Julia Rive-King was the pianist and Mr. Nikisch conducted.

Mr. Paderewski played the concerto at one of these concerts, December 5, 1891, Mr. Nikisch conductor, and January 28, 1893, Mr. Nikisch conductor.

Mr. Alberto Jonas played the concerto at one of these concerts, November 20, 1897, Mr. Paur conductor.

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William Foster Apthorp wrote the following analysis for the Programme Book of January 28, 1893:—

"The first movement (allegro, in A minor, 3-4) begins with an orchestral ritornello, in which the first and second themes are very briefly exposed. Soon the pianoforte enters with the first theme in a way not very usual in modern concertos, and which rather recalls a device employed by Beethoven in his E-flat concerto. Instead of taking up this theme in a brilliant fortissimo, as the orchestra did at first, the pianoforte takes it up piano in an entirely different mood, and carries it out with a good deal of added embroidery, leading to a short climax, when the orchestra bursts forth with it once more in jubilant fortissimo. This leads to the second theme, which the wooden wind instruments sing against ornamental arpeggi on the pianoforte, until at last the solo instrument takes hold of it itself in working-out fashion. Soon a third, more cantabile theme appears in the pianoforte alone in A major. From this point the working-out grows more and more elaborate. The movement is written in a very free modification of the sonata form, to which the frequent appearances of the first theme in the orchestral tuttis impart something of a rondo character.

"The second movement (andante, in C major, 2-4) is a most graceful romanza, in which the pianoforte alternates with the orchestra in playing the lovely melody, and then gives itself up more and more to weaving ornamental passages around the almost purely orchestral development of the theme.

"The third movement (allegro molto vivace, in A major, 2-4) is a brilliant rondo, the principal theme of which has a markedly Slavic accent. In strong contrast to this piquant, rollicking theme is a stately, almost hymnlike second theme, first announced in F-sharp major by the wind instruments, and again with still more pomp by

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the pianoforte and wind in A major towards the close of the movement. This second theme, however, plays but a small part in the working-out, which runs almost constantly on characteristic fragments of the first theme.

"It is worthy of note throughout this concerto how largely ornamental the pianoforte part is. Although the work was written by a pianist, by far the greater part of its musical structure and development is confided to the orchestra, and comparatively little to the pianoforte. By this is not meant that the pianoforte is not almost constantly doing something, but that the bulk of what it does is more in the way of ornamental passage-work than anything else. In this the composer has followed the lead of Liszt rather than that of Chopin and the older concerto writers. But his manner of treating the pianoforte is eminently that of a pianist. He invariably gives it that to do which it can do best, and generally that which it alone can do. It is especially noteworthy how he has kept clear of one marked tendency of modern concerto writers—and one which Liszt himself evinced on more than one occasion—to try to make the pianoforte vie with the orchestra in doing things which the latter can do far better and more easily than it can. There is hardly an instance in the whole concerto of the pianoforte's trying to do anything in the same spirit and in the same way that the orchestra does."

The orchestral part of the concerto is scored for two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, kettle-drums, and the usual strings.

The concerto is dedicated to Theodor Leschetizky.

***

Mr. Paderewski studied at the Musical Institute, Warsaw (1872–78), the piano under Janotha, harmony under Roguski. In 1876 and 1877 he gave concerts in Poland and Russia, and from 1879 to 1881 he taught at the Warsaw school. In 1883 he went to Berlin, where he studied

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composition with Kiel and Urban, and in 1884 he went to Vienna to take pianoforte lessons of Leschetizky. He taught for a while at the Strassburg Conservatory, and then returned to Vienna. In 1887 he began his career as a virtuoso; he played in Vienna and Paris, and gave his first concert in London on May 9, 1890. His career after this is known to all.

The list of his compositions includes an opera, "Manru" (produced at Dresden, May 29, 1901; performed for the first time in America at the Metropolitan Opera House, New York, February 14, 1902; performed for the first time in Boston at the Boston Theatre, March 15, 1902);* a Concerto for pianoforte and orchestra, Op. 17; a "Polish Fantasia," for pianoforte and orchestra, Op. 19; Violin Sonata, Op. 13; pianoforte pieces and songs. Among his latest compositions are a Symphony in B minor, Op. 24, composed 1904–08 and performed for the first time at a concert of the Boston Symphony Orchestra in Boston, February 13, 1909, Mr. Fiedler, conductor; a pianoforte sonata, Op. 21; and a set of Variations and Fugue for pianoforte, Op. 23. The latter work was performed for the first time in this country by Mr. Sigismund Stojowski, a pupil of Mr. Paderewski, January 23, 1907, in New York.

Biographies of Mr. Paderewski have been written by Mr. Henry T. Finck, "Paderewski and his Art" (New York, 1895); Dr. Alfred Nossig, "I. J. Paderewski" (Leipsic, *s. d.*), though this book is an "appreciation" rather than a biography; and by Edward A. Baughan (London and New York, 1908).

Mr. Paderewski has played at regular concerts of the Boston Symphony Orchestra in Boston: December 5, 1891 (Paderewski's Concerto

*The cast was as follows: Manru, Mr. Von Bandrowski; Ulana, Mme. Sembrich; Hedwig, Mme. Homer; Asa, Mme. Scheff; Urok, Mr. Bispham; Oros, Mr. Muehlmann; Jagu, Mr. Blass. Walter Damrosch conducted.

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in A minor—this was his first appearance in Boston; the concerto was played in Boston for the first time by Mrs. Julia Rive-King at a Boston Symphony Orchestra Concert, March 14, 1891, and this was the first performance in the United States); January 28, 1893 (Paderewski's Concerto in A minor); December 23, 1899 (Beethoven's Concerto, No. 5, in E-flat major); April 22, 1905 (Chopin's Concerto, No. 2, in F minor); November 16, 1907 (Rubinstein's Concerto in D minor); February 13, 1909 (Saint-Saën's Concerto in C minor, No. 4).

He has played here at a concert of the Symphony Orchestra of New York, December 9, 1891 (Rubinstein's Concerto in D minor and Liszt's Hungarian Fantasia). At a concert for the benefit of members of the Boston Symphony Orchestra, March 2, 1892, he played Schumann's Concerto and Liszt's Hungarian Fantasia. At his own concert with the Boston Symphony Orchestra, November 19, 1895, he played Chopin's Concerto, No. 2, in F minor, and his own Polish Fantasia. At a concert of the Boston Symphony Orchestra, January 5, 1896, for the benefit of the family of E. Goldstein, he played his own Polish Fantasia and solo pieces by Liszt and Chopin. At concerts in aid of the Pension Fund of the Boston Symphony Orchestra, April 30, 1905, he played Beethoven's Concerto in E-flat, No. 5, and Chopin's Ballade in A-flat major, Mazurka in B minor, Étude in G-flat major, and Polonaise in A-flat major; and on December 29, 1907, when he played Beethoven's Concerto in E-flat major, pieces by Chopin, etc.

He played in Boston with the Kneisel Quartet, March 30, 1896, Beethoven's Trio in B-flat major and Brahms's Pianoforte Quartet in A major. He also played with the Adamowskis a quartet by Brahms, and pieces by Beethoven, Bach, Schumann, and Chopin on February 26, 1892.

Recitals in Boston: 1891, December 7, 8, 23, 28, 29.

1892, February 23, 24, 25, 27, March 22.

1893, January 4, 12, 21, February 11, March 23, April 1.

1895, November 23, 30.

1896, April 4.

1899, December 27, 30.

1902, February 19, March 3.

1905, April 1.

1907, November 5, when he played his Variations and Fugue for the first time in Boston; December 21, when he played his Sonata in E-flat minor for the first time in Boston.

1909, February 6.

1913, November 7, 23.

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d'Indy . Symphony on a Mountain Air for Orchestra and Pianoforte, Op. 25

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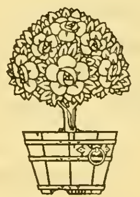

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Schumann . . . . Symphony in B-flat major, No. 1, Op. 38

I. Andante un poco maestoso; Allegro molto vivace.
II. Larghetto.
III. Scherzo: Molto vivace. Trio I.: Molto più vivace. Trio II.
IV. Allegro animato e grazioso.

D'Indy . . . "Jour d'été à la montagne" ("A Summer Day on the Mountain"), Op. 61

I. Aurore (Daybreak).
II. Jour (Après-midi sous les pins) (Day: Afternoon under the Pines).
III. Soir (Evening).

Rimsky-Korsakoff . . . . Caprice on Spanish Themes, Op. 34

I. Alborada.
II. Variations.
III. Alborada.
IV. Scene and Gypsy Song.
V. Fandango of the Asturias.

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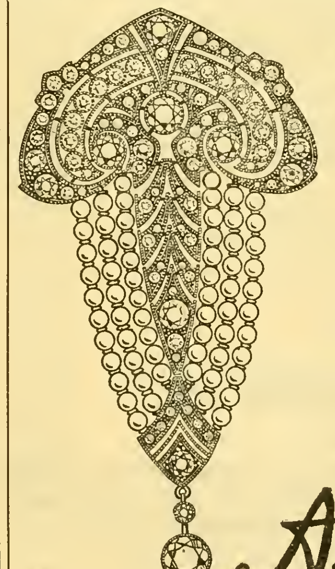

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Schumann worked during 1832–33 on a symphony in G minor. The first movement was played for the first time at a concert given in Zwickau, November 18, 1832, by Clara Wieck, who was then thirteen years old. This movement was also played February 12, 1833, at Schneeberg, where Schumann lived for a time with his brothers, and at Leipsic, April 29, 1833, as a first movement of a First Symphony. It is said that the whole symphony was performed at Zwickau in 1835, under Schumann's direction; that the last movement was a failure. We know that the symphony was completed and never published. Schumann himself wrote to Hofmeister from Schneeberg (January 29, 1833): "The symphony is going ahead. It is being diligently rehearsed here with Beethoven's in A major, and you would scarcely know it by the performance at Zwickau." In a letter dated in 1839 he wrote of a symphony which he had nearly finished in 1832.

During the years from 1833 to 1841 Schumann wrote many of his finest and most characteristic works, but they were pianoforte pieces—Études Symphoniques, Carneval, Sonata in F-sharp minor, Sonata in G minor, Fantasie, Phantasiestücke, Davidsbündler, Kreisleriana, Novelletten, Nachtstücke, Faschingsschwank—and songs. But in 1841 he

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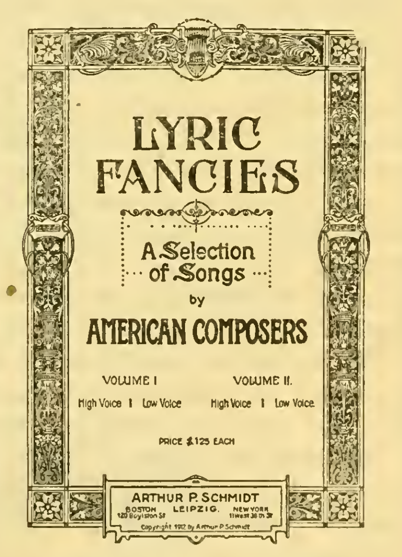

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wrote the Symphony No. 1, in B-flat; Overture, Scherzo, and Finale (Finale rewritten in 1845); Symphony in D minor (rewritten in 1851, and now known as the Fourth); Allegro for piano and orchestra (used as first movement to Piano Concerto, Op. 54).

Schumann was married to Clara Wieck, September 12, 1840, after doubts, anxieties, and opposition on the part of her father, after a nervous strain of three or four years. His happiness was great, but to say with some that this joy was the direct inspiration of the First Symphony would be to go against the direct evidence submitted by the composer. He wrote Ferdinand Wenzel: "It is not possible for me to think of the journal,"—the *Neue Zeitschrift für Musik*, founded by Schumann, Wieck, Schunke, and Knorr in 1834, and edited in 1841 by Schumann alone: "I have during the last days finished a task (at least in sketches) which filled me with happiness, and almost exhausted me. Think of it, a whole symphony—and, what is more, a Spring symphony: I, myself, can hardly believe that it is finished." And he said in a letter (November 23, 1842) to Spohr: "I wrote the symphony toward the end of the winter of 1841, and, if I may say so, in the vernal passion that sways men until they are very old, and surprises them again with each year. I do not wish to portray, to paint; but I believe firmly that the period in which the symphony was produced influenced its form and character, and shaped it as it is." He wrote to Wilhelm Taubert, who was to conduct the work in Berlin: "Could you infuse into your orchestra in the performance a sort of longing for the Spring, which I had chiefly in mind when I wrote in February, 1841? The first entrance of trumpets, this I should like to have sounded as though it were from high above, like unto a call to awakening; and then I should like reading between the lines, in the rest of the Introduction, how everywhere it begins to grow green, how a butterfly takes wing; and, in the Allegro, how little by little all things come that in any way belong to Spring. True, these are fantastic thoughts, which came to me after my work was finished; only I tell you this about the Finale, that I thought it as the good-bye of Spring."

(It may here be noted that the symphony was fully sketched in four days, and that Schumann now speaks of composing the work in February, 1841, and now of writing it toward the end of that year.)

Mr. Berthold Litzmann, in the second volume of his "Clara Schumann" (Leipsic, 1906), gives interesting extracts from the common diary of Schumann and his wife, notes written while Schumann was composing this symphony.

Toward the end of December, 1840, she complained that Robert had been for some days "very cold toward her, yet the reason for it is a delightful one." January 17-23, 1841: She wrote that it was not her

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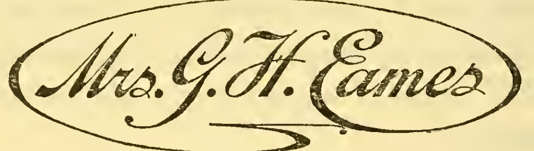
week to keep the diary; "but, if a man is composing a symphony, it is not to be expected that he will do anything else. . . . The symphony is nearly finished: I have not yet heard a note of it, but I am exceedingly glad that Robert at last has started out in the field where, on account of his great imagination, he belongs." January 25: "To-day, Monday, Robert has nearly finished his symphony; it was composed chiefly at night—for some nights my poor Robert has not slept on account of it. He calls it 'Spring Symphony.' . . . A spring poem by * * gave him the first impulse toward composition."

(Litzmann adds in a note that Schumann at first thought of mottoes for the four movements, "The Dawn of Spring," "Evening," "Joyful Playing," "Full Spring." Clara did not write out the poet Böttger's name in her diary.)

According to the diary Schumann completed the symphony on Tuesday, January 26: "Begun and finished in four days. . . . If there were only an orchestra for it right away. I must confess, my dear husband, I did not give you credit for such dexterity." Schumann began to work on the instrumentation January 27, and Clara impatiently waited to hear a note of the symphony. The instrumentation of the first movement was completed February 4, that of the second and third movements on February 13, that of the fourth on February 20, in the year 1841. Not till February 14 did Schumann play the symphony to her. E. F. Wenzel, later a teacher at the Leispic Conservatory, and E. Pfundt, a kettledrum player of the Gewandhaus orchestra, were present. "I should like," she wrote in her diary, "to say a little something about the symphony, yet I should not be able to speak of the little buds, the perfume of the violets, the fresh green leaves, the birds in the air. . . . Do not laugh at me, my dear husband! If I cannot express myself poetically, nevertheless the poetic breath



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of this work has stirred my very soul." The instrumentation was completed on February 20.

Clara wrote to Emilie List after the performance: "My husband's symphony achieved a triumph over all cabals and intrigues. . . . I never heard a symphony received with such applause."

Robert wrote in the diary some days before that his next symphony should be entitled "Clara"; "and I shall paint her therein with flutes, oboes, and harps."

***

It is a singular fact that Schumann himself makes no reference to a poem that undoubtedly influenced him in the composition of this symphony. In October, 1842, he gave his portrait, the one by Kriehuber, to Adolph Böttger, and he wrote as a dedication three measures of music with these words: "Beginning of a symphony inspired by a poem of Adolph Böttger: to the poet, in remembrance of Robert Schumann." The music was the opening theme given to horns and trumpets. Böttger said that the poem was:—

> Du Geist der Wolke, trüb' und schwer,
> Fliegst drohend über Land und Meer.
>
> Dein grauer Schleier deckt im Nu
> Des Himmels klares Auge zu.

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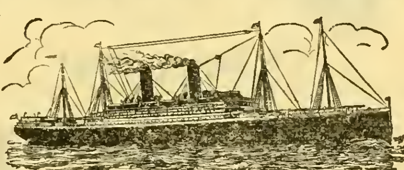

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Und Schatten in der Seele Licht?

O wende, wende Deinen Lauf,—
Im Thale blüht der Frühling auf!

These verses have thus been Englished in prose: "Thou Spirit of the Cloud, murky and heavy, fliest with menace over land and sea; thy grey veil covers in a moment the clear eye of heaven; thy mist seethes up from afar, and Night hides the Star of Love. Thou Spirit of the Cloud, murky and damp, how thou hast frightened away all my happiness, how thou dost call tears to my face and shadows into the light of my soul! O turn, O turn thy course,—In the valley blooms the Spring!"

***

I am indebted to Mr. John Kautz, of Albany (N.Y.), who knew Böttger, for the following notes: "Now, pondering the above inspirational poem, the unsophisticated reader, noting its sombreness, its brimfulness of despair and agonizing sentiment, would wonder how on earth it could have any psychological connection with the origin of a

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musical work so seemingly foreign in spirit, so sunny, buoyant, and optimistic, as is the Schumann Symphony in B-flat. But, if the reader will carefully note the last line, 'Im Thale blüht der Frühling auf!" he will be given the key that will dispel all his mystification. The symphony is the apotheosis of spring, and all that it symbolizes in philosophy and life. The lyre of Schumann may have sounded deeper chords, but scarcely more enduring ones. It will live henceforward as the Spring Symphony. Why Schumann should have chosen the symphonic rather than some other form, in giving utterance to his ideas, remains unexplained. It is known that even to a later time he adhered to, and repeatedly expressed, the opinion that nothing new could any more be evolved out of the sonata (symphony) or overture form. Even as late as 1832 he went so far as to ask, in a letter to the critic Rellstab, in Berlin, 'Why should there not be an opera without words?'

"Adolph Böttger," says Mr. Kautz, "during the early part of his career, was one of the leading spirits in the literary and musical circles of Leipsic, and was in close friendly relations with Liszt, Schumann, Mendelssohn, Hiller, and Gade. He had known Wagner from boyhood up, and had attended both the gymnasium and the university with him; but their artistic tendencies diverged later on, and they became estranged. Böttger, like the rest of his Leipsic brethren, failed to realize Wagner's towering genius. When in a reminiscent mood,

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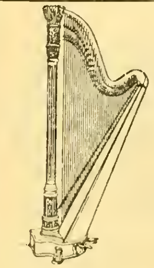

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his conversation was full of interesting experiences. Thus, he once mentioned—what must now seem surprising—that Schumann frequently expressed his disapprobation of Madame Clara Schumann's conception of his piano works. As partially confirmatory of this, there is at least one letter extant in which Schumann admonishes her to play certain of his pieces 'just twice again as slow.' In another letter he warns her against her impetuosity in playing his music. It is known that to the end of her life Madame Schumann always preferred playing the Finale of the Études Symphoniques in the first and not in the improved second version. Can we imagine it possible that the 'Schumann tradition,' as represented for years by Madame Schumann, may have been a myth, after all?"

Mr. Kautz gives as an explanation of the fact that Schumann in his letters never alluded to the "true origin of his symphony" the "habitual taciturnity of Schumann, his secretiveness, and the suspiciousness with which he regarded nearly all of his associates." "I have not the means at hand of stating definitely in what year the verses first appeared, but it could not have been much earlier than 1840. Schumann's autographic letter, together with one of Mendelssohn's, containing his musical setting of Böttger's 'Ich hör' ein Vöglein locken,' were both framed, and occupied conspicuous positions among the many other attractions that crowded the walls of the poet's library.

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"Adolph Böttger was born at Leipsic in 1815, and during the early forties achieved considerable fame as a writer of very high-class verse, representing, with Geibel, Freiligrath, and others, the aftermath of German romantic poetry; but it was chiefly as a translator of English poetry, of Shakespeare, Byron, and Longfellow, that he became renowned. His German translation of Lord Byron, in the metre of the original, was a veritable *tour de force*, reaching many editions, and resulting in making Byron's name a household word in Germany. But, while thus popularizing the fame of others, his own strong, original work was being gradually overlooked and neglected, and now his once so admired lyrics are mostly relegated to the anthologies. Böttger was only another earlier martyr to the same irony of fate that has now overtaken Edward Fitzgerald.

"Böttger was the possessor of many rare and valuable autographs and relics of departed celebrities. Among the latter were locks of hair from the heads of Schiller and Goethe down to the plug hat that had once belonged to the great and mighty Klopstock. This hat had for some time previously been in the possession of the dull poet and hymn writer, Johannes Minckwitz, professor of literature in the University of Leipsic; and the story goes that, as long as Minckwitz lived, he never failed to observe the annual return of Klopstock's birthday by sallying forth clad in the historic hat. Adolph Böttger died along

in the seventies, in poverty and neglect. I do not know what became of his collection of rarities."

***

It is well known that the original phrase given to trumpets and horns was written in an ineffective manner, as was revealed at the rehearsal of the symphony March 28, 1841, led by Mendelssohn: indeed, two of the tones could hardly be heard, on account of the character of the instruments then used. Schumann then put the opening measures a third higher. Nevertheless, Schumann told Verhulst in 1853 that he was sorry he changed the theme. After that Verhulst used the original version whenever he conducted the symphony.

***

This symphony was produced at a concert given by Clara Schumann for the benefit of the Orchestra Pension Fund in the hall of the Gewandhaus, Leipsic, March 31, 1841. Mendelssohn conducted. The symphony was played from manuscript. The programme was as follows:—

Chorus, "Des Staubes eitel Sorgen" . . . . *Haydn*
Adagio and Rondo from Concerto in F minor . . . . *Chopin*
CLARA SCHUMANN.
Aria from "Iphigenie" (*sic*). . . . . *Gluck*
H. SCHMIDT.
Allegro . . . . *R. Schumann*
{ Song without Words . . . . *Mendelssohn*
{ Piece . . . . *Scarlatti*
CLARA SCHUMANN.
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CLARA SCHUMANN and MENDELSSOHN.
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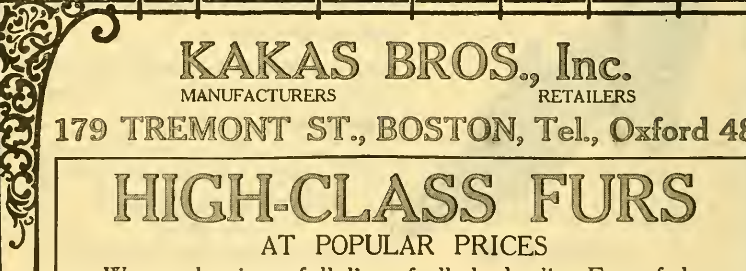
"Am Strande" . . . . *C. Schumann*
Miss SCHLOSS.



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* * *

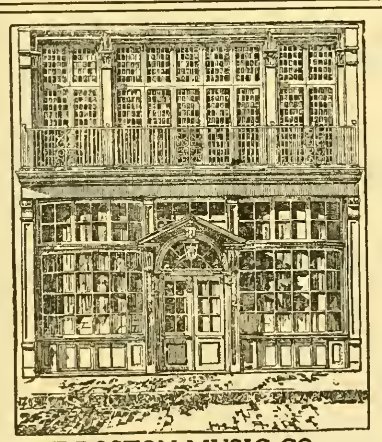
On August 13, 1841, the symphony was played in the Gewandhaus, that corrections might be made for publication. The parts were published in September, 1841, and the first proofs came on September 13, Clara Schumann's birthday and the baptismal day of Marie, her first daughter. The score was not published until 1853.

On the programme of the concert in which the symphony was performed for the first time the movements were thus indicated:

Introduzione und Allegro vivace.
Larghetto und Scherzo.
Allegro animato.

* * *

The symphony was afterward played at Leipsic, November 15, 1841, at a concert of the Euterpe Society, led by Johann Verhulst; at Weimar, November 21, 1841, at a concert for the benefit of the Court Orchestra Musicians' Fund, led by A. E. Chelard; at Rudolstadt, January 21, 1842, led by Fr. Müller; at Bremen, February 25, 1842, at a private concert, led by Reim; at Dresden, March 1, 1842, at a subscription concert, led by Hartung; at Hamburg, March 5, 1842, at the fifty-sixth Philharmonic private concert led by F. W. Grund; at St. Petersburg, March 9, 1844, at a private concert arranged by Count Wielhorsky



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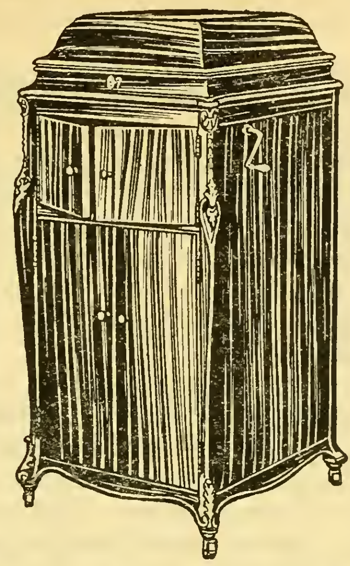

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for Schumann, when Schumann led; at Vienna, January 1, 1847, in the third of Clara Schumann's concerts, when the orchestra was the full orchestra of the Imperial Court Theatre and Schumann led.

* * *

The symphony was played for the first time in England at a Philharmonic concert, London, June 5, 1854. The *Musical World*, the leading weekly journal, ably edited, spoke as follows: "The only novelty was Herr Schumann's Symphony in B-flat, which made a dead failure, and deserved it. Few of the ancient 'Society of British Musicians' symphonies were more incoherent and thoroughly uninteresting than this. If such music is all that Germany can send us of new, we should feel grateful to Messrs. Ewer and Wessel if they would desist from importing it."

Schumann's Overture, Scherzo, and Finale had been played the year before (April 4) at a Philharmonic concert. Extracts from the review published in the same journal will show the attitude of the leading English musicians of the early fifties toward the composer:—

"Robert Schumann and Richard Wagner (uncle of the famous Mdlle. Joanna Wagner) are the representatives of what is styled the 'æsthetic' school in Germany. The latter has written chiefly for the theatre, the former for the orchestra and the chamber. Of Wagner we expect to have an early opportunity of speaking. Of Schumann we have been

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compelled to speak frequently, and, as it has happened, never in terms of praise. So much has been said of this gentleman, and so highly has he been extolled by his admirers, that we who, born in England, are not necessarily acquainted with his genius, have been led to expect a new Beethoven or, to say the least, a new Mendelssohn. Up to the present time, however, the trios, quartets, quintets, which have been introduced by Mr. Ella, at the Musical Union, and by other adventurous explorers for other societies, have turned out to be the very opposite of good. An affectation of originality, a superficial knowledge of the art, an absence of true expression, and an infelicitious disdain of form have characterized every work of Robert Schumann hitherto introduced in this country. The affected originality had not enough of genuine feeling to be accepted, while the defects by which it was accompanied gave its emptiness and false pretension a still smaller chance of taking hold of public favor. The statement of these objections, however, has always been met by the answer: 'Oh, you have not heard Schumann's best works: you should know his orchestral compositions, his Symphony in B-flat, and, above all, his Overture, Scherzo, and Finale.' Well, we have heard the Overture, Scherzo, and Finale, . . . and we regret to say that, bad as we consider the chamber compositions of the author, we are forced to pronounce the present orchestral work still worse." Then follows an attack on this piece. This is the closing sentence: "The general style betrays the patchiness and want of fluency of a tyro; while the forced and unnatural turns of cadence and progression declare neither more nor less than the convulsive efforts of one who has never properly studied his art to hide the deficiencies of early education under a mist of pompous swagger." The reviewer comments on the disapproval of the audience, and adds: "And yet Robert Schumann, according to some, is the com-

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(Signed) Nellie Melba

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poser who in combination with Richard Wagner—'Brother Wagner,' be it understood—is to raise a new school of art, to extinguish Mendelssohn, and to teach the worshippers of Handel, Bach, Mozart, and Beethoven many important secrets which the scores of these great masters have never yet disclosed. Oh, that a musical Pope would start up and write a musical Duniad! Thus, and only thus, would the so-called æsthetic school be exposed to the world in its proper light."

Henry F. Chorley was equally severe in the *Athenæum:* "Young Germany is in a fever which, should it last, will superinduce an epilepsy fatal to the life of music. . . . The upholders of Dr. Schumann will take a last refuge in symphonies, especially in a symphony in B-flat described by them to be a master-work. This I heard at Leipsic, with less than little satisfaction. In all such cases of disappointment there is an answer ready stereotyped, and thought to be decisive. The listener who cannot be charmed is sure to be reminded how the great works of Beethoven were misjudged at the outset of his career. But the examples are not parallel. Beethoven's works were, for a while, misunderstood, I venture to reply, because Beethoven was novel. The works of Dr. Schumann will by certain hearers be forever disliked, because they tell us nothing that we have not known before though we might not have thought it worth listening to. To change the metaphor, as well, it seems to me, might the *pentimenti* and chips of marble hewn off the block and flung to the ground by a Buonarotti's chisel, if picked up and awkwardly cemented by some aspiring stone patcher, pass for an original figure, because the amorphous idol was cracked, flawed, and stained—had the nose of a Silenus above the lip of a Hebe, and arms like Rob Roy's long enough to reach its knees—as such *centos* of common phrases and rejected chords be accepted for creations of genius because they are presented with a courageous

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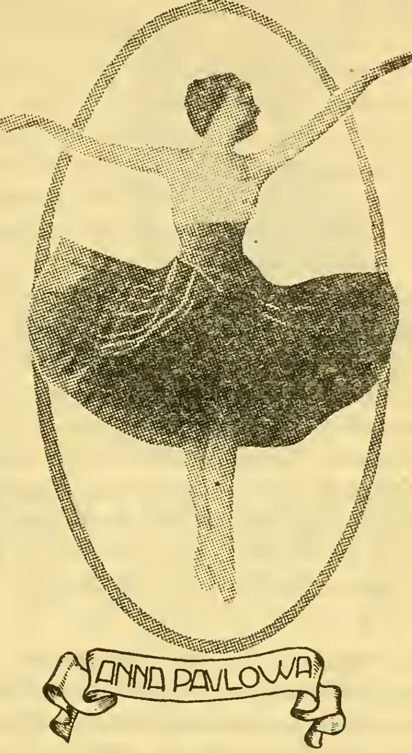

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eccentricity and pretension." Chorley then savagely reviewed the symphony in detail and concluded with this sentence: "The mystagogue who has no real mysteries to promulgate would presently lose his public, did he not keep curiosity entertained by exhibiting some of the charlatan's familiar tricks."

***

If the English reviewers described the Symphony in B-flat as one belonging to the "Broken Crockery School," if they hooted Schumann's works and in 1854 accused the composer of suffering from delirium tremens, the Parisian critics were far better disposed. Fragments of the symphony were performed at a Popular Concert led by Pasdeloup, January 19, 1862. The whole symphony was played at a Conservatory Concert, led by George Hainl, December 15, 1867. The critics praised the work, and said the audience was "ravished by the beauty of the music." Schumann influenced the French as well as the Russian composers. The English were faithful to Mendelssohn, and their composers have not yet wholly escaped from slavish imitation of the least praiseworthy characteristics of that composer. It was an Englishman who said of Schumann, "Having an inordinate ambition to be ranked as an original thinker, he gives to the world the ugliest possible music." It was Émile Zola who put into the mouth of Gagnière: "O Schumann, despair, the luxury of despair! Yes, the end of all, the last song of mournful purity, soaring over the ruins of the world!"

***

In Vienna the symphony, led by Schumann in 1847, fell absolutely flat. The composer was known only as "Clara Wieck's husband," and for years in Vienna he was associated with Liszt and Wagner as makers of *Zukunftsmusik*, dangerous fellows. Schumann was thus strengthened in his earlier opinion, that "the Viennese are an ignorant people, and know little of what goes on outside their own city." Nor was the symphony more favorably received in 1856, when it was conducted

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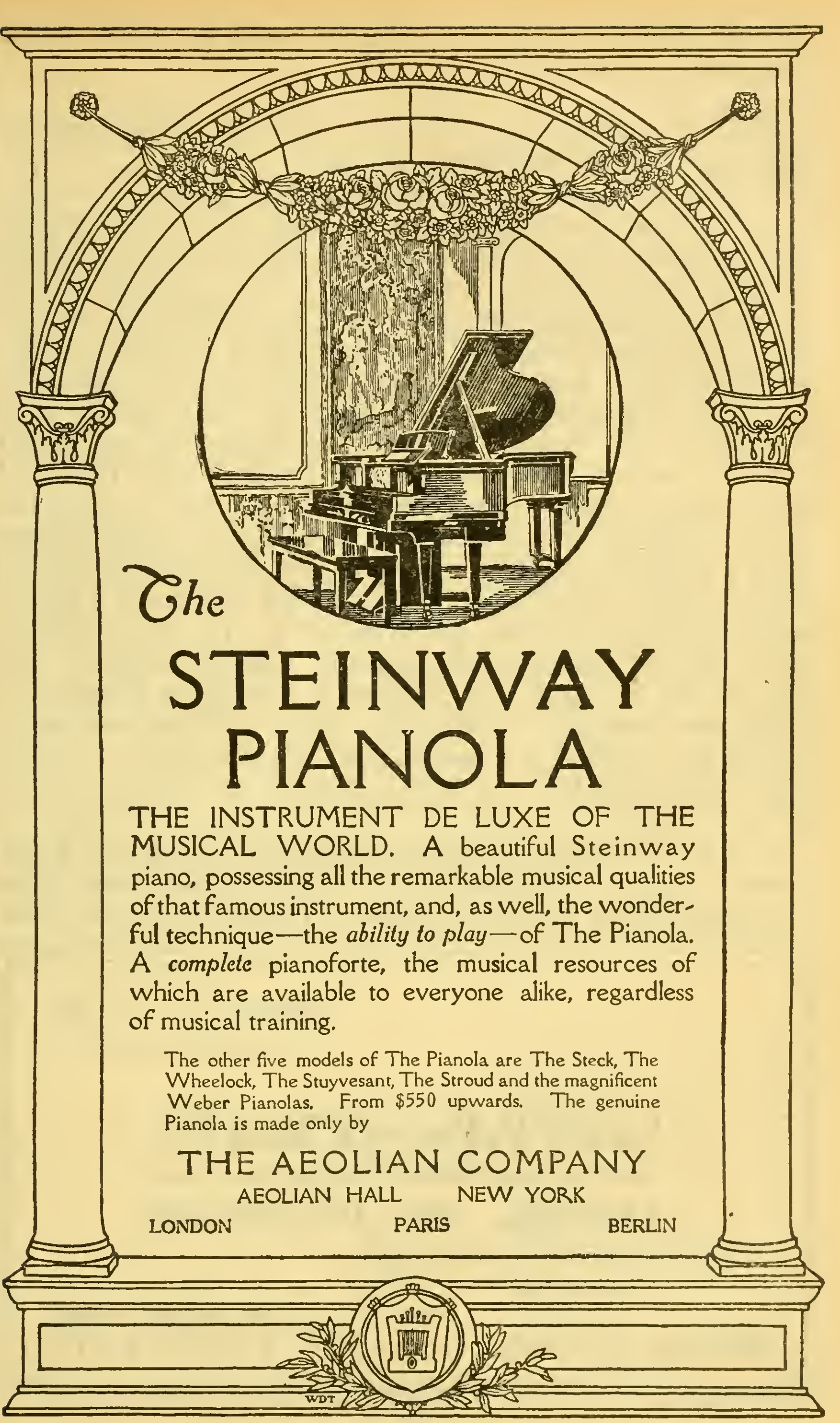
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by Hellmesberger. In 1861 the Viennese public first began to find some beauty in the music.

***

The first performance in New York was by the Philharmonic Society, April 23, 1853, led by Theodore Eisfeld.

The first performance in Boston was a little earlier, January 15, 1853, by the Musical Fund Society, Mr. Suck conductor. The score itself, however, was known here before that date. Mr. William Mason heard a performance at the Gewandhaus in Leipsic: "I was so wrought up by it that I hummed passages from it as I walked home, and sat down at the piano when I got there, and played as much of it as I could remember. I hardly slept that night for the excitement of it. . . . I grew so enthusiastic over the symphony that I sent the score and parts to the Musical Fund Society of Boston, the only concert orchestra then in that city, and conducted by Mr. Webb. They could make nothing of the symphony, and it lay on the shelf for one or two years. Then they tried it again, saw something in it, but somehow could not get the swing of it, possibly on account of the syncopations. Before my return fron Europe, in 1854, I think they finally played it. In speaking of it, Mr. Webb said to my father: 'Yes, it is interesting; but in our next concert we play Haydn's "Surprise Symphony," and that will live long after this symphony of Schumann's is forgotten.' Many years afterward I reminded Mr. Webb of this remark, whereupon he said, 'William, is it possible that I was so foolish?'" ("Memories of a Musical Life," by William Mason. New York, 1901, pp. 40, 41.)

Mr. John S. Dwight reviewed the performance in his *Journal of Music*, January 22, 1853: "We doubt not, very various opinions were formed of this composition among the audience. To many its novelty (with-

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out superficial brilliancy) and its very richness, fulness, earnestness of meaning made it dull, and would have made it so, had it been ever so perfectly presented. On the other hand, the thoroughly initiated, intimate admirers of Schumann (what few there were there present) were naturally keenly sensitive to every fault of execution, and could scarce contain themselves from crying out about the murder of their hero. . . . If parts were blurred and confused; if here and there passages were roughly rendered; if movements were unduly hurried or retarded (a matter about which we would only surmise, not knowing the work beforehand); if flutes and oboes and violins sometimes returned a thin and feeble answer to the over-ponderous blasts of the trombones,—still an imposing, although now and then obscured, outline loomed before us of a grand, consistent, original, inspired whole. It moved us to respect and to desire deeper acquaintance with the new symphonist."

***

The Symphony in B-flat has been played at these concerts, under Mr. Henschel, March 4, 1882; Mr. Gericke, November 15, 1884, November 13, 1886, November 3, 1888; Mr. Nikisch, March 8, 1890, January 31, 1891, April 16, 1892, January 28, 1893; Mr. Paur, November 25, 1893, December 7, 1895, October 23, 1897; Mr. Gericke, October 14, 1899, January 4, 1902, March 5, 1904, November 25, 1905; Dr. Muck, November 3, 1906; Mr. Fiedler, March 5, 1910; October 7, 1911.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, a set of three kettledrums, triangle (in the first movement), and strings. The score is dedicated to Friedrich August, King of Saxony.

The first movement opens with an introduction, Andante un poco

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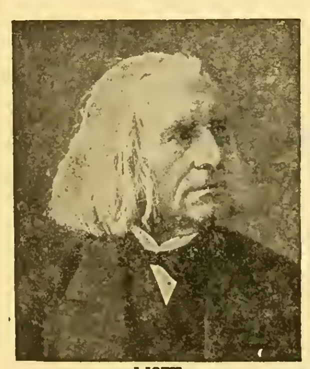
maestoso, B-flat major, 4-4, which begins with a virile phrase in the horns and trumpets, answered by the full orchestra fortissimo. There are stormy accents in the basses, with full chords in the brass and other strings, and each chord is echoed by the wood-wind. Flute and clarinet notes over a figure in the violas lead to a gradual crescendo ed accelerando, which introduces the Allegro molto vivace, B-flat major, 2-4. This begins at once with a brilliant first theme. The chief figure is taken from the initial horn and trumpet call as Schumann originally wrote it. The development of the theme leads finally to a modulation to the key of C major, and there is the thought, naturally, of F major as the tonality of the second theme, but this motive given out by the clarinets and bassoons is in no definite tonality; it is in a mode which suggests A minor and also D minor; the second section ends, however, in F major, and the further development adheres to this key. The first part of the movement is repeated. The free fantasia is long and elaborately worked out. The first motive does not return in the shape it has at the beginning of the Allegro, but in the broader version heard at the opening of the Introduction. The long coda begins Animato, poco a poco stringendo, on a new theme in full harmony in the strings, and it is developed until horns and trumpets sound the familiar call.

The second movement, Larghetto, E-flat major, 3-8, opens with a romanza developed by the violins. The second theme, C major, is of a more restless nature, and its phrases are given out alternately by the wood-wind and violins. The melodious first theme is repeated, B-flat major, by the violoncellos against an accompaniment in second violins and violas and syncopated chords in the first violins and the wood-wind. There is a new episodic theme. The first motive appears for the third time, now in E-flat major. It is sung by the oboe and horn, accompanied by clarinets and bassoons, with passages in the strings. Near the close of the short coda are solemn harmonies in bassoons and trombones. This movement is enchained with the Scherzo.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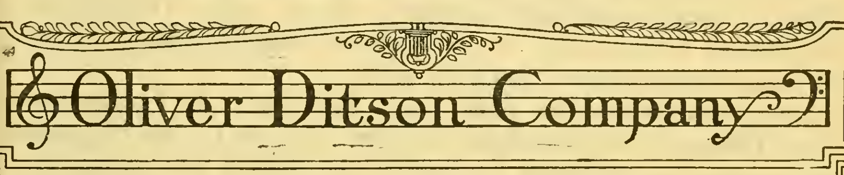
The Scherzo, molto vivace, D minor, 3-4, begins in G minor. The first trio, molto più vivace, D major, 2-4, includes harmonic interplay between strings and wind instruments. It is developed at some length, and the Scherzo is repeated. There is a second trio, B-flat major, 3-4, with imitative contrapuntal work, and it is followed by a second repetition of the Scherzo. A short coda has the rhythm of the first trio and brings the end.

Finale: Allegro animato e grazioso, B-flat major, 2-2. It begins with a fòrtissimo figure which is used hereafter. The first theme, a cheerful, tripping dance melody, enters and is developed by strings and wood-wind. The second theme, equally blithe, is in G major, and the impressive initial figure of the full orchestra at the beginning of the movement, now given out by the strings, is in the second phrase. The two motives are worked up alternately. The free fantasia opens quietly. Trombones sound the rhythm of the first theme of the first movement. There is a long series of imitations on the first theme of the Finale. This series leads to some horn calls and a cadenza for the flute. The third section of the movement is regular, and there is a brilliant coda.



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(Born at Paris, March 27, 1852;* now living in Paris.)

When Vincent d'Indy visited the United States, in November and December, 1905, to conduct certain concerts of the Boston Symphony Orchestra in Boston and other cities, he brought with him the manuscript score of "Jour d'été à la montagne," which he had nearly completed to his satisfaction. He then characterized the three movements, "Aurore," "Jour," "Soir," as "Symphonic Pictures." The work was begun in 1905.

The work was performed for the first time at a Châtelet concert in Paris, Édouard Colonne conductor, February 18, 1906, and the score, dedicated to Henry Kunkelmann, was published in 1906. ("Souvenirs," an orchestral poem in memory of the composer's wife, who died early in 1906, was first performed at a concert of the National Society in Paris, April 20, 1907, and the composer conducted. D'Indy's pianoforte sonata was played for the first time in public at Paris, January 25, 1908, by Miss Blanche Selva.)

The first performances of "Summer Day on the Mountain" in the United States were in Chicago at concerts given by Theodore Thomas Orchestra, Frederick Stock conductor, October 18, 19, 1907. The work was performed in New York by the New York Symphony Orchestra, Walter Damrosch conductor, January 18, 19, 1908. The first performance in Boston was at a concert of the Boston Symphony Orchestra, Dr. Muck conductor, April 25, 1908.

The score contains the prose poem from Roger de Pampelonne's "Les Heures de la Montagne: (Poèmes en prose)" that suggested the music. The following translation into English will be the best commentary on the music:—

* This year is given by the composer. The catalogue of the Paris Conservatory gives 1851, and 1851 is also given by Mr. Adolphe Jullien, who says he verified the date by the register of d'Indy's birth.

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I. DAYBREAK.

Awake, gloomy phantoms, smile majestically to the sky, for a ray in the Infinite arises and strikes your brow. One by one they unroll the folds of your great mantle, and the first gleams, caressing your lofty wrinkles, spread on them a moment of sweetness and serenity.

Awake, ye mountains, the King of space appears.

Awake, thou valley, which hidest the happy nests and sleeping cottages, awake with song. And if, in thy song, some sighs reach me, may the light wind of the morning hours gather them and bear them to God.

Awake, ye cities, where the pure rays penetrate only to regret. Learning, bustle, human ignominy, awake ye. Arise, artificial worlds!

. . . .

The shadows gradually vanish before the invading light.

Laugh or weep, ye creatures who people this world.

Awake, ye harmonies; God listens!

II. DAY.

Afternoon, under the Pines.

How sweet it is to lie on the side of the huge steps of the sky!

How sweet it is to dream, far from the tumult of man, in the smiling majesty of the heights!

Let us lift ourselves toward the summits; man forsakes them, and, there where man is no more, the mighty voice of God is heard; let us look from far, that we may be able to serve and love his ephemeral creatures.

Here every earthly noise mounts harmoniously toward my resting

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heart; here all things are turned to hymn and prayer; Life and Death hold hands to cry out toward heaven: Providence and Goodness. I no longer see that which perishes, but that which is born again on the ruins; the great Guide seems here to reign alone.

. . . .

Everything is silent. Crossing the country bathed in sunlight, a gentle and artless song comes to me, borne by the wind that steals through the depth of the forest.

Oh, enwrap me completely in your sublime accents, wind whose wild breath gives life to the organ of Creation! Gather the songs of birds on the dark pines; bear to me rustic tinklings, joyous laughter of virgins of the vale, murmur of waves, and breath of plants. Efface in your great sob all sobs of earth; let only the purest harmonies, work of divine Goodness, come to me!

III. EVENING.

Night invades the protecting sky, and the light, fading, throws a fresh quick breath over the wearied hemisphere. The flowers stir; their heads seek a resting-place where they may sleep. A last ray caresses the heights, while, happy after the rough work of the day, the mountaineer regains his rustic dwelling, from which smoke rises in a recess of the valley.

The sound of bells, a sign of life, grows fainter and fainter; the lambs rush into the fold, and before the crackling fire the peasant

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woman puts to sleep her little child, whose timid soul dreams of mists, the wolf,* and the dark border of the forest.

Soon everything sleeps beneath the darkness, everything is phantasmal in the valley; yet everything is still alive.

. . . .

O night! eternal Harmony lives beneath thy veil; joy and sorrow are only sleeping.

O night! devouring Life stirs beneath devouring day; it creates itself under the beaded mantle of thy extended arms.

* * *

"Summer Day on the Mountain" is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, double-bass trombone, kettledrums, snare-drum, bass drum, cymbals, two harps, pianoforte, strings.

* Mr. de Pampelonne has written "le loup précoce." "Précoce" means either "early," as in "early fruit," "precocious," as we use it speaking of a precocious child, or "premature." Remembering the fate of the school-boy who translated Virgil's "Triste lupus stabulis" "The sorrowful wolf," I prefer to omit the qualifying adjective. Mr. Hubbard William Harris, of Chicago, in his translation of Mr. de Pampelonne's prose poem, introduces the participial adjective "lurking."—P. H.

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II. "Jour (Après-midi, sous les Pins)": Très modéré, E major, 6-4.

III. "Soir": Très animé et joyeux. At the end there is a return to the tonality and the mood of the opening section of the first movement.

***

The following biographical sketch of Mr. d'Indy was prepared from information given by the composer himself and from H. Imbert's article in "Profils de Musiciens" (Paris, *s. d.*)*:—

His family wished him to be a lawyer, and so against his wish he studied for that object, but at the same time he studied music. He took pianoforte lessons of Diémer and harmony lessons of Lavignac (1862–65). During the Franco-Prussian War he served as a volunteer in the One Hundred and Fifth Regiment, and took an active part in the defence of Paris, notably in the battle of Montretout. After the war he gave up definitely any idea of the law, to be, against the wishes of his family, a professional musician.

(It should here be said that his father, a man of large income, was fond of music, and played the violin not too disagreeably. Vincent's mother died soon after his birth, and, as his father took to himself a second wife, the boy was brought up by his grandmother, Mme. Théodore d'Indy, who, an excellent musician, taught him the rudiments of the art. Thanks to her, he lived for many years apart from the madding world and vexing social diversions. It was she that led him in his early years to the study of the great masters. Vincent had an uncle, Saint-Ange Wilfred d'Indy, who, as an amateur composer, was popular in Parisian parlors and halls, in which his romances, chamber music, and *opéras de salon* were performed. It was he that first showed his nephew the treatise of Berlioz on instrumentation.)

D'Indy entered the orchestra of the Association Artistique des Concerts du Châtelet, conducted by Colonne, as kettledrummer, then as chorus-master, and he thus served for five years. In 1872 he was

* A biographical sketch, "Vincent d'Indy: sa vie et son œuvre" (32 pages), by Louis Borgex, was published at Paris (A. Durand et Fils) in 1913. There is an admirable study of d'Indy by Romain Rolland, "Musiciens d'aujourdhui," pp. 97–118. (Paris, 1912, 5th ed.)

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introduced by his friend, Henri Duparc, to César Franck, who was professor of the organ at the Conservatory. D'Indy entered his class, and in 1875 took a first accessit, but he left the Conservatory, for he saw, to use his own words, that the musical instruction there, so far as composition was concerned, was not given in a serious manner. He then became a private pupil of Franck, with whom he studied throughly counterpoint, fugue, and composition.

In 1873 he travelled in Germany, and spent several months at Weimar with Liszt, who treated him with great affability. In 1875 his first work for orchestra was performed several times at the Concerts Populaires, Paris, conducted by Pasdeloup,—the overture, "The Piccolomini" (after Schiller), which became the second part of his "Wallenstein" trilogy. In 1882 his one-act opéra-comique, "Attendez-moi sous l'Orme" (based on a comedy by Regnard), was performed at the Opéra-Comique. In 1885 he won in competition the prize offered by the city of Paris for a musical composition. This prize was established in 1878 and offered to French composers every two years. His successful work was "The Song of the Bell" (after Schiller), for solo voices, double chorus, and orchestra. In 1887 he became chorus-master of Lamoureux's concerts, and the rehearsals of the chorus for the first performance of "Lohengrin" in Paris (Eden Theatre, May 3, 1887) were intrusted to him.

He was one of the few Frenchmen present at the first performance of the "Ring" at Bayreuth in 1876, and since then he has been a frequent visitor to Bayreuth. With Franck, Saint-Saëns, Fauré, de Castillon, Chausson, and Duparc, he was one of the founders of the Société Nationale de Musique, a society that has been of the utmost service to music in France by reviving interest in symphonic and chamber works. After the death of Franck (1890) d'Indy was made

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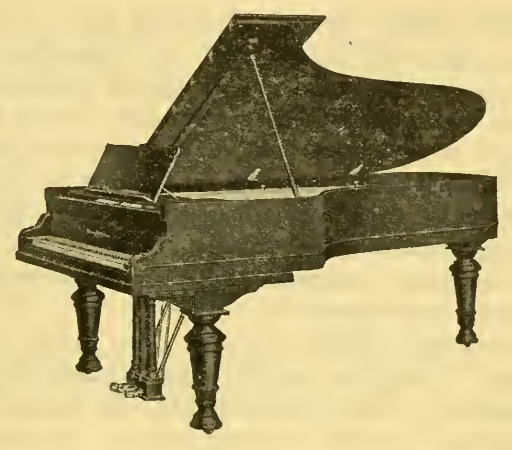

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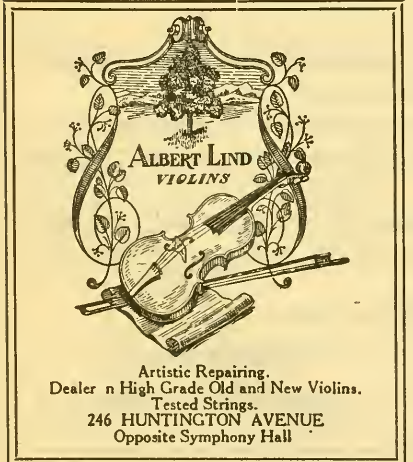
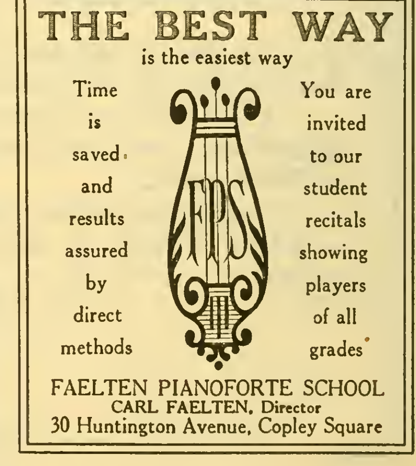
president of the society. In 1893 he was asked by the government to be one of a committee to reform the Paris Conservatory, and he prepared a plan of reorganization, which raised such a tempest among the professors of that institution that they plotted together and obtained the disbandment of the committee. In 1895 he was offered, on the death of Guiraud, the position of professor of composition at the Conservatory; he declined the offer, for he wished to be wholly free. But in 1894 he founded with Charles Bordes and Alexandre Guilmant a music school, the Schola Cantorum, of which he is a director, and professor of composition. He is now also a professor at the Paris Conservatory.

It may here be added that in 1873 d'Indy became acquainted with the German Requiem of Brahms, and his admiration for it was so great that he determined to go a pilgrimage, in the hope of seeing the composer and of obtaining advice from him. After his sojourn in Weimar he went to Vienna and found that Brahms had gone to Bavaria. He followed him, and finally found him at Tutzing, but whether Brahms was not in the mood to receive strangers, or whether he was absorbed by works that demanded concentration of mind, the interview was short and unsatisfactory, although the young Frenchman bore letters from Saint-Saëns and Franck.

D'Indy was always a lover of nature. His family came originally from Berdieux, in Ardèche, a department formerly a portion of the province Languedoc. The mountains of the Cévennes are often naked, barren, forbidding. D'Indy has long been in the habit of spending his vacations in this picturesque country. He has also delighted in the Tyrol, the Engadine, the Black Forest. He has listened intently to what Millet called "the cry of the earth." In a letter written from Vernoux in 1887 he said: "At this moment I see the snowy summits





of the Alps, the nearer mountains, the plain of the Rhone, the pine woods that I know so well, and the green, rich harvest which has not yet been gathered. It is a true pleasure to be here after the labors and the vexations of the winter. What they call at Paris 'the artistic world' seems afar off and a trifling thing. Here is true repose, here one feels at the true source of all art." His love of nature is seen in "Mountain Poems," suite for pianoforte (1881); "The Enchanted Forest," symphonic ballad (1878); the Symphony for orchestra and pianoforte on a Mountain Air (1886); the symphonic pictures, "A Summer Day on the Mountain"; Fantasia for oboe and orchestra on some folk-tunes (1888); "Tableaux de Voyage," pieces for pianoforte (1889); and chamber music by him suggests the austerity of mountain scenery.

In his childhood d'Indy loved folk-tales and fantastic stories. Then he read eagerly the works of Uhland, Hoffmann, Poe. There came the worship of Dante, and then he came under the influence of Shakespeare, Molière, Schiller, Goethe. Flaubert, especially by his "Temptation of Saint Anthony," made a profound impression on him. In painting he prefers the masters of the fourteenth and fifteenth centuries, and he confesses frankly that he experiences a greater and more artistic stimulus in the presence of the Assyrian art long before Christ than in the presence of the art known to Pericles. Imbert says that d'Indy will remain for hours in contemplation before the pictures of certain primitive German or Flemish painters, while the marvellous compositions of the Italian painters of the Renaissance leave him cold. "So that one may well trace in his preference for the colossal and rude works of earlier times, and in his disdain for the charming creations of the Renaissance, the determination to keep from his music all that seems to him to have the least affectation, or that which is merely graceful or tender."

* * *

In 1905 Mr. d'Indy was invited to conduct a series of concerts given by the Boston Symphony Orchestra in Boston and other cities. The concert in Boston, the seventh of the regular series, took place on

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December 2, 1905, and the programme was as follows: d'Indy, Symphony in B-flat major, No. 2, Op. 57; Fauré, Suite from Stage Music to Maeterlinck's "Pelleas and Melisande"; d'Indy, "Istar," Symphonic Variations; Franck, "Psyche and Eros" (first time in Boston); Dukas, "The Sorcerer's Apprentice."

The programme of the concert in Philadelphia, December 4, 1905, included Chausson's Symphony in B-flat, Franck's "Psyche and Eros," Debussy's "Clouds" and "Festivals" from the "Nocturnes," Magnard's "Dirge," and d'Indy's "Istar."

The programme of the concert in Washington, D.C., December 5, was the same as that of the Philadelphia concert.

The programme of the concert in Baltimore, December 6, was as follows: d'Indy's Symphony in B-flat, No. 2; Fauré's Suite, "Pelleas and Melisande"; d'Indy's Legend, "Saugefleurie"; Dukas's "Sorcerer's Apprentice."

The programme of the first concert in New York, the evening of December 7, was that of the Baltimore concert. The programme of the second concert, Saturday afternoon, December 9, was as follows: Chausson's Symphony in B-flat, Franck's "Psyche and Eros," the two movements already mentioned of Debussy's "Nocturnes," Magnard's "Dirge," and d'Indy's "Istar."

Mr. d'Indy gave a chamber concert in Potter Hall, Boston, December 11, with the assistance of the Longy Club and Mr. J. Keller, 'cellist. The programme, made up of compositions by Mr. d'Indy, was as follows: "Chanson et Danses" (Longy Club, led by the composer); "Fantasia on French Folk-tunes" (Messrs. Longy, oboist; d'Indy, pianist); Trio for pianoforte, clarinet, and 'cello (Messrs. d'Indy, Grisez, and Keller).

***

These works by d'Indy have been played in Boston:—

ORCHESTRA: Variations, "Istar" (Symphony Concerts, February 18, 1899, April 13, 1901; December 2, 1905, led by the composer, November 4, 1911). Suite, "Médée" (Symphony Concert, February 10, 1900). Symphony for orchestra and pianoforte on a Mountain Air (Symphony Concert, April 5, 1902). Introduction to Act I., "Fervaal" (Orchestral Club, January 7, 1902). "The Enchanted Forest" (Symphony Concert, October 31, 1903). Entr'acte from "The Stranger" (Symphony Concert, March 5, 1904). Choral Variations for saxophone and orchestra (first performance, Boston Orchestral Club, Mrs. R. J. Hall, saxophone, January 5, 1904; Mrs. R. J. Hall's Concert, January 21, 1908). Symphony in B-flat major, No. 2 (January 7, 1905; December 2, 1905, led by the composer; November 6, 1909, December 4, 1909, Boston Symphony Orchestra Concert). "Wallenstein" Trilogy, Op.

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12, October 19, 1907. "Jour d'été à la montagne" (Boston Symphony Orchestra, April 25, 1908). "Souvenirs" (Boston Orchestral Club, Mr. Longy, conductor, January 26, 1910).

Chamber Music: Pianoforte Quartet, Op. 7 (Lachaume, Ysaye, Marteau, Gérardy, April 16, 1898, Kneisel Concert, November 18, 1901, Eaton-Hadley Concert, January 23, 1905, Hoffmann Quartet Concert, November 28, 1905). String Quartet, Op. 45 (Kneisel Concerts, December 3, 1900, December 5, 1905, January 6, 1914), "Chanson et Danses," for flute, oboe, two clarinets, horn, two bassoons (Longy Club, January 9, 1901, March 28, 1904, the composer with the Longy Club, December 11, 1905). Trio for clarinet, 'cello, and pianoforte, Op. 29 (Longy Club, March 31, 1902; the composer and Messrs. Grisez, clarinet, and Keller, 'cellist, December 11, 1905). Suite in D major for trumpet, two flutes, string quartet, Op. 27 (Kneisel Quartet, November 17, 1902). Fantasia for oboe and pianoforte—the accompaniment was originally for orchestra—(Longy Club, January 5, 1903, Messrs. Longy and Gebhard; the composer and Mr. Longy, December 11, 1905) Messrs. Longy and De Voto, January 22, 1914). Sonata for pianoforte and violin (Miss Laura Hawkins and Mr. Wendling, December 18, 1907).

Lyric Works: "Ste. Marie Magdeline," cantata for solo voice (Miss Rose O'Brien) and female chorus (Cecilia Society, February 6, 1906); Boston Singing Club, December 18, 1907 (Miss Nellie Wright, soprano). "Sur la Mer," chorus for female voices (Choral Art Society, March 24, 1905). "Ride of the Cid," baritone, chorus, and orchestra (Choral Art Society, December 18, 1903). "Lied Maritime" was sung here as early as 1902 (Mme. Alexander-Marius, January 22). Madrigal, Mme. Alexander-Marius, January 22, 1902; Miss Lilla Ormond, November 6, 1907. "Clair de Lune," "Là-bas dans le Prairie," "Ma Lisette" (Mme. Alexander-Marius, March 9, 1904).

Pianoforte: Excerpts from "Tableaux de Voyage" (Mme. Hopekirk, December 13, 1902, January 17, 1903). "Poème des Montagnes," suite (Miss Hawkins, February 26, 1904; Mr. Gebhard, December 8, 1913). "Plein Air," from "Poème des Montagnes" (Mme. Hopekirk, November 13, 1905). Helvetia Valse No. 3 (Mr. Pugno, November 18, 1905).

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CAPRICE ON SPANISH THEMES, OP. 34.

NICOLAS ANDREJEVITCH RIMSKY-KORSAKOFF.

(Born at Tikhvin, in the government of Novgorod, March 18, * 1844; died at St. Petersburg, June 21, 1908.)

Rimsky-Korsakoff's "Capriccio Espagnol" was performed for the first time in St. Petersburg at a Russian Symphony Concert, October 31,† 1887. The composer conducted. The Caprice was published in 1887, yet we find Tschaikowsky writing to Rimsky-Korsakoff in 1886 (November 11): "I must add that your 'Spanish Caprice' is a *colossal masterpiece of instrumentation*, ‡ and you may regard yourself as the greatest master of the present day."

The Caprice was performed at one of Anton Seidl's Popular Orchestral Concerts at Brighton Beach, New York, by the Metropolitan Orchestra in 1891, at one of the concerts that were given from June 27 to September 7.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, Dr. Muck, conductor, February 15, 1908.

It was played again at a Symphony Concert, Mr. Fiedler, conductor, January 1, 1910, and at a Pension Fund Concert of the Boston Symphony Orchestra, Dr. Muck, conductor, November 16, 1913. It was performed at Sunday afternoon concerts at the Boston Opera House, Mr. Caplet, conductor, December 1 and 22, 1912.

The Caprice is dedicated to the artists of the orchestra of the Imperial Russian Opera House of St. Petersburg. The names, beginning with M. Koehler and R. Kaminsky, are given, sixty-seven in all, on the title-page of the score. The Caprice is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, side-drum, bass drum, cymbals, triangle, tambourine, castanets, harp, and strings.

* This date is given in the catalogue of Belaïeff, the Russian publisher of music. One or two music lexicons give May 21.

† This date, given on the title-page of the score, is probably according to the Russian calendar. The date in our calendar would be November 12, 1887.

‡ These words are italicized in the original letter.

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The movements, according to the direction of the composer, are to be played without intervening pauses.

I. Alborada. Vivo e strepitoso, A major, 2-4. *Alborado*, derived from the Spanish word, *albor*, whiteness, dawn (Latin, *albor*, whiteness), means (1) twilight, first dawn of day; (2) an action fought at dawn of day; (3) a morning serenade; (4) a morning cannon fired at daybreak; (5) military music for the morning; (6) a species of musical composition. The word, here used as the term for a morning serenade, corresponds to the French *aubade*, which is applied also to festival music at daybreak in honor of an army officer.

This serenade opens with the wild, tempestuous chief theme, which is given to the full orchestra. There is a subsidiary theme for the wood-wind instruments. Both themes are repeated twice by solo clarinet, accompanied by horns and bassoons, and strings *pizz.* A delicate cadenza for solo violin brings the close, pianissimo.

II. Variations. Andante con moto, F major, 3-8. The horns give out the theme with a rocking accompaniment for strings. Before this theme is ended, the strings have the first variation. The second variation, poco meno mosso, is a dialogue between English horn and horn. The third variation is for full orchestra. The fourth, tempo primo, E major, organ-point on B, is for wood-wind, two horns, and two 'cellos, accompanied by sixteenth notes for clarinet and violins. The fifth, F major, is for full orchestra. A cadenza for solo flute brings the end.

III. Alborada. Vivo e strepitoso, B-flat major, 2-4. This movement is a repetition of the first, transposed to B-flat major and with different instrumentation. Clarinets and violins have now exchanged their parts. The solo that was originally for clarinet is now for solo

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violin, and the cadenza that was originally for the solo violin is now for the solo clarinet.

IV. Scene and Gypsy Song. Allegretto, D minor, 6–8. The dramatic scene is a succession of five cadenzas. The movement begins abruptly with a roll of side-drum, with a fanfare, quasi-cadenza, in syncopated rhythm in gypsy fashion for horns and trumpets. The drum-roll continues, now *ppp*, and the second cadenza, which is for solo violin, introduces the chief theme. This is repeated by flute and clarinet. The third cadenza, freer in form, is for flute over a kettle-drum roll. The fourth, also free, is for clarinet over a roll of cymbals. The oboe gives a short version of the theme. The fifth cadenza is for harp with triangle. The gypsy song begins after a harp glissando. It is attacked savagely by the violins, and is punctuated by trombone and tuba chords and with cymbal strokes. The cadenza theme enters, full orchestra, with a characteristic figure of accompaniment. The two themes are alternated, and there is a side theme for solo 'cello. Then the strings, *quasi guitara*, hint at the fandango rhythm of the last movement, and accompany the gypsy song, now blown staccato by wood-wind instruments. The cadenza theme is enwrapped in triplets for strings alternating with harmonics *pizz.* The pace grows more and more furious, animato, and leads into the Finale.

V. Fandango of the Asturias. A major, 3-4.

The origin of the word "fandango" is obscure. The larger Spanish dictionaries question the derivation from the Latin "fidicinare," to play upon the lyre or any other stringed instrument. Some admit a Negro origin. In England of the eighteenth century a ball was commonly called a fandango. Mrs. Grove says that the Spanish word means "go and dance," but she does not give any authority for her statement. The dance is a very old one; it was possibly known in ancient Rome. Desrat looked upon it as a survival of Moorish dances, a remembrance of the voluptuous dances of antiquity. "The fandango of the theatre differs from that of the city and the parlor: grace disappears to make room for gestures that are more or less decent, not to say free, stamped with a triviality that is often shameless." Let us

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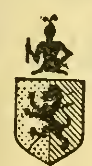
quote from Vuillier: "'Like an electric shock, the notes of the Fandango animate all hearts,' says another writer. 'Men and women, young and old, acknowledge the power of this air over the ears and soul of every Spaniard. The young men spring to their places, rattling castanets, or imitating their sound by snapping their fingers. The girls are remarkable for the willowy languor and lightness of their movements, the voluptuousness of their attitudes—beating the exactest time with tapping heels. Partners tease and entreat and pursue each other by turns. Suddenly the music stops, and each dancer shows his skill by remaining absolutely motionless, bounding again into the full life of the Fandango as the orchestra strikes up. The sound of the guitar, the violin, the rapid tic-tac of heels (*taconeos*), the crack of fingers and castanets, the supple swaying of the dancers, fill the spectators with ecstasy.' The music whirls along in a rapid triple time. Spangles glitter; the sharp clank of ivory and ebony castanets beats out the cadence of strange, throbbing, deafening notes—assonances unknown to music, but curiously characteristic, effective, and intoxicating. Amidst the rustle of silks, smiles gleam over white teeth, dark eyes sparkle and droop, and flash up again in flame. All is flutter and glitter, grace and animation—quivering, sonorous, passionate, seductive. *Olè! Olè!* Faces beam and eyes burn. *Olè, olè!* The bolero intoxicates, the fandango inflames."

The principality of the Asturias, "the Wales of the peninsula," was the refuge of the aborigines. Neither the Romans nor the Moors conquered it, and it afterward became the cradle of the Gotho-Hispano monarchy. In Richard Ford's time—his famous "Handbook for Travellers in Spain" was first published in 1845—the costume of the lower classes was Swiss-like. "The females, when dressed in their best, wear bodices of yellow or green, laced in front and adorned with gold *joyas* * and coral necklaces. Dark-colored serges and black mantles or *dengues* are thrown over the head; sometimes pretty handkerchiefs are used, which are tied closely over the front, while the hair hangs down behind in long plaits or trenzas. The Gallician *madreñas*,

* *Joya* is Spanish for a jewel, any precious thing. It has other meanings. *Joyas* is often used to denote all the clothes and apparel belonging to a woman.—P. H.



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or French-like wooden shoes, are also replaced by leather ones, and a small sock, edged with red or yellow, is worn over the stockings. The men generally have white felt caps turned up with green, and delight in skittles. Both sexes are kind, civil, and well-mannered, especially the women, who are gentle and attentive to the stranger. Their homes may indeed be humble, and their costume homely; but, far away from cities, the best qualities of the heart have never been corrupted; a tribute which none who, like ourselves, have ridden over these rugged districts, and shared in their unbought courtesies and hospitalities, will ever deny them." But see George Borrow's "Bible in Spain," chapters xxxii.–xxxiv., concerning the dangers in travelling in this region. Borrow was in the Asturias in 1837.

The chief theme of the fandango in this "Spanish Caprice" is announced immediately by the trombones, and a related theme for wood-wind instruments follows. Both themes are repeated by oboes and violins, while flutes and clarinets have figures in accompaniment. There is a variation in dance form for solo violin. The chief theme in a modified version is given to bassoons and 'cellos. The clarinet has a solo with fandango accompaniment, and the dance grows more and more furious, until the chief theme is heard again from the trombones. The fandango suddenly is changed into the Alborada of the first movement, "Coda, vivo." There is a short closing Presto.

Erratum.—On page 1190 of the Programme Book of March 13, 14, 1914, it is stated that the first performance of Saint-Saëns's "Samson et Dalila" as an opera was at the Metropolitan Opera House, New York, on February 8, 1895. This statement has been generally accepted for some years.

The New Orleans correspondent of *Musical America*, in an article published in that weekly on March 14, 1914, "The Story of New Orleans's Rise as a Music Centre," says that "Samson et Dalila" was first performed at the French Opera House on January 4, 1893.

This correspondent makes the mistake of saying that Daudet's "L'Arlésienne" was also performed for the first time in this country at the French Opera House in New Orleans, February 15, 1914. This statement is erroneous, for the play was performed in French with Bizet's music at the Boston Opera House on March 6, 1913.

But the statement concerning the performance of "Samson et Dalila" at New Orleans in 1893 is corroborated by one who happened to be present at the time.

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Debussy . . . . Ibéria: "Images pour Orchestre," No. 2

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Trio, Op. 8 (new edition) - - - - Brahms

Allegro con brio
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Allegro

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I. Lento molto—doppio movimento
II. Andante—vivace non troppo
III. Andante moderato—allegretto scherzando
IV. Allegro—meno mosso
V. Lento maestoso—vivace

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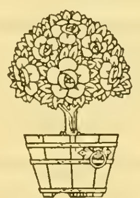

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Habenicht, W.	Fiedler, B.	Berger, H.	Goldstein, S.
Fiumara, P.	Spoor, S.	Hayne, E.	Kurth, R.
Grünberg, M.	Pinfield, C. E.	Gerardi, A.	
Ringwall, R.	Gundersen, R.	Gewirtz, J.	

VIOLAS.

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Gietzen, A.	Schwerley, P.	Berliner, W.	Forster, E.	Blumenau, W.

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SATURDAY EVENING, APRIL 4, at 8.00 o'clock

Programme

Mendelssohn . . . Symphony No. 3, in A minor, "Scotch," Op. 56

I. Andante con moto; Allegro un poco agitato.
II. Vivace non troppo.
III. Adagio.
IV. Allegro vivacissimo; Allegro maestoso assai.

In compliance with the intention of the composer, the four movements of the symphony will be played consecutively without pause.

Brahms . . Concerto in D major, for Violin and Orchestra, Op. 77

I. Allegro non troppo.
II. Adagio.
III. Allegro giocoso, ma non troppo vivace.

Debussy . . . . . Iberia: "Images" for Orchestra, No. 2

I. "Par les rues et par les chemins" ("In the streets and waysides").
II. "Les parfums de la nuit" ("The odorous night").
III. "Le matin d'un jour de fête" ("The morning of a festal day").

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There will be an intermission of ten minutes after the symphony

The doors of the hall will be closed during the performance of each number on the programme. Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers.

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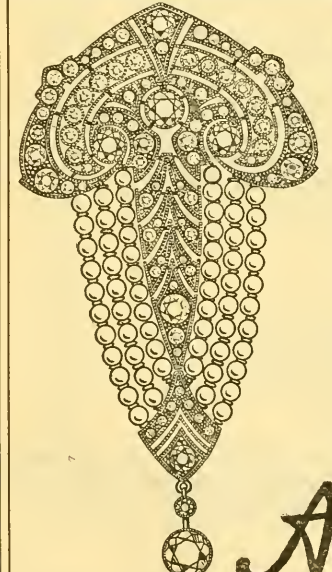

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SYMPHONY NO. 3, IN A MINOR, "SCOTCH," OP. 56.

FELIX MENDELSSOHN-BARTHOLDY

(Born at Hamburg, February 3, 1809; died at Leipsic, November 4, 1847.)

An episode in the life of Mary Stuart is told in a few words by Jeremy Collier, A.M., in "The Great Historical, Geographical, Genealogical, and Poetical Dictionary; being a Curious Miscellany of Sacred and Prophane History."

"In 1565 David Riccio, a Piemontois, who being advanc'd from a Musician to a Secretary and much in the Queen's Favour, manag'd his Interest indiscreetly and grew hated by the King, and the Nobility. The King declining, as he imagin'd in the Queen's Esteem, and provoked with the Haughtiness of Riccio, got him murther'd in the Presence."

As a matter of fact, the murder was in 1566, nor was the decline of the king in the esteem of Mary Stuart a matter of imagination.

The story of Ricci, Riccio, or Rizzio, the lute player of Turin, has moved musicians as well as poets to composition. There are operas by Canepa, Capecelatro, Rodrigues, Schliebner, which bear his name; *

* For an entertaining description of an English opera, "David Rizzio," see William Hazlitt's "Dramatic Essays" (No. 6 published originally in the *London Magazine* of June, 1820), collected works of Hazlitt, vol. viii. (1903), pp. 459-461. John Braham impersonated Rizzio. The libretto was by Col. Hamilton. There were five composers of the music. Genest says: "This is a serious opera in three acts, but there are some comic scenes. The serious scenes are injudiciously written in blank verse." The opera was produced at Drury Lane, June 17. It was performed five times. Mrs. W. West took the part of Mary Queen of Scots.

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CONSTANCY (3 Keys)	Mme. Sembrich; Stephen Townsend
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MEMNON (2 Keys)	Anna Miller Wood
IN PICARDIE A(d#-d)	Stephen Townsend
AN IRISH FOLK SONG (3 Keys)	Mme. Gracia Ricardo; Anna Miller Wood
THERE'S A SHIP LIES OFF DUNVEGAN (The Hills o' Skye) (3 Keys)	Christine Miller; Anna Miller Wood
LOVE ME IF I LIVE	Inga Örner
THERE SITS A BIRD ON EVERY TREE (2 Keys)	Edith Chapman-Goold; Corinne Rider-Kelsey; Mme. Sembrich
ON THE WAY TO KEW (2 Keys)	Frederick Hastings; Anna Miller Wood

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there are other operas in which he is introduced; there is a symphonic prologue "Riccio" (Op. 16) by Adolf Sandberger; there are songs, as Raff's "David Riccio's letztes Lied," which had its season of popularity in concert halls. And this tragic story of a lute player and an infatuated or reckless queen made a deep impression on Mendelssohn.

Mendelssohn visited Scotland in 1829. He wrote from Edinburgh, July 30: "We went, in the deep twilight, to the palace of Holyrood, where Queen Mary lived and loved. There is a little room to be seen there, with a winding staircase leading up to it. This the murderers ascended, and finding Rizzio in a little room drew him out; and three chambers away is a small corner where they killed him. The roof is wanting to the chapel, grass and ivy grow abundantly in it; and before the altar, now in ruins, Mary was crowned Queen of Scotland. Everything around is broken and mouldering, and the bright sky shines in. I believe I found to-day in that old chapel the beginning of my Scotch symphony."

A sturdy Englishman had visited the scene before Mendelssohn, and had been moved to poetic thought. Mr. James Boswell records in "The Journal of a Tour to the Hebrides with Samuel Johnson, LL.D.": "We surveyed that part of the palace appropriated to the Duke of Hamilton as Keeper, in which our beautiful Queen Mary lived, and in which David Rizzio was murdered and also the State Rooms. Dr. Johnson was a great reciter of all sorts of things, serious or comical. I overheard him repeating here, in a kind of muttering tone, a line of the old ballad, 'Johnny Armstrong's Last Good-night':—

"'And ran him through the fair body!'"

It is said that Mendelssohn wrote ten measures of the Andante of the "Scotch" symphony that day at Edinburgh, but it was long before the symphony was completed. Nor was this the only work inspired by Scottish scenery and legend. The overture, "Fingal's Cave," the pianoforte fantasia in F-sharp minor, which was originally entitled "Sonate Écossaise," the two-part song, "O wert thou in the Cauld, Cauld Blast," and probably the pianoforte fantasia in A minor were the result of this journey.

Later that year he wrote, "The Scotch symphony and all the 'Hebrides' matter is building itself up step by step." But in the spring of 1830 he was hard at work on the "Reformation" symphony. The first mention of the "Scotch" was in a letter from Linz, in which he says that he is "going to" compose the A minor symphony. In 1830 at Rome he tried to gird up his loins for the task. He wrote his sister, November 16: "I have finished the overture ('Fingal's Cave'), and, please God, will take hold of the symphony." A few days later: "I contemplate writing . . . and the A minor symphony." He wrote

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December 20: "After that I shall take hold again of my instrumental music, write . . . and perhaps another and second symphony; for there are two rattling around in my head." He re-enters the thought of the symphony in A major, the "Italian." In 1831 Mendelssohn was busied chiefly with the "First Walpurgis Night," one of his finest and most characteristic works, which has been unaccountably neglected of late. Still in the spring he expressed the wish to finish the "Italian" symphony: "It will be the maturest thing that I have ever done. . . . Only the 'Scotch' symphony seems to be beyond my grasp. I have had some good ideas lately for it, and will take hold of it directly and bring it to a close."

The "Italian" symphony was finished, and it was performed in London in 1833. But the "Scotch"? Mendelssohn might have written on the manuscript the lines that Coleridge added to "The Three Graves,"—*Carmen reliquum in futurum tempus relegatum.* "To-morrow! and to-morrow! and to-morrow!" But the to-morrow of Mendelssohn came.

* * *

Marriage, the busy life at Leipsic, "St. Paul," a visit to England, overtures and psalms, the "Hymn of Praise," work at Berlin,—at last the "Scotch" symphony was finished January 20, at Berlin. It was performed for the first time in manuscript at a Gewandhaus concert, March 3, 1842, under the direction of the composer. The titles of the movements were not then given. At the third performance in Leipsic, January 26, 1843, these titles were given: Introduktion und Allegro agitate, Scherzo assai vivace, Adagio cantabile, Allegro guerriero, und Finale meastoso. At the fourth performance in Leipsic, February 22, 1844, this note was added, "In uninterrupted succession." The audience, according to report, had no time to breathe during the per-

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formance; for the movements of the symphony were not separated by the usual waits, and the work, according to Mendelssohn's wish, was played without stops. The hearers had no opportunity of ruminating over each movement, and they were exhausted before the end. A German historian who worshipped Mendelssohn, and wished at the same time to be true to his Leipsic, adds: "The audience was most respectful toward the composer, but it was not so enthusiastic as it expected and wished." At the repetition, when the symphony was conducted by Karl Bach, the applause was livelier and more general. The first performance in London was at a Philharmonic Concert, June 13, 1842. Mendelssohn conducted the whole concert; Thalberg played fantasias from themes on operas; and Mr. George Hogarth tells us that "the room was crowded to overflowing with the élite of our artistic society." After this performance Mendelssohn obtained permission to dedicate the symphony to Queen Victoria of England. The first performance in Paris was at a Conservatory concert, January 14, 1844. Habeneck led. The programme was a curious mixture:—

New Symphony . . . . *Mendelssohn*
Sanctus and Benedictus from Mass in B-flat (Chorus) . . . *Haydn*
Concertino for Trombone . . . . *David*
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March and Chorus from "Ruins of Athens" . . . . . . *Beethoven*
Symphony . . . . *Haydn*

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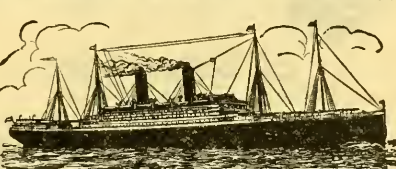

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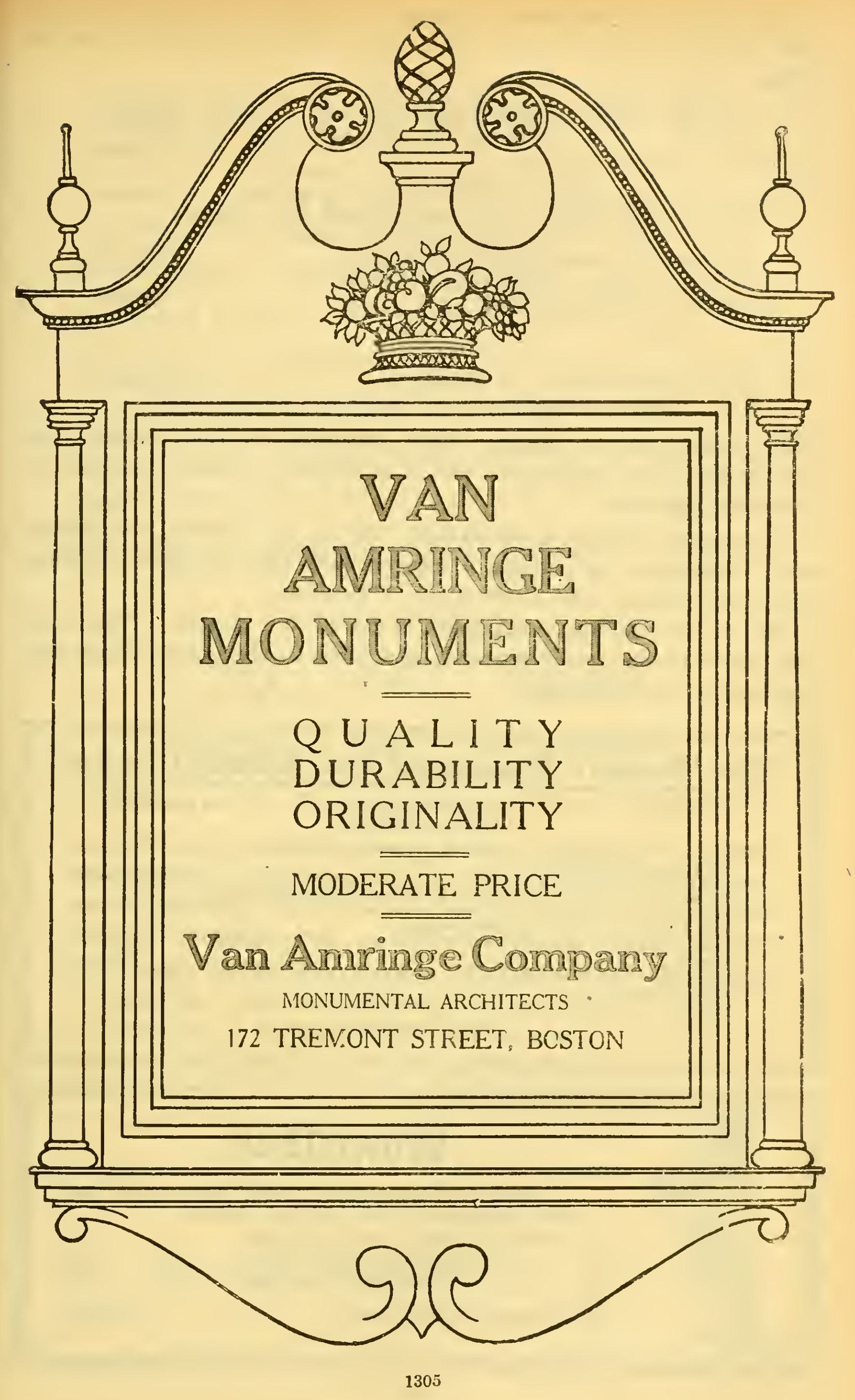
Stephen Heller reviewed the work in the *Revue et Gazette Musicale*. His article was appreciative, sympathetic. He began: "It is difficult if not impossible to give an exact and faithful idea of a work of this breadth by dissecting the movements. There is nothing so dry and dismal as to quote this or that chord, this or that measure or modulation. As for melodic thoughts, how can they be defined or explained?" He then reviewed the work at length without pedagogic precision and without undue exuberance of rhetoric. We learn from him that the audience was "slightly bewildered" by the originality of the symphony, that some of the hearers regarded the composer as a revolutionary. The portions that pleased immediately were the first movement, the beginning of the Adagio, and the Finale. Heller spoke of the "mysterious murmur of the orchestration, that was also characteristic of the overture, 'Fingal's Cave.'"

The first performance in the United States was at New York by the Philharmonic Society, November 22, 1845. George Loder was the conductor. There were overtures by Méhul and Cherubini, there were arias by Rossini and Mercadante, a harp solo; and Hermann Wollenhaupt played a fantasia by Heller on themes from Halévy's "Charles VI."

* * *

The first performance in Boston was by "The Academy of Music"



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at the Melodeon, November 14, 1846. G. J. Webb was the conductor, and William Keyzer the concert-master. The programme was as follows:—

Overture (*sic*) Guerrière (first time in Boston) . . *P. Lindpaintner*
(With cornopean obbligato.)
Aria, "Salute à la France" . . . . *Donizetti*
MLLE. JULIETTE DE LA REINTRIE.
Overture to the Tragedy "Nero" (first time in Boston) . . . *Reissiger*
Solo French horn by HERR SCHMIDT from Münster, Germany, his first appearance.
Cavatina, "Mi parche un lungo secolo" . . . . *Coppola*
MLLE. DE LA REINTRIE.
Overture, "Fille du Régiment" . . . . *Donizetti*

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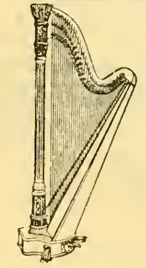

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The ten measures that connect the first movement with the scherzo were added, Professor Macfarren said, by Mendelssohn after a rehearsal in London.

This symphony is numbered the third, but it is the fifth in order of composition. The first is in C minor (1824), although twelve symphonies for strings were written earlier. The second is the "Reformation" (1830–32), which was published after the composer's death, as was the third, the "Italian" (1833). The fourth is the "Lobgesang" (1840), and the fifth is the "Scotch" (1842).

We have seen that Mendelssohn referred in his letters to the "Scotch" symphony. He did not thus characterize the work on the title-page. Did he object to the application of a restrictive or suggestive title to a symphony? In 1830 he was anxious concerning a title for his second, whether it should be called Reformation, the Confession, a symphony for a Church Festival, etc.

Did the composer of "Fingal's Cave," the "Italian" symphony, the "Scotch" symphony, the "Midsummer Night's Dream," dread the reproach of programme music? Mr. Stratton, in his excellent life of Mendelssohn (1901), does not tarry over the question: "When Schubring told him that a certain passage in the 'Meeresstille' overture

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suggested the tones of love entranced at approaching nearer the goal of its desires, Mendelssohn replied that his idea was quite different; he pictured some good-natured old man sitting in the stern of the vessel, and blowing vigorously into the sails, so as to contribute his part to the prosperous voyage. Of course that was said as a joke"— it must be remembered that Mr. Stratton's book is addressed to an English public—"and to stop inquiry; for Mendelssohn hated 'to explain' his music."

Mendelssohn wrote how much he was impressed by the scene at Holyrood: "I believe I found to-day in that old chapel the beginning of my 'Scotch' symphony." The idea of writing a symphony thus inspired haunted him for fourteen years, but no melody heard on that occasion moved him to composition. At Edinburgh—but let George Hogarth, who was then his companion, tell the story: "At Edinburgh he was present at the annual 'Competition of Pipers,' where the most renowned performers on the great Highland Bagpipe—feudal retainers of the chiefs of clans, pipers of Scottish regiments, etc.—contend for prizes in the presence of a great assemblage of the rank and fashion of the Northern capital. He was greatly interested by the war-tunes of the different clans, and the other specimens of the music of the country which he heard on that occasion and during his tour through various parts of Scotland; and in this symphony, though composed

long afterwards, he embodied some of his reminiscences of a period to which he always looked back with pleasure. The delightful manner in which he has reproduced some of the most characteristic features of the national music—solemn, pathetic, gay, and warlike—is familiar to every amateur."

Chorley, an intimate friend of Mendelssohn, scouted the idea that Rizzio, a lute player, had from Mary Stuart's court "issued modes and habits that altered the cast of the Northern melodies," for he found no trace of the harp spirit in the tunes of Scotland; but he admitted that the Scotch had trained the bagpipe to a perfection of superiority: "And I conceive that one of those grand, stalwart practitioners whom we see in that magnificent costume which English folks have not disdained to wear (though it is a relic belonging to a peculiar district) would blow down, by the force and persistence of his drone, any rival from Calabria, or the Basque Provinces, or the centre of France, or the Sister Isle." To this bagpipe he referred some of the lawless progressions of Scottish melodies, and he named as "among the most complete examples of national forms turned to musical order" the Scherzo of Mendelssohn's third symphony in A minor, called, from this very Scherzo, "the Scottish."

And so we come back to Dr. Johnson on his celebrated tour. He admitted that he knew a bagpipe from a guitar, and he listened to the former instrument. "Dr. Johnson appeared fond of it, and used often to stand for some time with his ear close to the great drone." And he said that if he had learned music he should have been afraid he would have done nothing else but play. "It was a method of employing the mind without the labor of thinking at all, and with some applause from a man's self."

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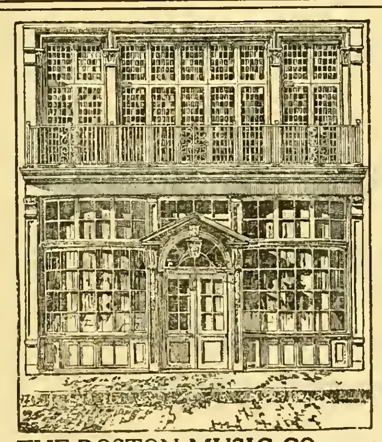
portraiture in Mendelssohn's mind. That ultra-fastidious man would have shuddered at the apparition of a bagpipe in the orchestra and the glad answering cry from the audience, "Why, that's Scotland," just as he would wonder to-day at Hans Huber with his symphony in E minor entitled "Böcklin," in which each movement is supposed to express in music the sentiment of some painting by that remarkable and fantastical artist. No doubt he remembered the haunted room, the chapel, the sky, the spirit of the pipers,—all that he saw and heard in that romantic country; and his recollections colored the music of the "Scotch" symphony. There is a decided mood throughout the work, there is the melancholy found in border ballads, as in the eerie verse:—

> "But I have dreamed a dreary dream,
> Beyond the Isle of Skye;
> I saw a dead man win a fight,
> And I think that man was I";

there is the thought of "old, unhappy, far-off things, and battles long ago"; but it was undoubtedly far from Mendelssohn's mind to tell the tragedy of Rizzio, although that tale determined largely his mood and colored his expression. That Mendelssohn in his symphony, as in the "Fingal's Cave" overture, is a musical landscapist, there is no doubt; he makes the "impression"; he does not elaborate detail.

And see how this "Scotch" symphony was misunderstood by no less a man than the sensitive Schumann, who, having been told that it was the "Italian," listened to the music, and then spoke of the beautiful Italian pictures, "so beautiful as to compensate a hearer who had never been in Italy."

Ambros, one of the most cool-headed of writers about music, finds this "Scotch" symphony "a beautiful enigma requiring a solution."



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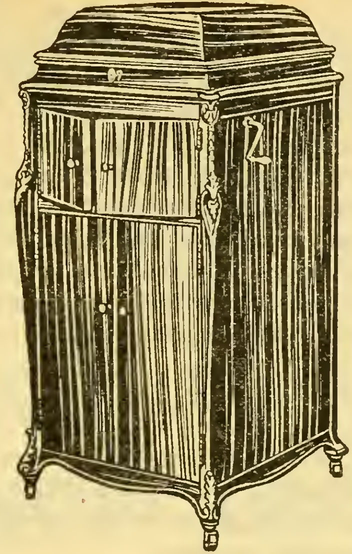

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He surely knew of Mendelssohn's visit to Scotland and the early purpose to write the symphony. Yet he wrote: "What is meant by the roaring chromatic storm at the end of the first Allegro, the gently sorrowful and solemn march-movements in the Adagio, the violent conflict in the Finale? These rinforzatos in the bass sound almost like the roaring of a lion, with which we might fancy a young Paladin engaged in knightly combat. What is meant by the Coda with its folksong-like melody and enthusiastic festive jubilation? And then the airy, elfish gambols of the Scherzo,—we cannot help it, we invent a whole fairy tale of our own to fit it, a tale of the genuine old German stamp, something like the Sleeping Beauty in the Woods, or Cinderella, or Schneewittchen" ("The Boundaries of Music and Poetry," translated by J. H. Cornell). How far we are from Scotland and Rizzio and the bagpipes!

***

The score and parts of the Symphony in A minor were published by Breitkopf & Härtel, of Leipsic, in February, 1843.

The movements are not separated by the usual waits: they should be played consecutively, without stops.

The first movement opens with a slow introduction, Andante con moto, A minor, 3-4. The theme is given out in full harmony by wind

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instruments and violas; 'cellos and double-basses are soon added to weight the bass. Recitative-like phrases in all the violins in unison follow, and soon turn into a subject against developments of the chief theme.

The main body of the first movement, Allegro un poco agitato, A minor, 6-8, begins at once with the first theme in the strings, but the melody of the first violins is doubled by the first clarinet. This melodious motive is developed and leads to a subsidiary theme, Assai animato, for full orchestra, which is developed brilliantly. A climax for full orchestra is followed by a second theme, or, as some prefer, a conclusion theme in E minor. Toward the end of the free fantasia a slow cantilena in the 'cellos leads to the beginning of the third part of the movement. This third part begins regularly. The 'cellos keep up the reverie-like cantilena as a counter-theme. The subsidiary theme does not reappear. The coda, beginning somewhat after the manner of the free fantasia, leads to an effective return of the first subsidiary theme, fortissimo, in the full orchestra. The movement ends with a short return of the theme of the introductory Andante in the wind instruments and violas.

The second movement, Vivace non troppo, F major, 2-4, is in the place of the scherzo. After calls on wood-wind and brass instruments the clarinet plays a lively Scottish dance tune, which is developed at length and with great brilliance by fuller and fuller orchestra. The second theme is a delicate staccato for the strings.

The third movement, Adagio, A major, 2-4, is a free development of a slow cantilena in alternation with a more severe, march-like second theme. The accompaniment grows more varied and elaborate. "The form is very like that application of the 'theme and variations' principle to the slow aria form which we find in some of Beethoven's slow move-

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ments,—in the pianoforte Andante favori in F or the Andante of the C minor Symphony." *

The fourth movement, Allegro vivacissimo, A minor, 2-2, begins with a lively theme of a Scottish character, given to violins against repeated staccato chords for violas, bassoons, and horns. This theme, developed, leads to a subsidiary passage for full orchestra. A tuneful second theme is given to wood-wind instruments over an organ-point for first violins. This is worked up in alternation with a second subsidiary motive. All this thematic material is worked out after the manner of a free fantasia, but afterward Mendelssohn abandoned the orthodox sonata form, omitted the third part of the movement, and substituted a free coda with a new theme, Allegro maestoso assai, A major, 6-8. This march-like, pompous theme is developed by full orchestra to form an apotheosis.

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* * *

Vernon Blackburn wrote for the *Pall Mall Gazette* this article:—

"The mystery which approaches any modern inspiration is this particular fact, that what seems to be a sudden creation is really a matter of slow birth and of slower growth. Just as a mother watches and keeps vigil over the child of destiny,—we are all children of destiny!—so do the very few who perceive early promise in the great work of the future meditate over possibilities and strive to think that they

* From W. F. Apthorp's analysis of the "Scotch" symphony.

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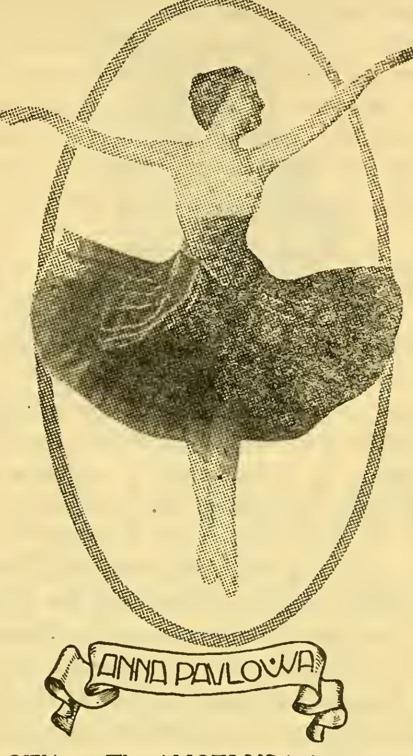

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do not 'imagine a vain thing.' We speak of the ultimate recognition of musical artists. It is so easy to be a Mrs. Crummles of art. It will be remembered that she—wonderful creature!—was first seen by Mr. Vincent Crummles balancing herself on the top of a spear, surrounded by blazing fireworks. 'Such grace,' cried Mr. Crummles, 'coupled with such dignity,' had never been seen before. And Mr. Crummles promptly offered his hand in marriage. Now the record of that fact embodied the essential significance of popularity. Mrs. Crummles made a most immediate effect. Matrimony and subsequent (one had almost written posthumous) laudation were the necessary results. Meanwhile we laugh to-day over the Crummles's of yesterday, simply because we find that, in Mr. Kipling's too-little understood phrase,

"'Grief of a day shall fill a day,
Because its creature died.'

But one may almost burlesque Dickens, and say, 'Crummles was sugar.' That is to say, the art of music is part of the interminable philosophy of things; it is not immediately recognizable when it reaches a zenith in any generation. It is sour to the taste at first, but sweet as honey afterwards. It is impossible in such a connection not to recall a sort of reversal of 'Revelation' and the eating of the 'little book,' which 'was in my mouth sweet as honey,' and afterwards was bitter to the eater. Music is brought forth with much travail of spirit, but it is one of nature's beneficent laws that the things that cost much pain bring mostly the greatest pleasure in the fulfilment of things.

"In other words, music once more emphasizes the mere chemical distinction between the acid and the sweet. That which yesterday was sour to the musical taste is to-day sweet; that which yesterday was sweet is to-day sour. Emanuel Bach might write the prettily sweet things of his art by the day and by the hour, but he no longer remains with any class of musician as a composer of importance. Thus it is that

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popularity is so immediate (and so meaningless) a test of artistic merit. 'Grief of to-day will fill a day.' One may select a few instances.

"There is nothing more curious in the history of musical art than the record of Mendelssohn. He stood half-way between the things that had been and the things that were to be. He recognized every possibility of his own past as a forerunner of the future (which was his present), and yet he stopped absolutely short, when that future met him face to face. He tasted the sweetness which time had brought to the acid of things; he refused the acid which one day would turn to sweetness. That is a very curious historical fact; it belongs, as it seems to the present writer, to the essential organism of things; and music is, from the purely philosophic standpoint, again absorbed in the universal logic that asks and demonstrates and discovers—who shall say what issue?

"The meeting of Mendelssohn with Goethe is, to the philosophic mind, surely one of the most curiously engrossing incidents in the history of art. It proved the modern mind of Mendelssohn (who, later on, rejected subsequent modern things with scorn), and it demonstrated the eternal youthfulness of the old poet, who was ever bent on discovery, ever peering outwards, ever making for the East, ever expecting the sunrise from the edge of the sea in the endless distances of the dark. Yet Mendelssohn was a great musician of his day; he was even more than that, though his work is not so pressingly convincing as once it was; he was the patriarch of the young pianist of to-day. The examination-room without Mendelssohn would be indeed a thing of barrenness and infertility. How could judges at young ladies' institutions do their work effectively if the 'Lieder ohne Worte' had never been written? The issue need not be dwelt upon. We return to our

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proposition without further proof, indeed, without superfluous demonstration. Music has a dreadful claim upon them that are given to be her expounders. She will not be cheaply dealt with. The sweetness of the summer, in Shakespeare's phrase, comes from her loftiness and sourness. Deal with her justly and strongly, and, though at first she may repel you, she will ally herself with you to great issues in the end. Be a Wagner, and Music will walk with you through the ages. Mendelssohn, in the ballroom of life, did but ask her for a dance."

ENTR'ACTE.

MUSICAL FIREWORKS: THEIR JUSTIFICATION AND THEIR FAULT.

(From the London *Times*, February 28, 1914.)

"At the second performance of the orchestral fantasia Fireworks, by Stravinsky, at the Queen's Hall Symphony Concert on Saturday, February 28, Mr. Arthur Brock has been invited, as the leading firework expert of Europe, to give his opinion of the musical fireworks of the composer."—*The Times*, February 20.

There are two kinds of person in the world, and both are right—only one is a little more right than the other. The first thinks that the various arts are only different ways of saying the same thing. If he holds this opinion to the point of bigotry, he begins to see not only sermons in stones but a particular moral in a particular mineral, to find blue shadows in "D'Anne qui me jecta de la neige" or, with Mr. Statham, to mark off the pillars of a nave as dominant and tonic. A "tight" picture gives, like Dryden's "sharp" violins, a clear sense. But to call the sound of the trumpet "red" argues that woolly state

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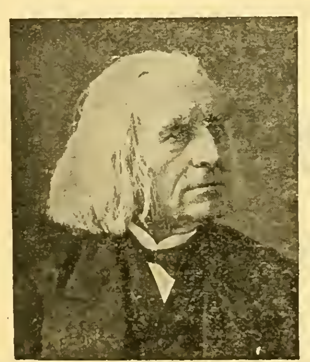
of mind which does not really know either redness or the sound of brass; to call the diminished seventh "green" is to create, as those do who can see *auras* on the heads of friends or even mere acquaintances, an atmosphere of intellectual discomfort.

The second kind of person says that the arts are all distinct things and in no way to be mistaken for each other. He sees Lessing's point that Laocoon's howls may fill Virgil's lines, but that they must not cause an ugly cavity in the statue. But if he goes on from this to lay down general rules for poetry and sculpture, Macduff would not, for him, pull his hat upon his brows, and much of M. Rodin's symbolism would pass him by. Eminence in one branch discovers eminence in another; it does not dictate to it. So that if Mr. Arthur Brock goes this afternoon, as it is rumored he will, to "give his opinion of" Stravinsky's "Fireworks," we may be sure that it will not be to analyze the colors, or the chemistry that put them together, but to find that touch of mastery which those are the first to recognize who can do good work in their own domain.

Whatever else he may find there, we do not think it will be fireworks—the name for music in which you have nothing to show for your money. If the metaphor seems a harsh one, pyrotechny must remember that it has had fêtes in which £30,000 went up and only a few pence in the form of rocket sticks came down, not always harmlessly. It is not on record that musical fireworks have caused any one's death; they only kill the soul, and that escapes the mortality returns. But the body has not always come off scatheless; for we read that the crush to get to Vauxhall Gardens for Mr. Handel's music for the Royal Fireworks was so great that "a scuffle ensued in which some gentlemen were wounded." His orchestra, like Stravinsky's, was 100, though his audience of 12,000 will hardly find room in the Queen's Hall. Among the players were 24 oboes and 9 trumpets. Stravinsky's orchestra is more varied in tone color, and his effects more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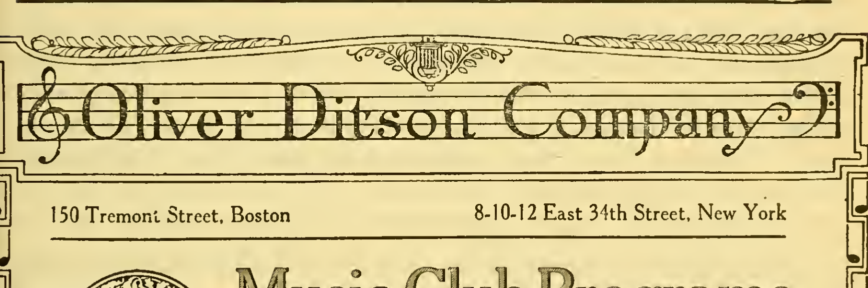
realistic, as gilt fairies surpass those which were of imagination all compact.

Composers do not write fireworks of their own motion. It is performers who insist on the supply, and the dulness of audiences that creates the demand. We are most of us not fit company for the big men. The man who can come away from the performance of a first-rate quartet and think it worth while to say, as his only comment, that the first violin squeaked, shows, even if it had been true, that his ear has evaded the main issue. And it is such an attitude as this that turns players into tight-rope-dancers and causes singers to be voice-producers first and musicians afterwards. Fate generally rewards us in the long run by giving us what we sincerely want.

We do not all want it, however; and there are no particular signs that insincerity is wanted more now than in former times. It is rather that a different kind of firework is in request. The days of Agujari and Catalani are over; the antics of John Bull and of Paganini enjoy no more than a *succès d'estime*. Since the times when Jenny Lind and Joachim introduced virtuosity of tone and phrasing, effort has been directed to overtaking their achievements. This sort of virtuosity is a superior article, and a more insidious temptation; for one who compasses these may justifiably claim to be a musician. Yet he may be



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nothing of the kind. He may get a fine round tone, but it is machine-made and woodenly equable. He may phrase a passage to perfection, because he has learnt it so; but not understanding why he does it, he is unable to apply his phrasing elsewhere. Another, with a quarter of his skill or voice, but knowing the essentials, understanding where to lean heavily and where to skim the surface, is all the time getting at the root of the matter, and giving his hearer something not to be bought with money.

Fireworks proper have, it is true, been now confined within narrow limits; but there are enough eighteenth century players and singers left for us to be able to realize both the pleasure and the pain that such performance used to give, while the song that is sicklied o'er with the pale cast of tremolo and the "morceau" that out-Czernies Thalberg are realities that we may live at least once a week.

On the other hand, we should not have to endure the first of these if we had not sat upon the safety valve. This tremolo is no more than the stifled expression of a right impulse, the impulse to make a song one's own, to put as much as possible of one's own personality into it. Song in its essence is a free thing, but we cage it. The moment music becomes concerted—and every song with accompaniment is that—all improvisation of melody must cease. We have forgotten the taste of improvisation nowadays, but there was a time when singing was nothing else, when a melody was never sung twice in the same way, when the singer's skill consisted in storing his memory with musical phrases which could be applied where appropriate, and which must have sounded extraordinarily fresh and sincere, for they were his own. We do not wish to return to those days, because we consider that we have more than ample compensation in harmony; but we must recognize that with its growth the singer's opportunities have been curtailed, and the

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tremolo is practically the only survival of the license he once knew. When that has been criticised out of existence—and no one defends it as a substantive policy— he will have no musical license at all; only facial expression and vagaries of costume will remain.

But any singer may regain what he has lost if he will, like the great musician whom we are to hear for the last time this spring, play his own accompaniments. It will not be the old license to explode fireworks upon us, but it will be what he wants—the complete power of initiative. There is, if we think of it, no other form of music in which this power is placed in one man's hands, except pianoforte and organ recitals; and this may account for the otherwise inexplicable fact that, in spite of their detestable intonation, these two instruments are more generally popular than any.

The case of the "Morceau" is more desperate. There the fire worker sins against light. He is merely a selfish football player, and, like him, is applauded only by those who do not know the game, or a record-breaker who is out to astonish us, no matter at what cost of form. His power to do this is the more tremendous because everything is in his own hands, and that is why, when the king of the keyboard has an obtrusive or a deficient personality, we get on better under the limited monarchy of a concerto. Such as he are the tyrants of music. They can, if they please, take a perfectly plain statement, such as the last movement of Beethoven's C-sharp minor Sonata, and by their mere *sic volo* turn it into a lie. But when they have disciplined themselves, which is done most simply and most pleasantly by abundant accompanying of singers and violinists, there is nothing in music which expresses personality so directly as the piano.

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not allow him to let off steam, and so his machinery suffers. We used once to accord him opportunity of extemporizing. But what could be done before a circle of friends could not be paraded before hundreds of people. So he wrote down his cadenza, or at a pinch got another to write it for him, and learnt it. But that was not at all the same thing as the impromptu exposition, and, as it more and more left audiences cold, it was dropped. The cadenza stands now as a curious anomaly, though with a hold on our affections, like heraldry. Instead of being a graphic presentation of indisputable fact that the composer was one person and the performer another, it has become a picturesque accessory.

For the real crux of the matter is the question how far the functions of composer and performer may be vested in two different persons. They were in the remote past combined in one. We have very nearly separated them entirely. We could never go back again now, and so we must accept the limitations this imposes. These are that solo singing is, and is to be, more dramatic and less musical, and that the only untrammelled expression in music of personality is on a keyed instrument. A violinist would probably dissent from this, though Bach's solo sonatas were written to prove it. But we may also, thankfully or otherwise, accept the advantage that we live musically under a democracy where individual license has given way to the liberty of the subject and measures are increasingly preferred to men. At the same time there is much to be said for the view that not only are the arts very distinct things, but artists very distinct persons.

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(From the *Evening Post*, New York, March 13, 1914).

Persons who went to Carnegie Hall Wednesday night (March 11), to hear the annual concert of the Negro Symphony Orchestra for the benefit of the Music School Settlement for Colored People, probably had little idea of the tremendous difficulties which had been surmounted to make any symphonic rendition of negro music possible.

They saw and heard an orchestra of more than one hundred pieces playing works of negro composers in a style and with an orchestration entirely different from those of the white symphony orchestras. But they could not know the toil and planning that had been expended to make such an organization possible. They could not be expected to know that James Reese Europe, the conductor of the Negro Symphony Orchestra, had ransacked the world for colored musicians capable of playing certain instruments.

In some ways, James Reese Europe is one of the most remarkable men, not only of his race, but in the music world of this country. A

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composer of some note—several of his serious efforts were played the other night, and his dance music is known wherever the Tango or Turkey Trot are danced,—he is the head of an organization which practically controls the furnishing of music for the new dances, and at the same time he is able to expend considerable energy upon the development of the Negro Symphony Orchestra. Unaided, he has been able to accomplish what white musicians said was impossible,—the adaptation of negro music and musicians to symphonic purposes.

And the reason that he has made a success of his musical enterprises, according to Mr. Europe, is that he has recognized the principle that the negro should stick to his own specialties and not try to imitate the white man's work. His attitude is that in his own musical field the negro is safe from all competition, so why should he go to the useless task of attempting to interpret a music that is foreign to all the elements in his character?

"You see, we colored people have our own music that is part of us," he explained. "It's us; it's the product of our souls; it's been created by the sufferings and miseries of our race. Some of the old melodies we played Wednesday night were made up by slaves of the old days, and others were handed down from the days before we left Africa. Our symphony orchestra never tries to play white folks' music. We should be foolish to attempt such a thing. We are no more fitted for that than a white orchestra is fitted to play our music. Whatever success I have had has come from a realization of the advantages of sticking to the music of my own people.

"Now I have between 150 and 187 musicians I can call on for work in the symphony orchestra, and I am continually adding to their numbers and improving the constituent parts. For instance, I am just sending to South Africa for two French horn players, and to the Sudan for an oboe player. The British regiments in South Africa and the Sudan have remarkable bands, which receive musicians as young as twelve years and train them rigorously. That is the only way to fit a negro for orchestral work. Our people are not naturally painstaking. They want, as they put it, 'to knock a piece cold' at the first reading. It takes a lot of training to develop a sense of time and delicate harmony.

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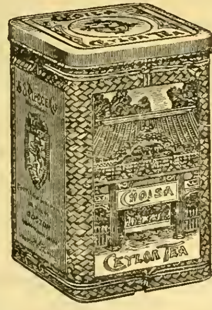

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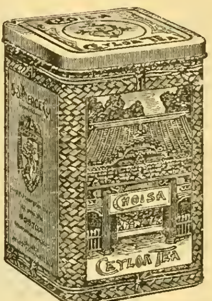

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"Up to now, we have not had the facilities in this country for developing negro symphonic players, but gradually we are finding the men and teaching them. You see, the negro is not able to play every instrument off-hand. And also, some instruments are not exactly suited for our music.

"To illustrate my first point, the mouth of a negro is so shaped that it is exceedingly difficult to make him more than a passable player of the French horn. Hence I must send to South Africa, where prolonged training has corrected this handicap, for satisfactory players.

"As for the second point, I can only express it by saying that Walter Damrosch or Mr. Stransky or any white leader of a symphony orchestra would doubtless laugh heartily at the way our Negro Symphony Orchestra is organized, at the distribution of the pieces and our methods of orchestration.

"For instance, although we have first violins, the place of the second violins with us is taken by mandolins and banjos. This gives that peculiar steady strumming accompaniment to our music which all people comment on, and which is something like that of the Russian Balalaika Orchestra, I believe. Then, for background, we employ ten pianos. That, in itself, is sufficient to amuse the average white musician who attends one of our concerts for the first time. The result, however, is a background of chords which are essentially typical of negro harmony.

"Other peculiarities are our use of two clarinets instead of an oboe, because, as I have said, we have not been able to develop a good oboe player. As a substitute for the French horn we use two baritone horns, and in place of the bassoon we employ the trombone. We have no less than eight trombones and seven cornets. The result, of course,

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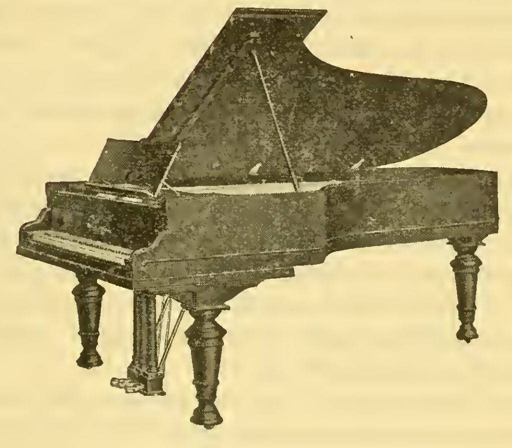

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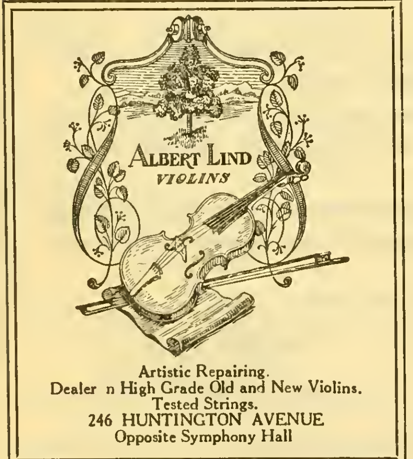
is that we have developed a kind of symphony music that, no matter what else you may think, is different and distinctive, and that lends itself to the playing of the peculiar compositions of our race. Naturally, some people have laughed at us; but in answer to this form of criticism, what better can I say than to point out the utter futility of any attempt to imitate the methods and organization of a white orchestra? We must strike out for ourselves, we must develop our own ideas and conceive an orchestration adapted to our own abilities and instincts.

"As yet we have scarcely begun to think of supporting ourselves by symphonic playing. The members of the orchestra are all members of my staff of dance musicians who play at most of the principal hotels and at private dances in this city and out of town. I also furnish the dance music for the resorts at Aiken, Palm Beach, and other places, and frequently send men to play at week-end parties and special dances in country houses.

"Our people have a monopoly of this kind of work, for the simple reason that the negro has an inimitable ear for time in dancing. As a matter of fact, this instinct for dancing time in our race is an awkward virtue when it comes to training a symphonic orchestra. You would laugh at some of our rehearsals when, in a moment of inadvertence, the players begin to transpose their parts into ragtime. We get some undesignedly funny effects that way.

"I furnish Vernon Castle's music, and I have also composed most of the pieces for his dances—among others 'The Castle House Rag,' 'The Innovation Trot,' 'Congratulations,' and 'The Castle Walk.' I have just concluded a contract with him to lead a dance orchestra of forty negro musicians, all members of my staff, that will accompany him to Europe next summer. We shall play most of the time in Paris.



"I receive requests for dance musicians from all over, even from Europe, because our men are well trained and instinctively good musicians. The negro plays ragtime as if it was a second nature to him—as it is.

"All of my men are ambitious. They take to the symphonic work with enthusiasm. To give an idea of this, let me say that every member of the orchestra that played at Carnegie Hall the other night had been playing dance music during the afternoon at various places throughout the city, and after the concert was over every man was obliged to hurry back to take up the work of accompanying the tango dancers again. That's the way they make their living, of course; but every man is proud of his part in building up a representative school of real negro music that is worth while. I have at least two violinists and a 'cellist who, I venture to say, are equal to any in town.

"In playing symphonic music we are careful to play only the work of our own composers. I know of no white man who has written negro music that rings true. Indeed, how could such a thing be possible? How could a white man feel in his heart the music that a black man feels? There is a great deal of alleged negro music by white composers, but it is not real. Even the negro ragtime music of white composers falls far short of the genuine dance compositions of negro musicians.

"But aside from the fact that negro music by white men is not real negro music, I would not permit my orchestra to play the compositions of white men, because I know that my musicians could not begin to rival white men at interpreting the creations of white composers. For example, how could we hope to interpret the works of MacDowell simple as they are? It is not in us. MacDowell was a white man.

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His simplicity was the simplicity of a white man. He wrote from the soul of a white man. And in the same way, what white orchestra could render the music of Will Marion Cook or Rosamond Johnson or the old plantation and spiritual melodies, whose composers were workers in the fields? Music breathes the spirit of a race, and, strictly speaking, it is a part only of the race which creates it.

"You are surprised because I have not selected for distinctive mention the name of Coleridge-Taylor, probably the best known of the musicians and composers of our race. But the fact of the matter is, that Coleridge-Taylor, while the greatest musician we have produced, is surpassed as a composer of negro music by several others. Coleridge-Taylor lived too much among white men. He absorbed the spirit and feeling and technique of white men to such an extent that his race sympathy was partially destroyed. His work is not real negro work. It partakes of the finish and feeling of the white man. To write real negro music, a negro must live with negroes. He must think and feel as they do.

"No, the great improvements in higher education for the negro have not developed music as you might think. The schools and colleges for the negro are all of an industrial character. The artistic side has naturally been neglected as of less importance. That is our great difficulty. The people of my race who love music must train themselves. Strictly speaking, I had no musical education myself. I was born in Mobile, Ala., but was brought up in Washington, where I received a high-school education. Music I picked up as I went along. I gained much valuable training during six years I spent on the road as orchestra leader with negro musical comedies, for I was careful to keep always before me the ambition for a higher kind of work, and I was careful not to permit my sense of musical proportion to leave me.

"The great task ahead of us, as I see it, is to teach the negro to be careful, to make him understand the importance of painstaking effort in playing, and especially to develop his sense of orchestral unity."

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Carl Flesch was born on October 9, 1873, the son of a physician, at Moson, Hungary. At the age of six he began to study the violin, though he did not have adequate instruction until his ninth year. In 1883 he went to Vienna where he entered the Gymnasium, and in 1886 he became a member of Professor Grün's violin class in the Conservatory. Having studied there for three years, he went to Paris and in 1890 took lessons of Sauzay and Marsick. In 1892 he took a second prize as a pupil of Sauzay. In 1893 as a pupil of Marsick he again took a second prize, and the next year as Marsick's pupil he took a first prize. Miss Roussillon, a pupil of Garcin, took the other first prize. In 1895 he began to give concerts, at first in Vienna and Berlin. The Roumanian Government offered him in 1897 the position of violin teacher at the Royal Conservatory in Bucharest. He was the leader of the Queen of Roumania's (Carmen Sylva's) string quartet. He remained there five years and was made Kammer-virtuos. In 1902–03 he gave concerts. At the end of 1903 he was appointed a teacher at the Amsterdam Conservatory. Since 1908 his home has been in Berlin, and he has been busied only with concerts, though he has edited editions of Studies by Kreutzer and Paganini.

He played for the first time in the United States at a concert of the Philharmonic Society in New York, January 22, 1914 (Beethoven's Concerto).

Concerto in D major, for Violin, Op. 77 . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

This concerto was written at Pörtschach on Lake Wörther in Carinthia for Josef Joachim, dedicated to him, and first played by him under the direction of the composer at a Gewandhaus concert, Leipsic, on January 1, 1879. The first performance in Boston was by Franz Kneisel at a concert of the Boston Symphony Orchestra on December 7, 1889, when Mr. Kneisel played a cadenza of his own composition. It has

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since then been played at these concerts by Messrs Brodsky (November 28, 1891) and Kneisel (April 15, 1893, February 13, 1897, with a cadenza by Charles Martin Loeffler, and at the concert in memory of Governor Wolcott, December 29, 1900); by Miss MacCarthy, November 15, 1902, December 19, 1903; by Mr. Kreisler, March 11, 1905; by Mr. Heermann, November 25, 1905; by Mr. Wendling, October 26, 1907; by Mr. Berber, November 26, 1910; by Mr. Witek, January 20, 1912.

The orchestral part of this concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

Hanslick once said that this work was "the ripe fruit of the friendship between Joachim and Brahms." A prominent Leipsic critic, friendly disposed toward both composer and violinist, wrote at the time of the first performance that Joachim too evidently had great difficulty in playing the concerto. Marcella Sembrich sang at the same concert.

The composition is fairly orthodox in form. The three movements are separate, and the traditional tuttis, soli, cadenzas, etc., are pretty much as in the old-fashioned pieces of this kind; but in the first movement the long solo cadenza precedes the taking up of the first theme by the violin. The modernity is in the prevailing spirit and in the details. Furthermore, it is not a work for objective virtuoso display.

The first theme of the first movement, Allegro ma non troppo, D major, 3-4, of a somewhat pastoral character, is proclaimed by violas, 'cellos, bassoons, and horns; and the development is carried on by the full orchestra in harmony. In the course of the introduction this theme is pushed aside by other motives; and it first becomes again prominent through wood-wind and strings in the highly developed introductory cadenza of the solo violin. The free fantasia begins with an orchestral tutti in A minor, and for some time the orchestra carries it on alone; then the working-out is continued between orchestra and violin. In the coda, after the orchestral fury, Brahms has given opportunity for the violinist to introduce an unaccompanied cadenza.

The second movement, Adagio, F major, 2-4, is in the nature of a serenade movement. It may be called a romanza. The chief song is

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played first by the oboe, which is accompanied by wind instruments; then it is played in changed form by the violin, which also plays a more emotional second theme, and ornaments it in the development. After frequent modulations in the development of the second theme there is a return to F major and the first theme, which is sung by the solo violin.

The Finale, a rondo in D major, 2-4, is built on three themes. There is brilliant work for the solo violin,—double-stopping, florid running passages, arpeggios, technical demands on the player.

It may here be added that Brahms had an intense admiration for Viotti's violin concerto in A minor. He wrote from Pörtschach in May, 1878, that the people as a rule did not understand and did not respect "the very best compositions as Mozart's pianoforte concerto in D minor and the violin concerto of Viotti," alluded to above.

"Ibéria": "Images" pour Orchestre, No. 2.

Claude Achille Debussy *

(Born at St. Germain (Seine et Oise), France, August 22, 1862; now living in Paris.)

"Ibéria" is the second in a series of three orchestral compositions by Debussy entitled "Images." According to M. Daniel Chennevière, "Ibéria" was composed in 1907; "Rondes de Printemps" in 1909, and "Gigues" was not completed until 1912.

The first, "Gigues,"—it was originally entitled "Gigue Triste,"—was published in 1913, and performed for the first time at a Colonne concert, Paris, January 26, 1913. The third, "Rondes de Printemps," was performed for the first time on March 2, 1910, at the third of the four "Concerts de Musique française," organized in Paris by the publishing house of Durand, and the first performance in America was at a concert of the Philharmonic Society of New York, conducted by Gustav Mahler, November 15, 1910. The first performance of the

* He entered the Paris Conservatory as Achille Claude Debussy, and the title-page of the first edition of "Ariettes" composed in 1888 reads thus: "Ariettes: Paroles de P. Verlaine, Musique de Ach. Debussy."

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"Ronde" in Boston was at a concert of the Boston Symphony Orchestra, November 26, 1910. There was another performance by this orchestra, December 17, 1910.

"Ibéria" was played for the first time at a Colonne concert in Paris, February 20, 1910. It contains three movements,—"Par les rues et par les chemins"; "Les parfums de la nuit"; "Le matin d'un jour de fête." Mr. Boutarel wrote after the first performance that the hearers are supposed to be in Spain. The bells of horses and mules are heard, and the joyous sounds of wayfarers. The night falls; nature sleeps and is at rest until bells and aubades announce the dawn and the world awakens to life. "Debussy appears in this work to have exaggerated his tendency to treat music with means of expression analogous to those of the impressionistic painters. Nevertheless, the rhythm remains well defined and frank in 'Ibéria.' Do not look for any melodic design, nor any carefully woven harmonic web. The composer of 'Images' attaches importance only to tonal color. He puts his timbres side by side, adopting a process like that of the 'Tachistes' or the Stipplers in distributing coloring." The Debussyites and Péleastres wished "Ibéria" repeated, but, while the majority of the audience was willing to applaud, it did not long for a repetition. Repeated the next Sunday, "Ibéria" aroused "frenetic applause and vehement protestations."

The first performance in the United States was by the Philharmonic Society of New York, conducted by Gustav Mahler, on January 3, 1911.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, April 22, 1911. There was a second on December 23, 1911.

"Ibéria" is scored for these instruments: piccolo, three flutes (one interchangeable with a second piccolo), two oboes, English horn, three clarinets, three bassoons, double-bassoon, four horns, three trombones, bass tuba, kettledrums, side-drum, tambourine, castanets, xylophone, celesta, cymbals, three bells (F, G, A), two harps, and the usual strings.

I. "Par les rues et par les chemins" ("In the streets and waysides"). Assez animé (dans une rhythme alerte mais précis).

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"The river Hebre, yeelding such riches of trafficke and commerce by reason that it is nauigable: which beginneth in the Cantabrians countrey, not far from the towne Inliobrica, and holdeth on his course 430 miles; and for 260 of them, euen from the town Varia, carrieth vessels of merchandise: in regard of which riuer, the Greekes named all Spaine Ibéria." Pliny's "Natural History," translated into English by Philemon Holland (1634).

The "Hebre," now the river Ebro, was the Iberus, Hiberus of the ancients, a name in which, according to Richard Ford, "Spaniards, who like to trace their pedigree to Noah, read that of their founder Heber. Bochart considers the word to signify 'the boundary.' Ibra, just as it is used in the sense of the 'other side' in Genesis xiv. 13; and this river was, in fact, long the boundary; first between the Celts and Iberians, and then between Romans and Carthaginians. Others contend that this river gave the name to the district, Iberia: Iber, Aber, Hebro, Havre, —signifying in Celtic 'water.' Thus the Celt-Iber would be the Celt of the River. Humboldt, however, whose critical etymology is generally correct, considers all this to be fanciful, and is of opinion that the Iberians gave their name to the river. It formed, in the early and uncertain Roman geography, the divisional line of Spain, which was parted by it into Citerior and Ulterior; when the Carthaginians were finally subdued, this apportionment was changed." Ford's "Handbook for Travellers in Spain," second edition (London, 1847).

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Witek, A. *Concert-master.* Noack, S.	Roth, O. Kuntz, D.	Hoffmann, J. Tak, E.	Mahn, F. Theodorowicz, J.
Koessler, M. Rissland, K.	Bak, A. Ribarsch, A.	Traupe, W. Baraniecki, A.	Goldstein, H. Sülzen, H.
Habenicht, W. Fiumara, P.	Fiedler, B. Spoor, S.	Berger, H. Hayne, E.	Goldstein, S. Kurth, R.
Grünberg, M. Ringwall, R.	Pinfield, C. E. Gundersen, R.	Gerardi, A. Gewirtz, J.	

Violas.

Ferir, E.	Werner, H.	Wittmann, F.	Pauer, O. H.	Van Wynbergen, C.
Gietzen, A.	Schwerley, P.	Berliner, W.	Forster, E.	Blumenau, W.

Violoncellos.

Warnke, H.	Keller, J.	Barth, C.	Belinski, M.	Warnke, J.
Urack, O.	Nagel, R.	Nast, L.	Folgmann, E.	Steinke, B.

Basses.

Kunze, M.	Agnesy, K.	Seydel, T.	Ludwig, O.
Gerhardt, G.	Jaeger, A.	Huber, E.	Schurig, R.

Flutes.	Oboes.	Clarinets.	Bassoons.
Maquarre, A.	Longy, G.	Grisez, G.	Sadony, P.
Brooke, A.	Lenom, C.	Mimart, P.	Mueller, E.
Battles, A.	Fossé, P.	Vannini, A.	Fuhrmann, M.
Chevrot, A.			

English Horn.	Bass Clarinet.	Contra-Bassoon.
Mueller, F.	Stumpf, K.	Mosbach, J.

Horns.	Horns.	Trumpets.	Trombones.	Tuba.
Wendler, G.	Jaenicke, B.	Kloepfel, L.	Hampe, C.	Mattersteig, P.
Lorbeer, H.	Miersch, E.	Mann, J.	Alloo, M.	
Hain, F.	Hess, M.	Heim, G.	Mäusebach, A.	
Resch, A.	Hübner, E.		Kenfield, L.	

Harp.	Tympani.	Percussion.	
Holy, A.	Neumann, S.	Zahn, F.	Senia, T.
	Kandler, F.	Burkhardt, H.	

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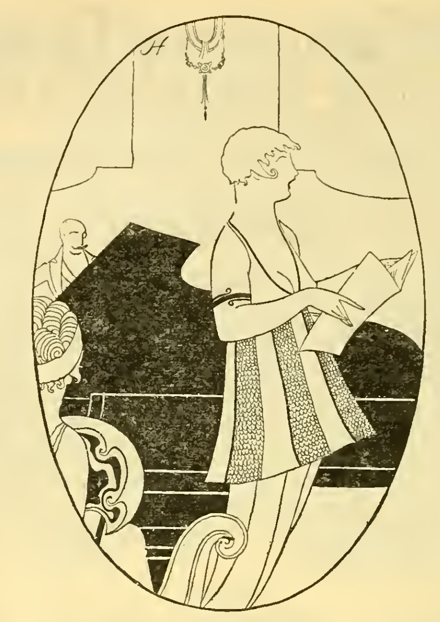

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SATURDAY EVENING, APRIL 11, at 8.00 o'clock

Programme

Clapp . . . . Symphony in E minor (MS.)
First Performance

I. Poco sostenuto quasi Adagio: Allegro deciso; Allegro molto con fuoco.
II. Allegro molto con fuoco: Trio; molto moderato quasi adagio.
III. Adagio: Allegro moderato.
IV. Presto moderato.

(Conducted by the Composer)

Bizet . . . Suite No. 1, from the Music for Alphonse Daudet's Play, "L'Arlésienne"

I. Prélude.
II. Minuetto.
III. Adagietto.
IV. Carillon.

There will be an intermission of ten minutes after the symphony

The doors of the hall will be closed during the performance of each number on the programme. Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers.

City of Boston, Revised Regulation of August 5, 1898.—Chapter 3, relating to the covering of the head in places of public amusement

Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.

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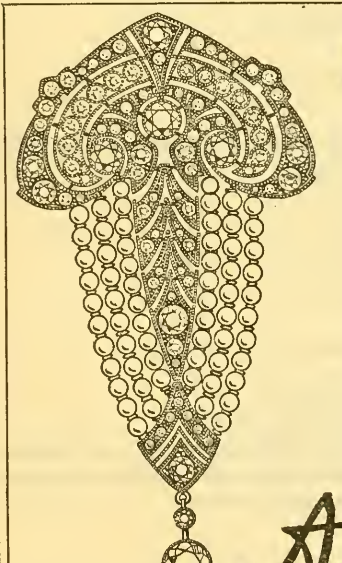

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The following analysis has been prepared by the composer. He states in a note that "the symphony is very free in form, and an adequate technical analysis would be difficult of comprehension without thematic excerpts published in the text. It may be pointed out that the theme for strings given out at the beginning of the work, runs through and dominates the whole symphony; that all the thematic material passes freely from one movement to another, both in changed and unchanged forms.

"The E minor symphony was begun in Florence during May, 1910, and the first draft was finished in London during February, 1911. In 1912 I decided to recast it very thoroughly, and finally, between March and August, 1913, wrote a second version, in which some of the themes and much of the instrumentation and formal treatment were radically changed, leaving only the principal themes and general scheme the same. This final version was finished September 1, 1913.

"The symphony has no programme. It is scored for four flutes, two interchangeable with piccolo flutes; four oboes, two interchangeable with English horns; two small clarinets (the second *ad libitum*), three ordinary clarinets, and a bass clarinet; four bassoons and a contra-

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JUNE (2 keys)	.50	Edith Castle George Hamlin
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I SEND MY HEART UP TO THEE (2 keys)	.50	Mme. Nordica Lilla Ormond Mrs. Lafayette Goodbar
MY SWEETHEART AND I (2 keys)	.50	Mme. Sembrich
SPRING (2 keys)	.40	Bertha Wesselhoeft-Swift
ECSTASY (2 keys)	.50	Mrs. Florence Mulford Hunt
THE YEAR'S AT THE SPRING (2 keys)	.50	Mme. Gadski Mme. Homer Mme. Jomelli Mme. Nordica Mrs. Corinne Rider-Kelsey Christine Miller George Hamlin

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bassoon; eight horns, the last four interchangeable with a quartet of tubas; three trumpets and a bass trumpet; four trombones; contra-bass tuba; a set of five kettledrums; cymbals, triangle, tambourine, military drum, bass drum, castanets, glockenspiel, xylophone, tam-tam, two harps, organ (*ad libitum*), and the usual strings.

"The first movement opens in E minor, Poco sostenuto quasi adagio, 4-4, with the principal theme stated at some length by the strings alone. Poco piú mosso: an ascending figure in sixteenth notes for bassoons and strings is twice answered by a quieter ascending figure for violins and high woodwind; then brass, horns, and woodwind in turn twice forecast the second theme of the movement. A variant of the first theme over a rocking accompaniment is twice interrupted by a harsh descending figure of three chords in the brass; then there is a short crescendo and a sub-climax, in which a new theme is suggested in the lower strings and kettledrums, then in the higher strings. All dies away with a return to E minor, in which two soft reminiscences of the harsh descending figure predominate.

"The main body of the movement opens in E minor, Allegro deciso, 4-4, with a rapid theme for bassoons and contra-bassoon, accompanied by short chords for strings and brass. This theme is used as basis for a brief fugato; together with the entry of this theme in the fourth voice (harps, flutes, and piccolo), the principal theme of the symphony enters quietly in horns and 'celli. The principal theme gains the upper hand, and there is a steady increase in speed and sonority until the brasses shout the suggestions of a theme found at the climax of the introduction. Allegro molto con fuoco, C major, 2-2: the second theme of the movement is energetically stated fortissimo by first and second violins, accompanied by rushing figures for the other strings reinforced by chords, first for brass, then for woodwind. Pochissimo meno mosso: the pace slackens; a conclusion theme is begun by an oboe, then again by an English horn, and finally by a bassoon.

"The development section begins quietly with the fugato theme in 'celli and basses; then a trumpet softly begins the second theme, and violins continue it. Fragments of foregoing material are interwoven with more and more rhythmic vitality; then there is a forte outburst, in which the second theme in the bass is combined with the conclusion theme in the strings. There is a gradual accelerando and crescendo, based on various material from the first portion of the movement; then there is a sudden drop to a pedal C, poco più mosso, over which a part of the second theme is treated with rhythmic figures based on the descending figure near the beginning of the same theme. There is a long quieting down over a gradually descending bass, with the conclusion theme predominating, until woodwind and trumpet over sustained string tremolos recall the close of the principal theme. The

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fugato returns, slightly elaborated, and there is a swift crescendo, in which material from the first part of the movement is freely used, until—

"Allegro furioso, F minor, 2-2. The principal theme is given out strenuously by the whole orchestra, with quick runs in the woodwind. Toward the end of the theme there are several violent contrasts between loud and soft; and in a short transitional passage the harsh, descending figure from the introduction is heard several times in the brass. The second theme appears in D-flat major, and then in C major, where it is broadly elaborated. A short codetta, based on the conclusion theme, leads to fortissimo repeated chords for wind instruments over whirring runs for strings, after which the theme hinted at in the close of the introduction is triumphantly stated at some length by the whole orchestra, and leads to a climax in E major. There are quiet reminiscences of the conclusion theme and of the harsh, descending figure, and then a brief coda, based upon fragments of the principal theme, the fugato theme, and the second theme, ends the movement energetically in E minor, with an emphatic appearance of the descending figure.

"The second movement opens in B-flat major, Allegro molto con fuoco, 6-8 and 2-4, with a boisterous theme for full orchestra, based upon greatly altered fragments of themes from the first movement and one new motive, a short military rhythm followed by a quick ascending run. After this, the main theme of the movement, has been once started, horns announce a brisk accompaniment figure, and all the bass instruments in the orchestra strenuously proclaim the opening measures of the principal theme of the symphony, interrupted only once by a reappearance of the main theme of the movement in woodwind, harps, and the upper strings, with triangle and tambourine. Tempo di valse: the fugato theme from the first movement is momen-

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tarily treated like a cheap and vulgar waltz. Tempo primo: a quieter section combines the second theme of the first movement (above in the violins) with snatches of the fugato theme (at first softly in the basses, with harp glissandi, then in 'celli and double basses with the military figure in horns and woodwind in the middle register). There is a crescendo, and the main theme is restated. A hurly-burly, in which the horn accompaniment figure, an inversion of the harsh descending figure from the first movement, and the waltz based upon the fugato theme are combined, leads to a climax and pause.

"Trio: Molto moderato quasi adagio, F major, 3-4. A lyrical melody based upon the conclusion theme of the first movement is sung by solo violin and imitated by an oboe, over a gentle accompaniment of second violins and violas: solo violas and 'celli continue the theme. Over a rocking accompaniment in the lower strings, flutes and clarinets, answered by oboes and horns, and continued by bassoons, recall the introduction to the first movement. Two English horns restore the opening mood of the trio, and anticipate the theme of the slow movement. Over a gradually richer and richer accompaniment, in which a gently rhythmic figure for strings and runs for the harps predominate, the first violins develop the second theme of the first movement very lyrically and at length. At last the military rhythm from the main theme of the movement reasserts itself and leads to the climax of the

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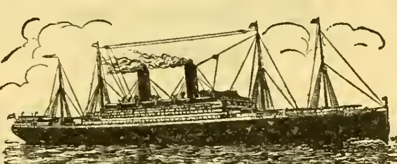

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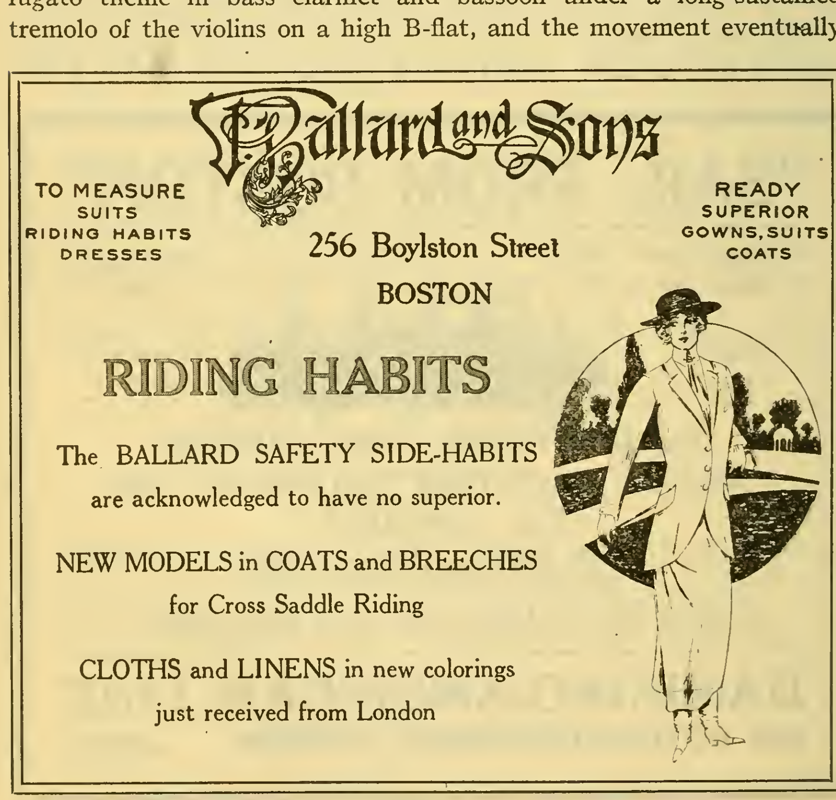
trio. In the brief transition which follows, the principal theme of the symphony appears in a form which is much used in the last two movements.

"Poco maestoso, 6-8 and 2-4. The fugato theme appears softly in the basses, and other reminiscences stealthily follow. A sudden fortissimo ushers in the triumphant theme from the close of the first movement, and there is strenuous treatment of much previous material. After horns, trombones, tuba, and strings have shouted the second theme of the first movement against the rhythmic accompaniment figure, which is now reiterated by woodwind and trumpets, the cheap waltz tune is treated very broadly and with great earnestness and dignity by the full orchestra. There is a climax, and then a brief restatement of the main theme of the movement. The pace now settles down into a moderate march tempo, and the fugato theme in the violins is accompanied by horns, clarinets, bassoons, harps, and other strings pizzicato, with occasional interruptions by the military figure softly in various brass groups. The theme of the trio reappears for a moment. Toward the end of the movement the principal theme in slow chords for horns and tubas alternates with reminiscences of the fugato theme in bass clarinet and bassoon under a long-sustained tremolo of the violins on a high B-flat, and the movement eventually



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closes in B-flat minor with steadily fainter reminiscences of previous themes marching away in the distance.

"The slow movement begins in E major, Adagio, 3-4, with its main theme, which is sung at length in four-part harmony by violins, violas, and 'celli. After a momentary quickening of the tempo, during which the woodwind recalls the principal theme of the symphony, this new theme is several times varied by the orchestra. In the first variation the theme is in the horns, with a solo violin playing the trio theme from the second movement, while various instruments recall the gently rhythmic accompaniment figure from the same part of the work; harp glissandi are here freely used. The variation ends with reminiscences of the principal theme of the symphony in clarinets and horns, and there is a short episode in which the triumphant theme from the first movement is quoted by flute and then by solo violin. The second variation is in character and structure closely similar to the first, but it is more richly scored, is less calmly reflective, and modulates more. Like it, it ends with reminiscences of the principal theme of the symphony. There is a change of mood; string tremolos and runs for woodwind instruments over a pedal chord of F-sharp, A, C, E, serve as background for sundry memories of previous thematic material. The third variation begins with a broadly sung statement of the slow movement theme, first in the trombones and then in all the strings; but

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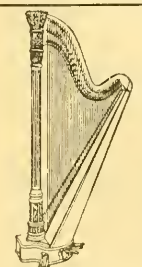

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there are interruptions and modulations, and gradually, in the course of development, the mood becomes more definitely like that of the first movement, and material from the latter is freely introduced and treated. With the establishment of the tonality of B-flat major, the more moderate tempi of the first movement are distinctly recalled, and in the ensuing episode, the second theme of the first movement and the military rhythm of the second predominate. After a climax on a chord of B-flat major, there is a sudden drop into E minor, and the close of the introduction to the first movement is recalled by the reappearance of the harsh descending figure in the woodwind. A new variation in E minor, again adagio, restates most of the slow movement theme. A momentary outburst, in which the strings sing the slow movement theme above three repetitions, each softer than the one before, of the military rhythm, leads into the coda, in which the second theme of the first movement is twice recalled by the tubas and then by solo woodwind instruments over repeated kettledrum strokes with the military figure in muted horns and trumpets and various echoes of the harsh descending figure. At last, the trombones recall the triumphant theme, a trumpet answers with the second theme, and there is a very quiet close in E major.

"The finale begins in F minor, presto moderato, 3-4, with soft whirring string passages based upon the conclusion theme of the first

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movement. These figures continue for the greater part of the movement, and with them as background, the themes of the symphony appear in order as follows: the fugato theme in the flutes, continued by a clarinet; the principal theme of the symphony stated at great length by the English horns and oboes, accompanied by clarinets and bass clarinet; the ascending figures of the introduction to the first movement, various instruments; the principal theme of the symphony in diminution, a bassoon, and, later, two flutes and a clarinet; the harsh descending figure, usually in the clarinets; the first few notes of the triumphant theme, in the harps; the second theme of the first movement, all the bassoons in unison, here and there reinforced by horns; the conclusion theme of the first movement, violins; a figure, consisting of heavy chords for horns and tubas, based on the principal theme of the symphony; the first few notes of the slow movement theme, trumpet and bass-trumpet, with chord for trombones. During all this restatement there has been a steady growth in power and sonority, and at the same time the key has shifted from F minor to D-flat major, from D-flat major to C major, and from C major through various keys to a fairly definite suggestion of E minor. There is now a momentary slackening in power, and preparations for the climax begin. The principal theme and snatches from the triumphant theme predominate, and at last a fortissimo chord of B major, as dominant of

E minor, introduces a long pedal on B. After a few reminiscences of the fugato theme, the wind instruments repeat again and again the military rhythm and ascending run from the second movement, and the harps keep up steady running arpeggi, while the violins declaim the slow movement theme very broadly and sonorously. Later the trumpets take up this theme, and when the woodwind continues it, the pedal bass begins to descend by half-tones, and there is a gradual waning of force. The second part of the theme is taken up with rich harmonization by the whole orchestra, at first quietly, then steadily crescendo. The ascending figure from the introduction to the first movement, and the second theme of that movement as anticipated in the introduction, twice harshly reassert themselves, to be answered by the principal theme very gently in the strings; then a rough but brilliant coda, based upon material now familiar, leads to the close, which at the last moment comes out suddenly in E major, with the harsh descending figure thereby transformed into a sort of triumph."

***

Mr. Clapp's parents were musical. He received his first pianoforte lessons from an aunt. Later he studied the pianoforte, harmony and counterpoint, with John P. Marshall, and the violin with Jacques Hoffmann, and was under the frequent supervision of B. J. Lang. Mr. Clapp entered Harvard in 1905 from the Roxbury Latin School. In Harvard he studied musical theory in courses of the University, and in 1907 received the Francis Boott prize for a choral composition. Joining with other students in a movement to reorganize the Pierian Sodality, he served two years as conductor. In 1908 he received degree A.B., *magna cum laude*, in 1909 A.M., with highest final honors in music, in 1911 Ph.D., in recognition of compositions and research prepared in Europe while Frederick Sheldon Fellow of the University. While

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in Europe he studied composition and conducting in Stuttgart with Max Schillings.

In 1911–12, he taught musical theory in Harvard University and Middlesex School (Concord, Mass.), and has since then devoted most of his time to Middlesex School. In early May, 1913, he conducted the Cincinnati Symphony Orchestra in music festivals in Birmingham, Ala., and Knoxville, Tenn. He has written articles on musical subjects.

His chief compositions are as follows:—

Chorus, "O Gladsome Light" (1907; received Francis Boott prize of Harvard University, 1907; published in 1907).

Tone-poem, "Norge," for orchestra, with pianoforte obbligato (1908, composed for the centenary of the Pierian Sodality, and performed by it in Sanders Theatre, Cambridge, May 22, 1908, Leland Hall, pianist; first publicly performed by the Boston Symphony Orchestra, Mr. Fiedler, conductor, in Sanders Theatre, Cambridge, April 29, 1909; the composer, pianist).

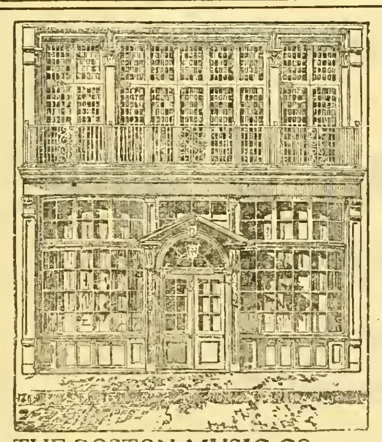
String Quartet in C minor (1909).

Symphony in E minor (1910–13).

"Dramatic Poem," for trombone and orchestra (1912, performed by the Pierian Sodality under the composer's direction, Modeste Alloo assisting, at the Hotel Astor, New York, April 14, 1912, and at Sanders Theatre, Cambridge, April 24, 1912).

Prelude for orchestra, "In Summer" (1912, performed by the St. Louis Symphony Orchestra, Max Zach, conductor, January 16–17, 1914).

Numerous songs and part-songs.



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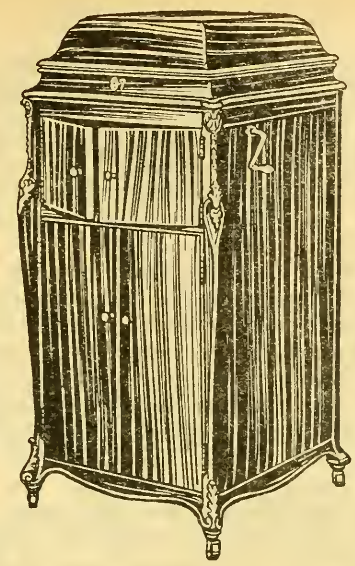

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ARNOLD SCHÖNBERG.

Stages of Musical Growth.

(From the London *Times*, January 17, 1914.)

To-day the Queen's Hall Orchestra is giving to Londoners a second opportunity of hearing the Five Orchestral Pieces (Op. 16) by Arnold Schönberg which Sir Henry Wood first played at a Promenade Concert on September 3, 1912, and this second performance will be conducted by the composer.

The fact would not be very important in itself if this second performance had followed close upon the heels of the first, for one might go on hearing the Five Orchestral Pieces played daily for a month and find in them nothing but the latest example of cacophony masquerading as music. But the situation is changed considerably by the knowledge of Arnold Schönberg and his work which has come since September, 1912. At that time nothing of his had been heard in this country except the Three Pieces for Piano (Op. 11) which Mr. Buhlig played at Steinway Hall in January, 1912, and they are every bit as unintelligible as the orchestral pieces. But this negative quality had the practical advantage, which unfortunately the positive one of clear and beautiful expression does not always have, of calling public attention to the man and his work, with the result that we now have before us a number of scores of songs, chamber and orchestral music, which any one may study for a small sum.

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His first three opus numbers consist of songs, many of which are of considerable beauty, and all are of earnest purpose, as those who heard a number of them sung at the meeting of the Music Club on Thursday were able to discover. Opus 1 contains two songs for a baritone voice, settings of poems by Karl Freiherr von Levetzow; Opus 2 contains four songs, the words by Richard Dehmel and Johannes Schlaf; Opus 3 has six by various authors. Then follows the sextet for strings (Op. 4), also played for the first time in England on Thursday, an extended piece of direct programme music based upon a passage from Richard Dehmel's poem, "Weib und Welt," and called "Verklärte Nacht." Though it has the obviously youthful faults of prolixity and a depressing sentimentality, and it is easy to note suggestions of harmony and melody adopted subconsciously from such things as "Parsifal" and the early works of Richard Strauss, its sincerity and its moments of conspicuous beauty cannot fail to impress its hearers as the work of an imaginative artist.

These songs and the sextet, with the eight songs published as Opus 6, may be classed together as representing the first stage in Schönberg's career, one in which poetic influences are strong and are chiefly responsible for those moments where he presses forward from his starting-point of broadly diatonic melody into passages of contrapuntal and harmonic complexity or of urgent vocal declamation.

With the "Gurre-Lieder" (Op. 5) he started in the year 1900 upon the second stage. Some words of his in the programme of the first complete performance at Vienna (March, 1913) which are quoted by Mr. Ernest Newman in the *Musical Times* of this month show that Schönberg felt the "Gurre-Lieder" to be a fuller realization of his musical ideal. It is his first work on a large scale, laid out for solo voices, three male choirs, a mixed choir (eight parts), and an immense orchestra. The vocal forces are used separately, the choirs only appearing in the third part, and the whole design is on the border line between the lyrical song-cycle and music-drama. Apart from the tendency to expand the score, dividing strings and wind-parts into innumerable subdivisions, conventions of orchestral technique which he shared at this time with very many of his contemporaries, Schönberg's

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score is rich in original thought and strong melodic feeling. There is no sharp dividing line between the style of the "Gurre-Lieder" and the songs which had preceded them; but the composer's hand is stronger, his range wider, and once he had given himself fully to the passionate expression of these love-poems of Jens Peter Jacobsen he could approach fearlessly the problems of his art in whatever form they presented themselves.

It is to be noticed that all the works of this stage take a larger canvas than before. Opus 7 is the fine string quartet in D minor, Opus 8 a set of six songs for a single voice and orchestra, Opus 9 the Kammersymphonie for 15 solo instruments (the instrumentation of which was touched upon in an article in *The Times* last Saturday), and Opus 10 is the second string quartet in F sharp minor, to which is added a soprano voice in the last two movements singing poems by Stefan George.

Without saying that each work marks a step beyond its predecessor (as a fact the first quartet seems to us a far finer and more spacious production than Opus 10, though at present we can only judge of the latter by reading the score), one can see that each represents some aspect of a large nature expressing itself forcibly in terms which we recognize at once to be genuinely musical. The unique impression which the quartet (Op. 7) made when the Flonzaley Quartet played it at the Bechstein Hall on November 1, 1913, was fully described in these columns at the time. Its whole standpoint presents a striking contrast with the emotional scheme of the "Gurre-Lieder." For the first time we find Schönberg making music which claims an existence entirely independent from poetic suggestion. Consequently, the themes acquire a more positive value of their own, and every idea enunciated has a far-reaching influence over the whole progress of the work. That which first appears in a position of secondary importance stands boldly in the foreground elsewhere, so that, if the listener has disregarded it, he pays for his negligence. Though the quartet takes nearly an hour to play, it is extraordinarily concentrated. Most of the themes make their entry in pairs. Sometimes, as at the very beginning, they are stated in a threefold counterpoint, each member of which

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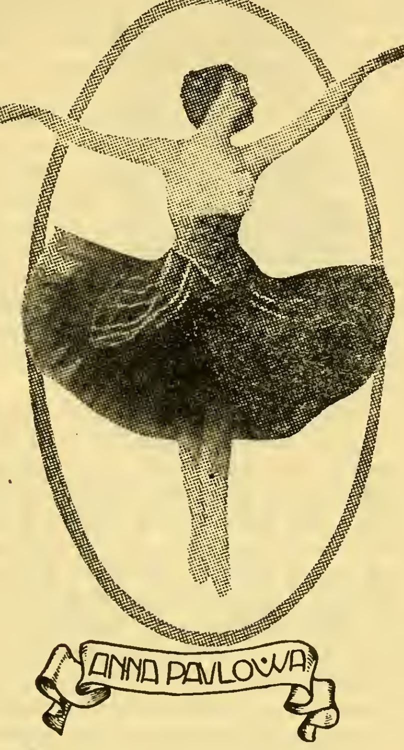

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is seen to have independent significance later. The devices of inversion, of augmentation and diminution, of rhythmic transformation, are added to all those processes of development which spring from the sonata type.

The Kammersymphonie in E major, another continuous work (it is not strictly accurate to speak of either as in one movement), is a further essay in the same direction, though its contrapuntal devices are less clearly defined and its melody and harmony yield less easily to analysis. Its technique is certainly more supple, but its first theme, a leaping arpeggio, reminds one, a little perilously, of the manner of Richard Strauss; and one wonders whether the realization that his style was gradually hardening in that direction played a conscious part in the new departure which Schönberg took in about the year 1908. Whatever the cause, the fact of a distinct cleavage there is undeniable. In his first ten opus numbers we may trace influences musical and non-musical: we find many things hard to understand, especially where we have to view them only on paper; but there is never any doubt but that the intricacies are evolved out of the simple processes of music as we know it. The tonality is always defined: we can note modulations and trace the distances which the music travels away from the prevailing keys.

But with Opus 11, the famous (or notorious) three piano pieces, all this ceases. We recognize that the ordinary criteria are inapplicable. We may call them, or the Five Orchestral Pieces we are to hear to-day, essays in dissonance, but we recognize that the name does not solve the problem they present. We have heard essays in dissonance which, while refusing to come to a complete point of rest, continually suggest such a point and gain their interest and their beauty by the refusal. The tiny Prélude for piano which has recently come to us as one of Ravel's latest compositions (published by Durand, 1913) is an exquisite example. Schönberg's Opus 11, his orchestral pieces, and the six little piano pieces just published as Opus 19 reject all such suggestion as rigorously as they reject key signatures. The chords are persistently devised, so that one part shall neutralize any hint of tonality which another may contain. That is the one system discernible in his harmony, and it is directly contrary to the tendency of what had gone before.

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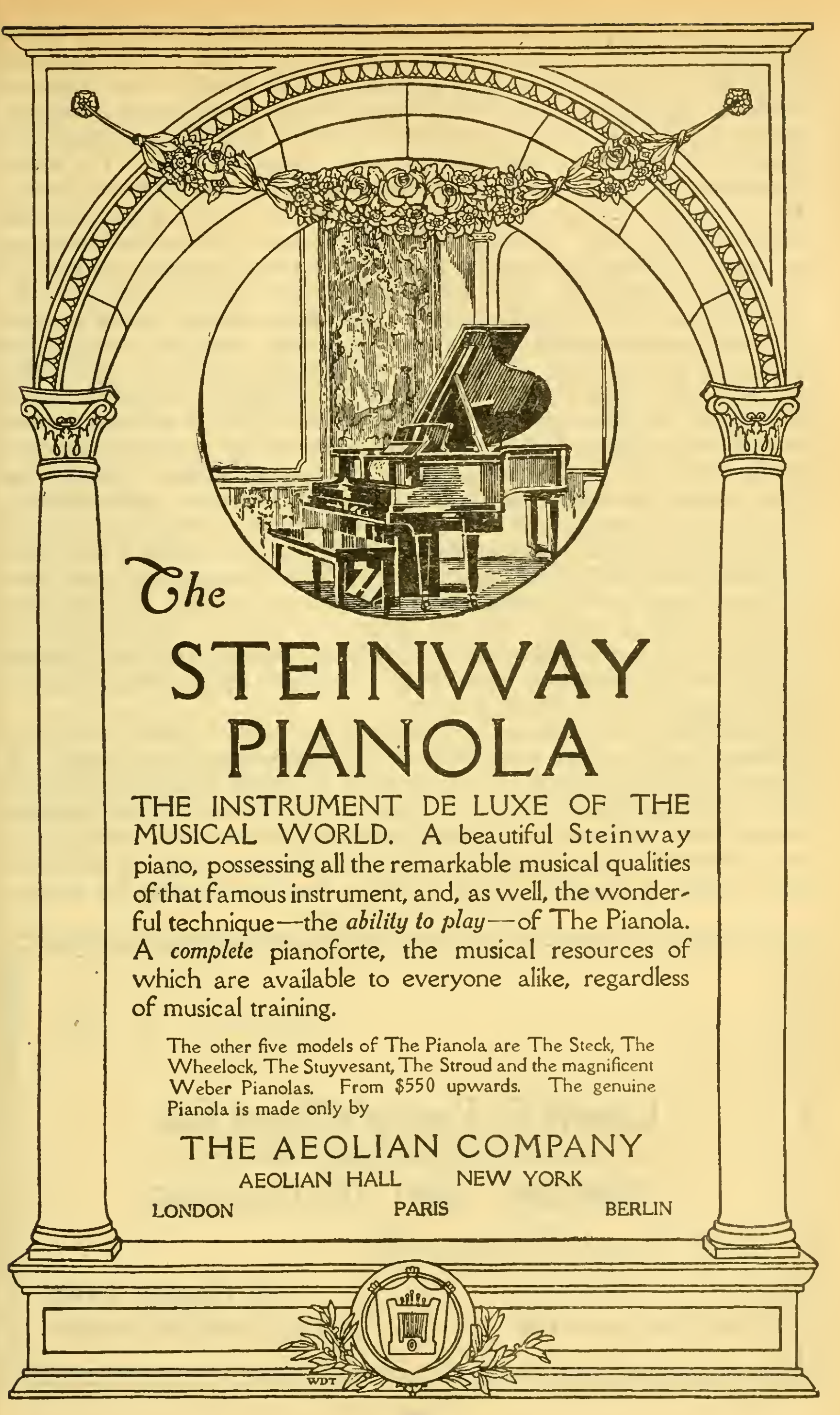

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things must happen,—either we, the hearers, must be forced to revise this opinion and discover that the parts do not really neutralize each other to the extent of making nonsense of the whole, or we must be made to give up referring every dissonance to a consonant standard, which has been the mental process of musical listening ever since two voices were made to sing different notes simultaneously. The latter is unthinkable; but in spite of all discouragements we believe the former to be possible, though we make no pretension of having reached that state in receptivity. We admit frankly that everything we have seen or heard of Schönberg since his Opus 10 is for us at present one mass of unmitigated ugliness. But the actual chords which create this impression are not new in themselves. The final cadence of the quartet (Op. 10) is one example among many where we see them coming into being. There a high G-sharp is maintained against a prevailing harmony of D minor, and meanwhile an arpeggio upon notes which contradict the harmony threads its way through the violoncello and second violin parts. The conflicting elements are resolved logically in the final chord of F-sharp major. The only difference is that in the later works the composer deals exclusively in these contradictions. The sinuous arpeggios of perfect, augmented and diminished fourths, prevalent in the Kammersymphonie and in Opus 10, become as it were petrified into chords in the later works. It is at least conceivable that the mind may so far accommodate itself as to be able to realize the content beneath these elliptical figures of speech. Those who are anxious to begin their education in this direction should do so by making a study of the new piano pieces (Op. 19), where the method of expression is reduced to its simplest terms.

Meantime, it is to be noticed that the features of music other than harmonic ones retain some identity in Schönberg's new style. In the orchestral pieces the development of rhythmic figures is as important as in the quartet (Op. 7). And his fondness for contrapuntal device is shown in the first number where a wild *stretto* for strings upon an important theme produces the sense of climax. Only in the third piece, which is frankly a study in color, does he abandon the contra-

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puntal manner altogether. With these few suggestions we may leave the pieces to make what impression they can, only adding a reminder that, whatever may be thought of this phase, it is the work of a man who has shown himself capable of great things and produced undeniably fine works which still wait for their deserved appreciation.

SUITE No. 1, FROM "L'ARLÉSIENNE" . . . . . . GEORGES* BIZET

(Born at Paris, October 25, 1838; died at Bougival the night of June 2-3, 1875.)

When Léon Carvalho was manager of the Vaudeville Theatre, Paris, he wished to revive the melodrama, the dramatic piece with incidental and at times accentuating music. He chose as dramatist Alphonse Daudet, who happened to have a Provençal play ready for the Vaudeville. He chose as musician Bizet, whose "Djamileh,"† an opera in one act, produced at the Opéra-Comique on May 22, 1872, had been praised by only a few critics. The libretto and the incapacity of a Mme. Prelly,‡ a woman of society who longed for applause as a public singer,

* Alexandre César Léopold Bizet is the name of the composer of "Carmen." The name Georges was given to him by his godfather; and as Georges he was always known to his family, his friends, and the world at large. Only in official papers, as a citizen of France, and in the archives of the Conservatory, was he named Alexandre César Léopold.

† "Djamileh" was produced for the first time in this country, it is believed, at the Boston Opera House, February 24, 1913. Djamileh, Mme. Weingartner; Haroun, Mr. Laffitte; Splendiano, Mr. Giaccone; Marchand d'Esclaves, Mr. Bourquin. Felix Weingartner conducted. It is stated that there was some sort of a performance at a music school exhibition in New York before the production in Boston.

‡ This Mme. Prelly was the Baroness de Presles (born de Pomeyrac). She made her debut at the Opéra-Comique, Paris, on February 7, 1872, as Zerlina in "Fra Diavolo." "Her beauty, especially in the second act (where she disrobed before the looking-glass), gave her a chance of success." Soon after she appeared in "Djamileh," she went to the Bouffes, and still later to the Folies Dramatiques. She became a widow, left the stage and married a brother of the painter Detaille. She was called the Voiceless Venus. There were rude songs about her. One of them is quoted in Georges Duval's "L'Année Theatrale," (Vol. III.). Apropos of her appearance in Hervé's operetta "La Belle Poule" (Folies-Dramatiques, December 30, 1875, Duval writes:—

Elle a des notes de fausset,
Mais une corpulence auguste.
—De fausset?
—Juge.
Lors Nazet:
—Elle dit si faux! que c'est juste.

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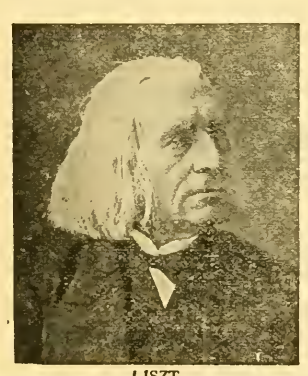
did woful injury to the composer. Bizet was accused of being a Wagnerite, and Wagner was not then in fashion.

"L'Arlésienne," a piece in three acts, was produced at the Vaudeville on October 1, 1872.* The cast was as follows: Balthazar, Parade; Fréderi, Abel; Mitifio, Régnier; Le Patron Marc, Colson; Francet, Cornaglia; L'Équipage, Lacroix; Rose Mamaï, Mme. Fargueil; Mère Renaud, Mme. Alexis; L'Innocent, Miss Morand; Vivette, Jeanne Bartet. The play was not liked, and there were only fifteen performances according to Charles Pigot. Newspapers of the time say that the uninterrupted series of performances began October 1 and ended on the 21st of the month. Various objections were made against it: there was no action; it was "too literary"; it was too psychological, etc. The audience chattered or yawned during the prelude and the entr'actes. Good-natured dramatic critics asked why there was such "orchestral cacophony"; but the menuet-intermezzo pleased by its frank, gay rhythm. The music as a whole shared the fate of the piece. "Its character harmonizes happily with the general color of the work. . . . There is nothing distinguished in the score. . . . The composer seems to have wished to hide himself behind the dramatist. The melodrama thus loses in importance."

Perhaps the performance was not of a nature to please the audience. Henry Gauthier-Villars, in his admirable life of Bizet, says that it was the intention of Carvalho to open the Vaudeville with a play, "Madame Frainex," by Robert Halt, and that all the manager's energies were devoted to the preparation of it. General de Ladmirault wished to interdict the performance. The question was carried up to the Council of Ministers, and the veto was definitely announced on September 21. "L'Arlésienne" was produced on October 1. "Has not one the right to think," asks Gauthier-Villars, "that this desperate work of

* This date is given by contemporary journals. The date in the Archives of the Société des Auteurs is September 30.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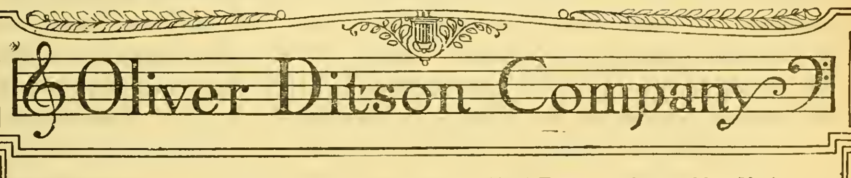
a week to save the billboard was not what Carvalho dreamed of for a piece that he liked and counted on staging at his leisure in the course of the season? The excessive discretion of the *Courriers des Théâtres* during this rapid incubation does not seem to us contradictory. It was almost the conspiracy of silence about an attempt which could only succeed after a methodical preparation of opinion." On the other hand, Ernest Reyer in his review published in the *Journal des Débats* praised the singing of the chorus, and said, "The piece is well acted, mounted with especial care, and the scene representing the bank of the Vaccarès Pond in Camargue is superbly effective."

Reyer, always friendly to Bizet, had much to say in praise of this score. The *Gazette Musicale*, however, stated that the composer had intentionally effaced himself behind the dramatist. Several of the reviewers *à la Vitu* wrote in substance: "M. Bizet has composed for this play an overture and entr'actes which, it seems to me, deserved greater attention than was given. The choruses, in which I did not distinguish anything very striking, slacken the pace of a play that itself creeps its way."

It is not easy to reconcile the statements concerning this first performance. Charles Pigot states that Bizet's music was praised by every one, but the drama was hotly discussed. Léopold Dauphin, who saw the first performance, declares that the drama was very suc-



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cessful; "the success of the music was less." Ernest Daudet in "Mon Frère et Moi," speaks of the "weariness and deception of a doubtful victory," and adds, "I have preserved after the first performance of 'L'Arlésienne' only the remembrance of the very bitter deception that came to us from the reception of this delicious masterpiece by the audience at the Vaudeville, which saw in it only a very common representation of rustic life." Mme. Bartet, who created the rôle of Vivette, remembers Alphonse Daudet trying to comfort Bizet at the fall of the curtain, and the composer, discouraged, sinking into a chair, and saying, as he shook his fist at the hall, "They have not understood me; they have not understood me."

A remark of Ernest Daudet apparently confirms the suspicion that the preparation was inadequate: "It was to Porel that the honor is due of having brought 'L'Arlésienne' to light at the Odéon with a stage management and an orchestra that revived Provence, its sun and its songs, in bolder relief than at the Vaudeville." Yet, as is recorded here later, the audience at the first performance at the Odéon (May 5, 1885) was icy cold and sneering at the piece, but applauding the music.

In "Souvenirs de la Vie de Théâtre," by Pierre Berton, actor, dramatist, manager,—the book was published at Paris in 1914,—there is interesting information concerning the production of "L'Arlésienne." Berton, then at the Odéon, endeavored to have the play produced there so that he might take the part of Fréderi. Carvalho told him that he purposed to produce the drama at the Vaudeville and was about to ask Bizet for incidental music. "The piece is a little too sombre for my theatre, but I think the music will be a powerful attraction and it will soften somewhat the cruelty of the play." Berton, disheartened because he would not have a part in the production, went away saying: "Daudet! Bizet! Ah, what a success they will have!" He witnessed

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the fourteenth performance. There were only thirty spectators in the orchestra. He says that the piece was admirably played. "The actors had comprehended the drama and the music intoxicated them. As for the spectators, scattered as they were, a common emotion brought them together. Some of them, as a good friend of mine, had come for the tenth time."

M. Gauthier-Villars does not believe that incidental music should be too beautiful or that there should be too much of it. "Every composition that brings to the ears of an audience a new thought or an unforeseen form demands an 'active attention,' and does not accommodate itself to the semi-perception of a hearer whose attention is divided between the nature of the dialogue, the sentiment of the dramatic situation and the appreciation of the musical decoration. . . The musical life of speech is subtle and intense; its supple and circumstantial technic is sufficient to itself; it creates intonations and melodic arrangements whose infinitely little results do not support a prolonged parallelism with forms of orchestral speech. . . . I do not know of any human brain so strongly organized that it can work the perpetual disassociation necessary for understanding the double text and making the instantaneous synthesis which will allow it to appreciate the happy concord of these emotional elements." Therefore he is not inclined to blame the spectators at the Vaudeville for not being able to receive in the right ear the prose of Daudet, not without its *préciosités* (Reyer used this word) and in the left ear the delicate melodic and harmonic inventions of Bizet. "To look toward the North with the left eye and toward the South with the right, is called squinting; the first performance of 'L'Arlésienne' would have succeeded only in the presence of spectators afflicted with auditive strabismus." And he quotes modern instances:

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how the stage music for "L'Abbé Mouret" * did not obtain at the Odéon the success it found later at a Colonne concert and how Pierné's delightful music for "Ramuntcho"† was unobserved when the play was given in the theatre.

* * *

The orchestra at the Vaudeville was singularly composed. According to Adolphe Jullien, it was made up of seven first violins, no second violins, two violas, five 'cellos, two double-basses, flute, oboe, cornet-à-pistons, two horns, two bassoons, drums, harmonium, piano. Charles Pigot gives a different list: two flutes, an oboe interchangeable with English horn, one clarinet, two bassoons, one saxophone, two horns, kettledrums, seven violins, one viola, five 'cellos, two double-basses, pianoforte.‡ Pigot says the harmonium was put in the wings to support the choruses in this particular piece, and it was played now by Anthony Choudens, now by Bizet, and now by Guiraud.§ For this

* "La Faute de l'Abbé Mouret," a play in four acts, adapted from Zola's romance of the same title and with incidental music by Alfred Bruneau, was produced at the Odéon, Paris, February 28, 1907. Music from this play was performed at Colonne concerts in November and December, 1907, also in January, 1908, November 20, 1910.

†"Ramuntcho," a play in five acts, by Pierre Loti, with music by Gabriel Pierné, was produced at the Odéon, Paris, February 29, 1908. The Biscayan Rhapsody from this music was played in Boston by the Boston Orchestral Club, Mr. Longy conductor, January 26, 1910.

‡ Ernest Reyer gave the same list of instruments in his review published in the *Journal des Débats*. Léopold Dauphin thinks that the orchestra numbered forty players.

§ Ernest Guiraud was born at New Orleans (U. S. A.) in 1837; he died at Paris in 1892. Educated at the Paris Conservatory, he took the *prix de Rome* in 1859. He wrote operas, orchestral suites and overtures, pieces for solo instruments, songs, and a Treatise on Instrumentation. He taught at the Conservatory, and was a member of the Institute.

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orchestra Bizet wrote his original score. The conductor was Constantin.*

After the failure of the piece Bizet chose certain numbers out of the twenty-seven, rescored them, and arranged them in the form of a suite. The first performance of this version was at a Pasdeloup concert on November 10, 1872. The first performance of this suite in Boston was at a Philharmonic concert on April 2, 1881. After the death of Bizet a suite No. 2 was arranged by Guiraud from other numbers of the melodrama.

This suite is scored for two flutes, two oboes (the second of which is interchangeable with cor anglais in the first movement), two clarinets, two bassoons, alto saxophone, four horns, two trumpets, two cornets, three trombones, kettledrums, snare-drum, harp, strings.

"L'Arlésienne" was revived at the Odéon, Paris, on May 5, 1885, when Bizet's revised score was played by Colonne's orchestra. Paul Mounet was the Balthazar; Lambert the younger, Fréderi; Aimée

* Titus Charles Constantin, born at Marseilles in 1835, died at Paris in 1891. A conductor of concert, theatre, and opera orchestras, he wrote some overtures and other pieces.

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Jeanne Tessandier, Rose Mamaï; Irma Crosnier, Mère Renaud; Eugénie Yahne, L'Innocent; and Miss Hadamard, Vivette. Edmond de Goncourt, in the "Journal des Goncourts," wrote about this first performance: "Public cold, icy cold. Mme. Daudet beats her fan about her with the angry rustling of the wings of fighting birds. Audience still cold, ready to titter and sneer at the piece. It applauds the music enthusiastically. Suddenly Mme. Daudet, who is leaning in a state of pitiful depression against the side of the box, exclaims: 'I'm going home to bed; it makes me sick to stay here.' Thank God, with the third act the piece goes, and its quality and the acting of Tessandier provoked loud applause in the last scenes." Here is a list of the performances at the Odéon: 1885, 60; 1886, 14; 1887, 42; 1889, 8; 1890, 19; 1891, 6; 1898, 30; 1899, 11; 1900, 30; 1901, 9; 1902, 15; 1903, 18; 1904, 20; 1905, 20; 1906, 9; 1907, 21; 1908, 18; 1909, 30; 1910, 24; 1911, 40; 1912, 21.

The piece was performed with Bizet's music in Germany for the first time on September 8, 1899, at Bremen. "The Woman of Arles," a version by Charles H. Meltzer and Willy Schulz, was produced at the Broadway Theatre, New York, on March 22, 1897, when Agnes Booth was the Rose Mamaï; Rosa Rand, Mère Renaud; Florence Thornton, The Innocent; Mary Haines, Vivette; Charles M. Kent, Balthazar; John Kellerd, Fréderi. The other parts were taken by Augustus Cook, Horace Lewis, Walter Craven.* Mr. Seidl led the orchestra.

The first performance of this play in French and with Bizet's music in the United States was at the Boston Opera House, March 6, 1913: Fréderi, P. Paul Marcel; Marc, George Dumestre; Balthazar, Claude Benedict; Mitifio, C. Leurs; Francet Mamaï, A. Melvil; L'Équipage,

* Laura Moore sang an air in this performance. Born at Terre Haute, January 6, 1863, she took the first prize for singing at the Paris Conservatory in 1885. She sang Ophelia in Thomas's "Hamlet" early in 1888 at the Opéra, but her voice was not large enough for the hall. On her return to this country she sang for a time in concert and in operetta. Thus she was heard in Boston in "The Oolah" (1889) and in "The Lion Tamer" (1893).

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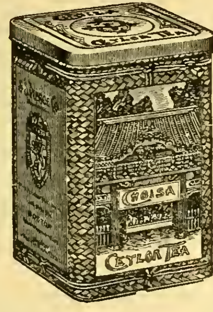

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M. Hervé; Un Valet, E. Bourquin; Rose Mamaï, Marguerite Zegerra; Renaud, C. Paul Marcel; Vivette, Lucie Marsoll; L'Innocent, L. Morelli. André Caplet conducted.

There was a performance in French with Bizet's music at the French Opera House, New Orleans, February 15, 1914.

An opera in four acts founded on Daudet's piece and entitled "L'Arlesiana," libretto by Leopoldo Marenco, music by Francesco Ciléa, was produced at the Lyric Theatre, Milan, on November 27, 1897. Three numbers were encored, and the composer was called before the curtain twenty-one times. The chief singers were Mmes. Frida Rici-De Paz, Tracey, and Orlandi; and Messrs. Caruso, Casini, Aristi, and Frigotti.

Daudet's "L'Arlésienne," reproduced on the cinematograph in Paris by Pathé Frères, was presented at a special performance at the Alhambra, London, November 20, 1908, and at that theatre later in the month. An English version of Daudet's play by Jocelyn Brandon was entitled "The Love that Kills."

* * *

The plot of "L'Arlésienne" is the story of a young farmer of Carmague, Fréderi, the son of Rose Mamaï of Castelet. He is madly in love with a girl of Arles, a brunette who is irresistible in the farandole; and he would fain wed her. She is not seen in the drama.* Fréderi is told at last that she is unworthy the love of any honest man; and he, thinking that contempt can kill passion, swears he will forget her. The baleful beauty of the woman haunts him day and night. The maiden Vivette, with whom he has grown up, wishes to console him; but, when he would woo her, the woman of Arles comes between them. Thus tortured by jealousy, hatred, love, despair, on a night when the peasants are celebrating the Festival of Saint Eloi, and dancing the farandole to the sound of flute and tambourine, Fréderi hurls himself from the garret window of the farm-house and dashes his skull against the pavement of the court.

* And so it is with the charming widow in the old farce, "Dunducketty's Picnic." Yet, when an English adaptation of "L'Arlésienne" was produced in London, this woman of Arles was introduced in the scene of the farandole, that the curiosity of the audience might be gratified. When "The Woman of Arles" was about to be produced in New York, a passionate press agent announced, with a marked display of hysteria, that Mrs. Agnes Booth would "impersonate the title-rôle."

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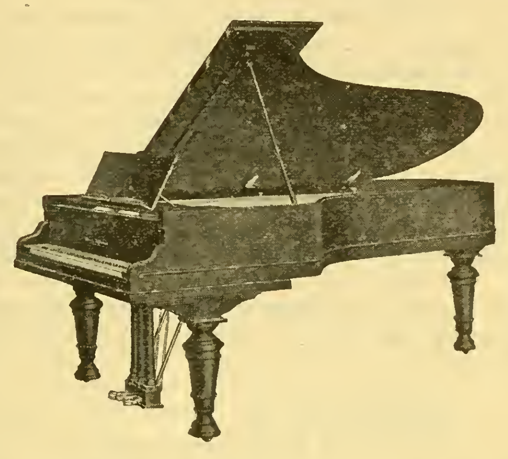

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(*Signed*) GEORGE COPELAND.

As a contrast to this furious passion, there is the pure love of the long-separated shepherd Balthazar and Mère Renaud. There is also the Innocent, the young brother of Fréderi, whose brain begins to work only as the tragedy deepens, and at last is awakened to full consciousness by the catastrophe.

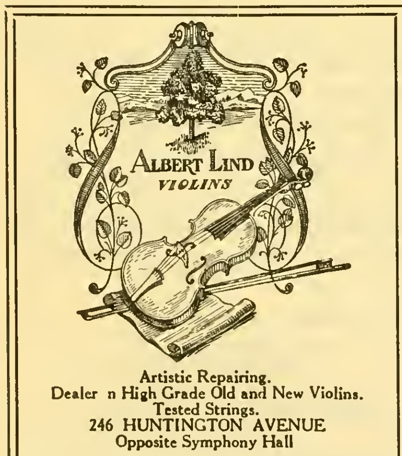
Prelude.

The Prelude of the suite is the prelude of the dramatic piece. It is founded on three themes,—the Noël, the theme of the Innocent, the theme of Fréderi's insane passion. It opens Allegro deciso in C minor, 4-4, with a strongly marked theme given to the violins, violas, 'cellos, clarinets, bassoons, horns, English horn, saxophone. The tune, given out in unison, is an old Provençal Noël, or Christmas sông, concerning which there is a dispute; for some, as Julien Tiersot, say that the tune is "The March of Turenne's Regiment"; that it became popular in Provence, and was adopted there as the national song, the "Marcho dei Réi"; while others, as the learned J. B. Weckerlin, say this title, "March of Turenne," was given by Castil-Blaze to a march published by him in 1855 or 1856, and that the tune was not used by the soldiers under Turenne.* The tune in its original form, for Bizet made some rhythmic changes, may be found, with the words attributed to King René, in "Lou Tambourin," by F. Vidal, the younger, published at Avignon (pp. 258, 259). The words by René,† Comte d'Anjou et de Provence, first Duke of Lorraine, and King of Sicily (1408–80), are of course much earlier than the air, even if it had been left in Provence by Turenne's men:—

De matin,
Ai rescountra lou trin,
De tres grand Rèi qu'anavon en viàgi.

* But the air itself is by many years older than its title. Bizet used more than one Provençal melody in "L'Arlésienne." The theme of the farandole is that of the "Danso dei Chivau-Frus": "The flute weds itself to the pan, pan, pan of the tambourine." The lullaby of the Innocent is the old melody, "Er dóu Guet." (See "Lou Tambourin," by F. Vidal, the younger, pp. 246, 248.)

† Concerning King René as musician and patron of music, see Albert Jacquot's "La Musique en Lorraine" (Paris, 1882), pp. 4–7.



Or, as the French version has it:—

De bon matin
J'ai rencontré le train
De trois grands rois qui allaient en voyage,
De bon matin
J'ai rencontré le train
De trois grands rois dessus le grand chemin.

Venaient d'abord
Des gardes du corps,
Des gens armés avec trente petits pages,
Venaient d'abord
Des gardes du corps
Des gens armés dessus leur justaucorps.

Sur un char
Doré de toutes parts,
On voit trois rois modestes comme d'anges;
Sur un char
Doré de toutes parts,
On voit trois rois parmi les étendards.

This Noël is prominent as march and as chorus in the third act of the piece.

Variations follow the singularly frank and sonorous exposition of this theme.

I. C minor. A smooth and flowing variation for flute, clarinet, cor anglais, bassoons.

II. C minor. A livelier variation for full orchestra, at first pianissimo, sharply rhythmed, and with an effective use of the snare-drum.

III. C major. Variation for two horns and 'cellos, with counterpoint for the bassoon.

IV. C minor. Variation in march form for full orchestra.

The second section of this Prelude is founded on the typical theme of the Innocent, which shadows him throughout the play. The theme is

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used at length in the melodrama of the first act, and is highly developed in the entr'acte, Act III., scene ii. Thus it accompanies significantly the speech of Balthazar: "They say he will never be cured, but I do not think so. It has seemed to me for some time that there is a stirring in that little brain, as in the cocoon of the silkworm when the butterfly is about to leave. This child is on the point of awaking." The air, andante molto, A-flat major, 4-4, is played by the alto saxophone, accompanied by muted strings, while at every second measure there is an ever-recurring sigh of the clarinet. The accompaniment is afterwaid strengthened by flutes and English horn.

The theme of Fréderi serves for the finale,—the theme that is used with thrilling effect when Balthazar exclaims at the end of the piece, "Go to the window: you will see whether one does not die of love!" In this Prelude it is introduced by first violins and violas. Later, violins, violas, and violoncellos play it feverishly against triplets in the wind instruments. The Prelude ends in G major.

Minuetto.

Allegro giocoso, E-flat, 3-4. This is No. 17 of Act II. in the score of the play. It is known in the complete version as Intermezzo. It has also been entitled "Menuet des Vieillards" and "Menuet-valse." It is, as a matter of fact, an entr'acte, which is independent of the orchestral prelude to Act III.; and it is intended to serve as a halting-place between the exposition, which occupies three scenes, and the dénouement, which is more swiftly contrived. The Trio is said to characterize "the tender and resigned affection of Balthazar and Mère Renaud," but here is probably another instance of an imaginative commentator. In this Trio the melody is played by saxophone and clarinet, while violins ornament with arabesques. In the reprise of the Trio the air is played by violins and violoncellos, with the embroidery of flutes and clarinets.

Adagietto.

This Adagietto,—it is an Adagio in the score for the play,—F major, 3-4, is for muted strings without double-basses. The scene is the Court

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of Castelet. The music is played during the conversation of Mère Renaud and Balthazar. It is impossible to preserve in English the exquisite simplicity and flavor of Daudet's prose; his lines must suffer a sea-change.

BALTHAZAR.

God keep you, Renaud!

MÈRE RENAUD.

Oh! O my poor Balthazar.

BALTHAZAR (*in a low voice*).

It's my fault. I knew you were coming. I should not have stayed.

MÈRE RENAUD.

Why not? To keep your oath? Bah! that is not worth the trouble. God himself has not wished that we should die without a meeting, and for this he put love in the hearts of those children there. And, after all, he owes us this as a reward for our bravery.

BALTHAZAR.

Yes, there was need of courage. Leading my beasts, I sometimes saw the smoke of your dwelling, and it seemed to make a sign to me: "Come! She is here!"

MÈRE RENAUD.

And when I heard your dogs bark, and I recognized you and your great cape afar off, it took all my strength to keep me from running toward you. And now, at last, our trouble is at an end, and we can look on each other without blushing. Balthazar!

BALTHAZAR.

Renaud!

MÈRE RENAUD.

Would you be ashamed to kiss me now, all old and wrinkled by years as I am?

BALTHAZAR.

Oh!

MÈRE RENAUD.

Well, press me close to your heart. For fifty years I have owed you this kiss of friendship.

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E major, 3-4. The Carillon is the orchestral prelude to the fourth scene, the Court of Castelet. The courtyard of the old farm-house is in full festival dress for the betrothal of Fréderi and Vivette and for the Festival of Saint Eloi, the patron saint of husbandry.† There are garlanded May-poles, and above the gate is a huge bouquet of corn-flowers and poppies. There is a persistent chiming figure, G-sharp, E, F-sharp, for fifty-six measures, which is relieved only by counter-themes. This theme is first given to horns, harp, second violins.

Then comes the episode, "The Entrance of Mère Renaud," andantino, C-sharp minor, 6-8, a duet for flutes, after which oboes join flute. Mère Renaud enters, leaning on Vivette and Fréderi.

The Carillon is resumed, and it ends the suite.

* * *

Camille Bellaigue some years ago protested against the separation of this music from the drama: "As though one could detach the colors from the canvas; as though the supreme beauty of these melodies, these ritornels, these chords (for sometimes there are only chords) did not consist in rigid adherence to the situations, the speech, the gestures." But see the remarks of Gauthier-Villars above.

* * *

The suite has been played at concerts of the Boston Symphony Orchestra in Boston, January 7, 1893, November 10, 1894, December 23, 1897, November 15, 1902, December 25, 1909. It has also been played at an extra, a "popular" concert, and a Pension Fund Concert November 16, 1913, given by this orchestra.

* * *

*"Carillon," formerly "quadrillon," a chiming with four bells. The term is now applied to a system of bells arranged for the performance of a tune, which itself is also called "carillon." The term is loosely used to denote any chiming where there is rhythm or accord. For curious information concerning carillons see Kastner's "Paré mologie Musicale de la Langue Française" (Paris, 1862), and J. D. Blavignac's "La Cloche" (Geneva, 1877), pp. 147–154. The old terms for sounding three bells were "treseler, tresiller, triboler." The most famous ancient carillon, or chime of bells, was that at Alost, in Belgium, which was constructed in 1485 or 1487. Next to it was an older one, that of Dunkirk, which, mounted in 1437, was restored in 1825 and again since then. And there was an old dance, "Le Carillon de Dunkerque," still seen at children's parties in France, a dance in rapid 2-4 or 6-8. The tune was set to ironical words of a scurvy nature. (See Desrat's "Dictionnaire de la Danse," Paris, 1895.)

† But some hagiologists say that Saint Eloi, or Eligius, was the patron of all artisans who use the hammer. Eloi, born at Châtelat or Catillac in 588, died in 659. He was the goldsmith, bishop, and treasurer of King Dagobert. A man far in advance of his period, he forbade feasting on Thursday in honor of Jupiter, worshipping trees, lights, rocks, hanging talismans on men, women, and animals, shrieking during an eclipse to relieve the sun or moon, considering sneezing or flights and calls of birds as things of portent, or reckoning days as lucky or unlucky.

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ALPHONSE DAUDET'S "L'ARLÉSIENNE."

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Among Alphonse Daudet's plays there is one other failure which is still more astounding; I mean "L'Arlésienne." I have already said repeatedly of what severe injustice press and public had given proof toward this remarkable love-poem. Yet it is not passion that is lacking here. The hero, Fréderi, dies of love for a girl; and side by side with this burning desire, there is near him Vivette's smiling and resigned affection. Then, again, it is Rose Mamaï's motherly love, that cry of the lioness who sees her whelp dying. And all this in a setting of exquisite originality, in the sunshine, in an atmosphere of puissant and sweet morals. Never had a work united more strength with more grace. Why, then, the public's coldness? One must surely admit that the public did not understand it.

"L'Arlésienne" stepped out too far from the current formula at the time when it was given. Later on we have seen "L'Ami Fritz"* succeed, which in its cut and social atmosphere has strong points of relationship with Daudet's work. This leads me to believe that "L'Arlésienne" would succeed if taken up again. It is with certain plays as with certain books: when they are too far ahead of the times, the public must be given time to ripen. The time is now coming for these human analyses put upon the stage in simple settings. "L'Arlésienne" remains so far Daudet's masterpiece in drama,† and surely "L'Arlésienne" will have its day of triumph.

* "L'Ami Fritz," comedy in three acts by Erckmann-Chatrian, founded on their novel of like name, produced at the Comédie-Française on December 4, 1876 (Suzel, Miss Reichemberg; Fritz, Febvre; Josef Truffier; David Sichel, Got). The incidental music was by Henri Maréchal (1842–). "L' Amico Fritz," an opera in three acts, libretto by Zanardini and Daspuro, music by Mascagni, was produced at Rome, October 31, 1891, with Calvé, Synnerberg, de Lucia, and Lhérie as the chief singers; and in Boston, April 25, 1893, at the Boston Theatre by the Hinrichs Opera Company, with Selma Koert-Kronold, Catharine Fleming, Payne Clarke, and Del Puente. An English version of the play, adapted by Stanislaus Stange, entitled "Friend Fritz," and with music by Maréchal and Julian Edwards, was produced here at the Columbia Theatre on March 20, 1893. Marion Manola took the part of Suzel, John Mason that of Fritz, Robert McWade was the Rabbi David; and the other chief parts were taken by Hattie Schell, Seth M. Crane, and E. P. Temple.—P. H.

† The first play of Alphonse Daudet (1840–97) was "La Dernière Idole," comedy in one act, Odéon, Paris, February 4, 1862. "L'Arlésienne" was his seventh piece for the stage. His works for the operatic stage are as follows: "Les Absents," opéra-comique in one act, music by Poise (Opéra-Comique, October 26, 1864); "Le Char," opéra-comique in one act, with Arène, music by Pessard (Opéra-Comique, January 18, 1878). The libretto of Massenet's "Sapho" was founded by Cain and Bernède on Daudet's novel (Opéra-Comique, November 27, 1897, with Calvé as the heroine). Pugno's "Les Étoiles," an opéra-ballet founded on one of Daudet's "Contes du Lundi," has not yet been produced.—P. H.

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Such is the consolation of true writers. They have the centuries to come to prove them right. One may despise them as he pleases. They remain erect, and impose themselves at last. They live.

Errata: It is stated in the Programme Book of February 13-14, 1914, page 960, that Joseph Kotek was born in the Government of Moscow. This statement is in the leading music-lexicons, as Hugo Riemann's. Mr. Paderewski, who knew Kotek well, tells us that the violinist was born in the Government of Podalia.

In the Programme Book of March 13-14, 1914, page 1202, it is stated that Paderewski's pianoforte concerto was first played by Mme. Essipoff in 1888. Mr. Paderewski says that she played it for the first time early in 1889 at a Philharmonic concert in Vienna, led by Hans Richter.

Typographical errors: In the Programme Book of March 6-7, 1914, page 1118, line 5, for "The Gold Bride" read "The Sold Bride." In the Programme Book of March 13-14, page 1189, line 9, for "Soerk" read "Sorek."

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FRIDAY AFTERNOON, APRIL 17, at 2.30 o'clock

SATURDAY EVENING, APRIL 18, at 8 o'clock

PROGRAMME

Hermann Goetz . . . . . Symphony in F major, Opus 9

a. Bach . . Air, "O pardon me," from "The Passion Music"
b. Gluck . . . Air, "Divinités du Styx," from "Alceste"

Loeffler . . . Symphonic Poem, "La mort de Tintagiles"
(Viola d'Amore; Mr. Emile Férir)

Verdi . . . . Air, "O don fatale," from "Don Carlos"

Beethoven . . . . . . Overture, "Leonora No. 1"

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PROGRAM

Presto - - - - - - - - Graun
I Call on Thee, Lord (Organ Choral Prelude) - Bach-Busoni
First Movement from Sonata, Op. 39 - - - Weber

Mr. Fox

Recitativo e Romanza from "Reginella" - - - Braga
Visione - - - - - - - Enrico Leboffe
Triste Ritorno - - - - - - Barthelemy

Mr. Mitchell

Variations - - - - - - - - Chevillard
Aux Rochers de Naye, Silence Troublé - - - - Florent Schmitt
Third Impromptu - - - - - - - Fauré
L'isle Joyeuse - - - - - - - Debussy

Mr. Fox

Reve d'Amour - - - - - - - Fauré
Sonnet Matinal - - - - - - - Massenet
L'adieu du Matin - - - - - - - Pessard
Sabre en Main - - - - - - - Saint-Saëns

Mr. Mitchell

Jeux d'eau de la Villa d' Este - - - - Liszt
Barcarolle, Etude on False Notes - - - - - Rubinstein

Mr. Fox

Oh, let Night Speak of Me - - - - - Chadwick
Yesterday and Today - - - - - - Spross
Oh, for a Breath of the Moorlands - - - Whelpley

Mr. Mitchell

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Dr. KARL MUCK, Conductor

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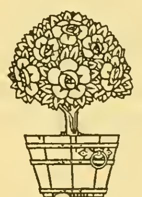
WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



FRIDAY AFTERNOON, APRIL 17
AT 2.30 O'CLOCK

SATURDAY EVENING, APRIL 18
AT 8.00 O'CLOCK

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Habenicht, W.	Fiedler, B.	Berger, H.	Goldstein, S.
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Grünberg, M.	Pinfield, C. E.	Gerardi, A.	
Ringwall, R.	Gundersen, R.	Gewirtz, J.	

Violas.

Ferir, E.	Werner, H.	Wittmann, F.	Pauer, O. H.	Van Wynbergen, C.
Gietzen, A.	Schwerley, P.	Berliner, W.	Forster, E.	Blumenau, W.

Violoncellos.

Warnke, H.	Keller, J.	Barth, C.	Belinski, M.	Warnke, J.
Urack, O.	Nagel, R.	Nast, L.	Folgmann, E.	Steinke, B.

Basses.

Kunze, M.	Agnesy, K.	Seydel, T.	Ludwig, O.
Gerhardt, G.	Jaeger, A.	Huber, E.	Schurig, R.

Flutes.	Oboes.	Clarinets.	Bassoons.
Maquarre, A.	Longy, G.	Grisez, G.	Sadony, P.
Brooke, A.	Lenom, C.	Mimart, P.	Mueller, E.
Battles, A.	Fossé, P.	Vannini, A.	Fuhrmann, M.
Chevrot, A.			

English Horn.	Bass Clarinet.	Contra-Bassoon.
Mueller, F.	Stumpf, K.	Mosbach, J.

Horns.	Horns.	Trumpets.	Trombones.	Tuba.
Wendler, G.	Jaenicke, B.	Kloepfel, L.	Hampe, C.	Mattersteig, P.
Lorbeer, H.	Miersch, E.	Mann, J.	Alloo, M.	
Hain, F.	Hess, M.	Heim, G.	Mäusebach, A.	
Resch, A.	Hübner, E.		Kenfield, L.	

Harp.	Tympani.	Percussion.	
Holy, A.	Neumann, S.	Zahn, F.	Senia, T.
	Kandler, F.	Burkhardt, H.	

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FRIDAY AFTERNOON, APRIL 17, at 2.30 o'clock

SATURDAY EVENING, APRIL 18, at 8.00 o'clock

Programme

Götz . . . . Symphony in F major, Op. 9

I. Allegro moderato.
II. Intermezzo: Allegretto.
III. Adagio, ma non troppo lento.
IV. Finale: Allegro con fuoco.

Bach . . . . Aria, "Erbarme dich" ("O Pardon Me") from the "Passion according to Matthew"

Gluck . . . . Aria, "Divinités du Styx," from "Alceste"

Loeffler . "Le Mort de Tintagiles," Dramatic Poem after the Drama of M. Maeterlinck, for Full Orchestra and Viole d'Amour, Op. 6

(Viole d'Amour; Mr. Emile Férir)

Verdi . . Aria, "O Don Fatale," from the Opera "Don Carlos," Act IV., Scene 6

Beethoven . . . . Overture to "Leonora" No. 1, Op. 138

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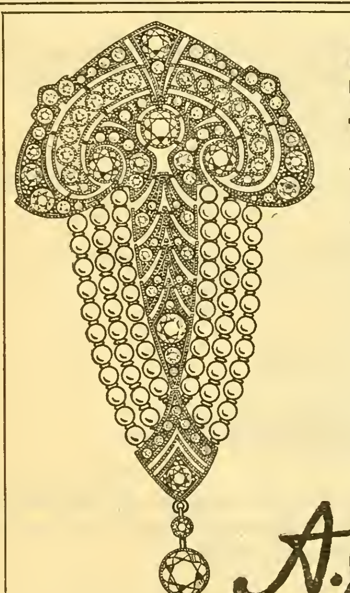

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Symphony in F major, Op. 9 . . . . Hermann Götz

(Born December 7, 1840, at Königsberg; died December 3, 1876, at Hottingen, near Zurich.)

The life of Götz was short and full of misery. He left the university at Königsberg when he was seventeen, to study music. His first teacher was Louis Köhler, the man of the famous exercises; but in 1860 he went to Stern's Conservatory at Berlin, and was taught by Stern, von Bülow, and Ulrich. In 1863 he succeeded Theodor Kirchner as organist at Winterthur; but he moved to Zurich in 1867, and on account of his health resigned the position at Winterthur, and lived, or tried to live, from his compositions. In Zurich he gave lessons and was willing from necessity to do any hack work, as Wagner in Paris, and as Bizet when he returned from Rome.

He first became known as the composer of the opera, "Der Widerspenstigen Zähmung" ("The Taming of the Shrew"), which was first performed at Mannheim, October 11, 1874. This opera was performed for the first time in America on the first night of the American Opera Company, Theodore Thomas conductor, New York, January 4, 1886. The cast was as follows: Baptista, W. H. Hamilton; Katharine, Pauline L'Allemande; Bianca, Kate Bensberg; Hortensio, Alonzo E. Stoddard; Lucentio, W. H. Fessenden; Petruchio, W. H. Lee; Grumio, E. J. O'Mahony; a Tailor, John Howson.

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Summer Time . . . . George Harris, Jr., Florence Hinkle

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Götz wrote the book and the music of another opera, "Francesca da Rimini," but he died before he had completed the orchestration. Ernst Frank completed the opera, which was produced at Mannheim in 1877. The Symphony in F is dedicated to this Frank, a distinguished conductor and also a composer (1847–89), who died mad.

The *Signale* of 1867 spoke of a new symphony by Götz, a "symphony in E minor," which was performed at Basle, March 3 of that year, with great success. Was there ever such a symphony? Nothing is known, apparently, about it to-day, and biographers do not mention it.*

The list of Götz's works includes the Symphony in F, which was first played, they say, at Zurich (December, 1869); Schiller's "Nänie," for chorus and orchestra; overture, "Spring"; concerto for violin; concerto for pianoforte; Psalm cxxxvii. for soprano solo, chorus, and orchestra; pianoforte quintet in C minor with double-bass; pianoforte sonata for four hands; quartet; pianoforte trio; pianoforte pieces; two volumes of songs; "Es liegt so abendstill der See," for tenor solo, male chorus, and orchestra.

The Symphony in F, which was first played in Boston at a concert of the Harvard Musical Association, January 15, 1880, bears a motto taken from Schiller's "Traum und Gesang":—

> "In des Herzen's heilig stille Räume
> Musst du fliehen aus des Lebens Drang!"

which has been lamely Englished in several ways. The following is, perhaps, as stiff as any:—

> "To the peaceful heart's own chamber lonely
> Must thou fly from life's turmoil and strife."

"In the heart's still chambers is the refuge from the stress of strife" is the version of another.

Some have wondered why Götz took these lines as a motto. There is no attempt at programme music in the symphony, and the whole poem, rather than the two lines, is appropriate as a suggestive force.

Symphonies as well as books have their fate. This symphony of Götz was loudly applauded in Germany after the success of "The Taming of the Shrew"; and, when it was performed in London, it at once became fashionable. Even as late as 1893 the brilliant critic of

* The late Dr. Louis Kelterborn, of Boston, was living at Basle in 1867, a boy of twelve and a member of the Concert Choir. He wrote me that he remembered Götz then visiting Basle to conduct a first performance of a new orchestral work. "Whether the composition of Götz was a symphony or his 'Spring' Overture, I cannot tell. I only remember that it seemed unusually difficult, and that Götz was at the rehearsal, untiring and unsparing in repetition of certain portions of the work. His whole body seemed to me in a state of nervous energy. As he was thin, pale as a ghost, visibly weak, and yet in dead earnest, his whole personality left almost a deeper impression on my young mind than his music, which, as far as I remember, seemed to sparkle with intense vitality and orchestral beauty. He was very cordially applauded. During the second part of the programme he took a seat in the gallery very near mine, and my feelings in watching him were a mixture of enthusiastic admiration and compassion, for with closed eyes he leaned back as if completely exhausted, and after the concert he had a violent coughing spell. As far as I know, it was his only appearance in our concert life. . . . He passed his last summer in the beautifully situated summer resort, Richisau, Canton Glarus, where under the shade of majestic maple trees a sort of writing-desk was made for him out of boughs and branches, at which he spent daily a few hours writing his 'Francesca da Rimini.' I was quite moved, when some years later I saw this unusual desk and also a touching musical autograph of the composer in the guest-book of the hotel." Götz died of tuberculosis.

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the *World* declared it to be the "only real symphony that has been composed since Beethoven died." He elaborated this idea, and used this extraordinary language:—

"Beside it, Mendelssohn's Scotch symphony is no symphony at all, but only an enchanting *suite de pièces*, Schubert's symphonies seem mere debauches of exquisite musical thoughtlessness; and Schumann's, though genuinely symphonic in ambition, fall short in actual composition. . . . He has the charm of Schubert without his brainlessness, the refinement and inspiration of Mendelssohn without his limitation and timid gentility, Schumann's sense of harmonic expression without his laboriousness, shortcoming, and dependence on external poetic stimulus; while, as to unembarrassed mastery of the material of music,—showing itself in the Mozartian grace and responsiveness of his polyphony,—he leaves all three of them nowhere. Brahms, who alone touches him in mere brute musical faculty, is a dolt in comparison to him." Nor was such extravagance confined to London.

This rhapsody was written in 1893. In 1898 we find Felix Weingartner deploring the fact that "the charming 'Taming of the Shrew'" and the Symphony in F have well-nigh disappeared from opera house and concert hall. He likens Götz in fineness of soul to Peter Cornelius, and then says: "What other folk could so well boast of possessing a Hermann Götz, even among its stars of the second magnitude? And yet most of those in authority among us grab eagerly at any slap-dash work that is imported with cunning and puffery from abroad, and often neglect the worthiest German creations." Weingartner was not contented with declamation. The symphony was revived under his leadership, under that of Arthur Nikisch at Leipsic, under that of Georg Schumann at Bremen.

Hugo Wolf heard "The Taming of the Shrew" in Vienna, in Decem-

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ber, 1886. "I hate this prattling, bloodless music, but I am enthusiastic over Lucca." Concerning Brahms's acquaintance with Götz and this opera, see Max Kalbeck's "Johannes Brahms," Vol. II., Part I., pp. 28, 61, *et seq.*

***

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and strings.

The first movement, Allegro moderato, F major, 3-4, begins with a few measures of preluding. The first theme is given to 'cellos and double-basses, strengthened soon after by wind instruments, against a counter-theme, now in the violins, now in the wind instruments. The theme is played by the violins and developed with increasing animation of rhythm. Ascending scale passages lead to a sudden hush with a moderation to A major. Flutes and oboe have "a bright, twittering theme, closely related to what has preceded it; but it cannot really be called a second theme." The first theme comes again and is developed, and there is another lull; but this time the first theme persists and is again developed. To quote William Foster Apthorp: "The form is irregular to the letter of symphonic law, but not so irregular to the spirit. To be sure, there are no real second and conclusion themes, the first theme being the only thematic material presented; but closer inspec-

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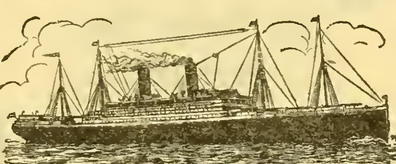

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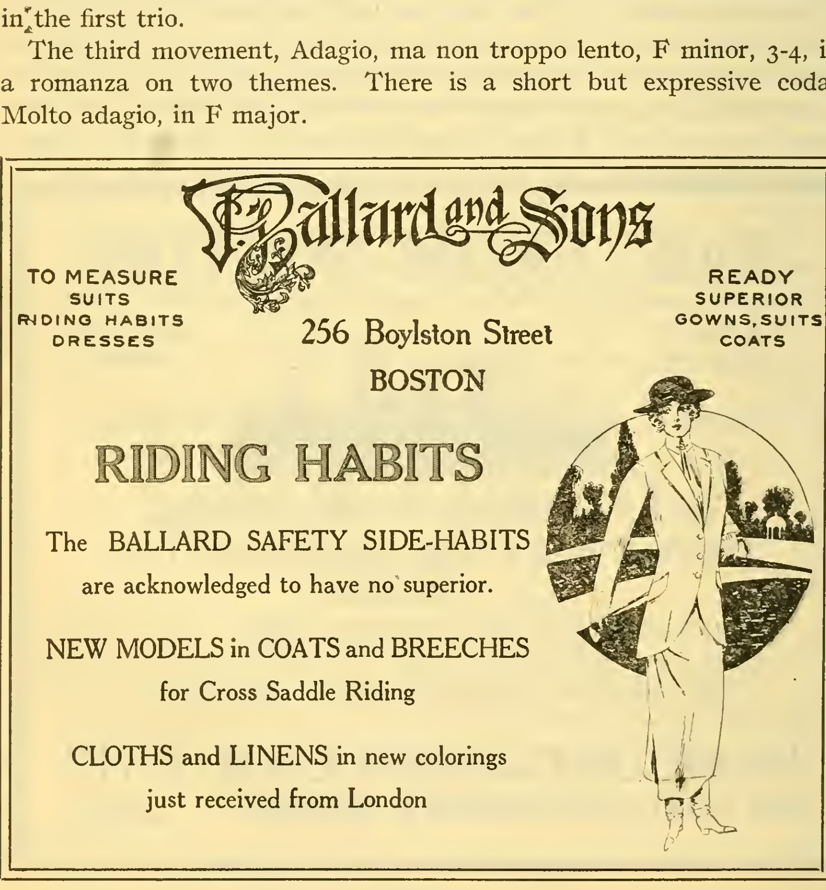
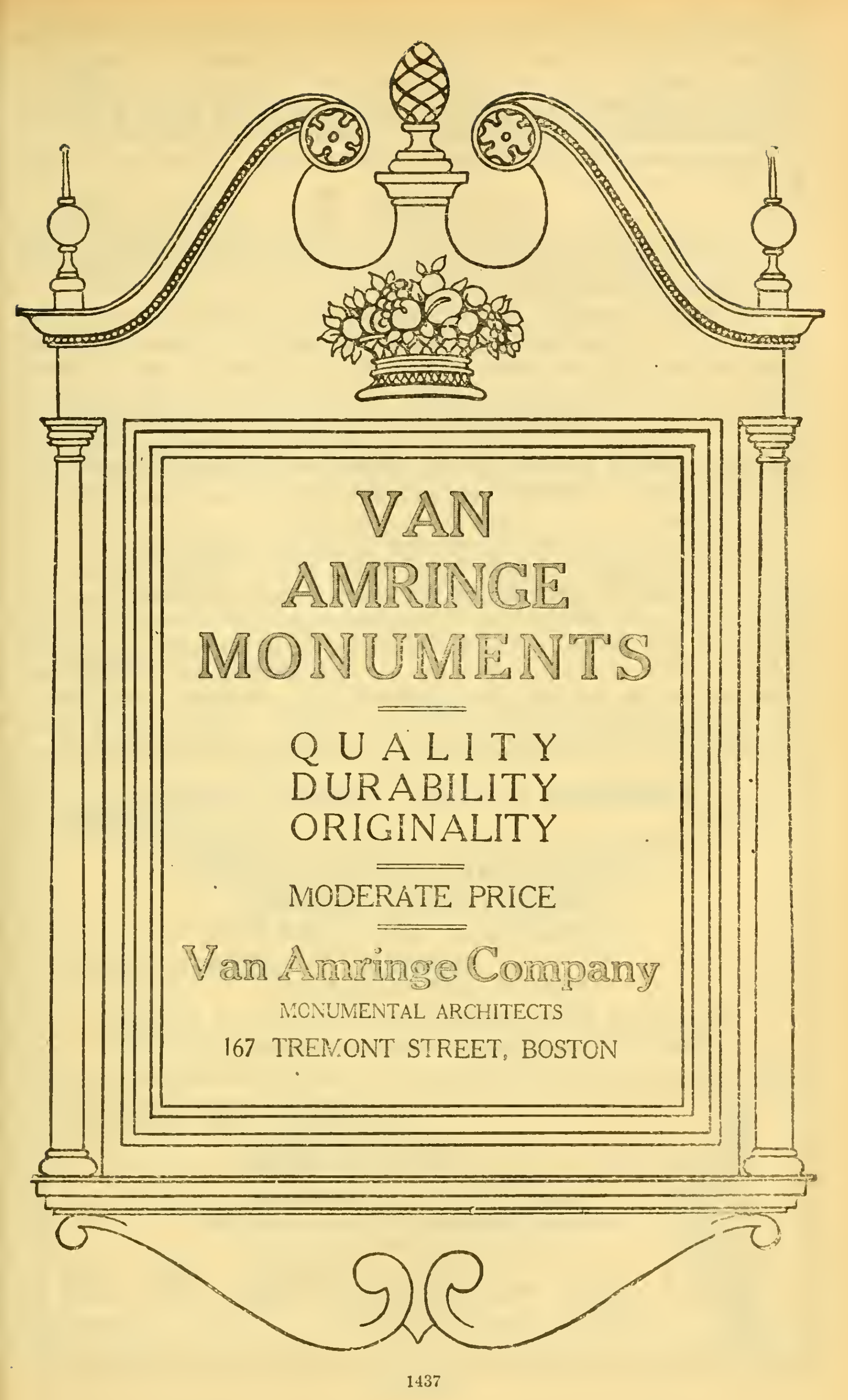
tion shows that this first part of the movement is really divided into three regular subdivisions, and, although the second and third of these bring no new theme, they do bring new phases of the first theme. It is also to be noted that the extended and varied development of this single theme in the first part of the movement has nothing of the character of working-out: it is wholly of the nature of presentation and development. With the free fantasia the working-out begins in earnest; the theme is dismembered, dissected, and analyzed; the treatment becomes contrapuntal; the development no longer proceeds as in a straight line toward an appointed goal, but turns and doubles upon itself like a hare. The third part of the movement stands in quite regular relations to the first."

The second movement is an Intermezzo, Allegretto, C major, 2-4. The general plan is that of a scherzo with two trios, but the second follows immediately after the first. A horn call is answered by a light phrase for flute and clarinet. These phrases are played off one against the other in the movement. The horn call reappears unexpectedly in the first trio.

The third movement, Adagio, ma non troppo lento, F minor, 3-4, is a romanza on two themes. There is a short but expressive coda, Molto adagio, in F major.

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The Finale, Allegro con fuoco, F major, 4-4, begins with preluding on a figure given to violas and 'cellos. This figure takes the shape of a theme. There are two other themes, one of quieter character, the other an emotional song. The movement is in the form of a rondo on three themes, but the treatment is rather free.

The symphony was last played at these concerts, December 14, 1907, Dr. Muck, conductor.

***

In August, 1905, Mr. T. Gerstner, of Frankfort-on-the-Main, royal inspector of buildings, wrote to the *Signale* concerning the first performance of Götz's "Taming of the Shrew":—

"On a fine evening in 1873 our friend, Ernst Frank, the court conductor, was at our tea-table in Mannheim. He looked unusually contented, and he announced that he had good news to tell. 'I have discovered an opera, a finely comic opera, a refreshing companion to "The Merry Wives of Windsor," and you will soon have a chance to hear it." Stepping to the upright pianoforte, he hummed with the worn-out tenor of a conductor, Katharina's noble air, 'Ich will mich Keinem geben.' Yielding to our entreaties, he told in high spirits the following story:—

"'Yesterday, as I came from the rehearsal, almost dead, I saw sitting in the square a pale, blond man with careworn features. I thought at first he was one of the many loafers that beg from our people. But he handed to me a thick manuscript with the title, "The Taming of the Shrew, a Comic Opera by Hermann Götz," and said in a tired voice: "There! You are the last one whom I shall bother. If you are not pleased, then the Rhine will have something to swallow!" And big tears rolled down his hollow cheeks. "How shall a poor

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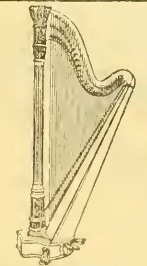

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* * *

It was announced in 1905 that Dr. Bruno Weigl, of Brünn, purposed to write the life of Götz. There has been no announcement of the completion of this task.

The APRIL numbers of

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Mme. Louise Homer (Mrs. Sidney Homer) was born at Pittsburg, Pa. Her maiden name was Beatty. She studied singing in Philadelphia, but her chief vocal teachers were Mr. William L. Whitney of Boston, then a member of the faculty of the New England Conservatory of Music, and the late Fidèle Koenig of Paris. A student in Boston, she sang in Mr. G. W. Chadwick's choir at the Columbus Avenue Universalist Church. In 1895 she was married to Mr. Sidney Homer, the composer, and the next year she went to Paris, where she studied eighteen months with Koenig and with Paul Lhérie * (for dramatic action).

Her first appearance in Paris was at a symphony concert, when she sang a work composed for her by Antoine Savard. The conductor was Vincent d'Indy. She made her début at Vichy in June, 1898, as Leonora in "La Favorita." She also took the parts of Delilah, the Queen in "Hamlet," Ortrud, and Margared in "Le Roi d'Ys" during the season of three months at Vichy. An operatic season of six months at Angers followed. From Angers she went to Covent Garden, London, where she made her first appearance as Amneris, May 14, 1899. The following winter she was engaged as first contralto of the Monnaie at Brussels, and she was the first to impersonate Mme. de la Haltière in Massenet's "Cendrillon" at that opera-house. She returned to Covent Garden in the spring.

* Lhérie, whose real name was Lévy, created the part of Don José in "Carmen."

Mme. Homer made her first operatic appearance in America as a member of the Metropolitan Opera House Company, of New York, at San Francisco, November 14, 1900, as Amneris. She has sung at festivals, in orchestral concert, and in recitals throughout the country.

She has sung at concerts of the Boston Symphony Orchestra in Boston as follows:—October 15, 1904 ("Inflammatus et Accensus," from Dvořák's "Stabat Mater"; also as a member of the quartet in "Quis est Homo" from the same work); October 14, 1905 (Liszt's "Loreley" and scene "Just God!" and aria "My Life fades in its Blossom" from Wagner's "Rienzi," Act III. No. 9); October 9, 1909 (Saint-Saëns's "La Fiancée du Timbalier," Liszt's "Loreley," Brahms's "Sapphische Ode," and Schubert's "Allmacht," all with orchestra).

Her chief appearances in Boston since her return from Europe have been as follows:—

OPERA (as a member of the Metropolitan Opera House Company):

Siebel, April 1, 10, 1901, Boston Theatre.

Amneris, Boston Theatre, April 3, 1901; March 10, 1902; April 1, 1903; April 11, 1904; Boston Opera House, March 28, 1910.

Urbain, April 13, 1901; March 19, 1902.

A Lady of the Queen of Night ("Magic Flute"), March 13, 22, 1902; April 2, 1903.

Hedwig ("Manru"), March 15, 1902.

Venus, March 17, 1902.

Emilia, March 21, 1902.

Azucena, March 26, 1903; April 8, 1908.

Fricka, April 7, 1904.

Lola, April 8, 1904; March 8, 1905.

Laura ("La Gioconda"), March 10, 1905.

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Magdalene ("Die Meistersinger"), March 11, 1905.
Brangaene, April 11, 1908.
Nancy, Boston Opera House, March 30, 1910.
Ortrud, Boston Opera House, April 17, 1912.
When "Tristan und Isolde" was performed for the first time by the Boston Opera House Company, February 12, 1912, Mme. Homer took the part of Brangaene.

BOSTON SYMPHONY CONCERTS. Noted above.

HANDEL AND HAYDN: Dubois's "Paradise Lost," February 8, 1903; February 7, 1904.

BERLIOZ'S "Damnation of Faust," July 8, 1903, a performance conducted by Mr. B. J. Lang for the entertainment of visiting teachers in convention.

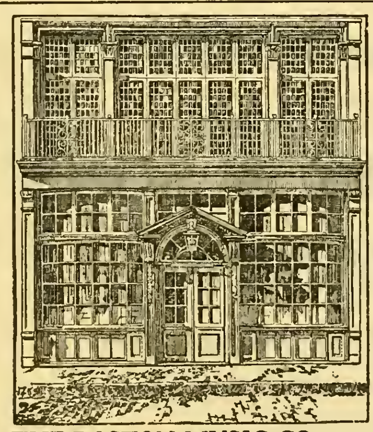
ARIA, "ERBARME DICH" ("O PARDON ME"), FROM THE "PASSION ACCORDING TO MATTHEW" . . . . JOHANN SEBASTIAN BACH

(Born at Eisenach, March 21, 1685; died at Leipsic, July 28, 1750.)

This aria is in the second part of the Matthew Passion, the title of which in the original score is as follows: *Passionis D. N. J. C. secundum Matthæum a due Chori parte Seconda.*

B minor, 12-8.

Erbarme dich,	O pardon me, my God,
Mein Gott, um meiner Zähren willen	And on my tears have pity.
Schaue hier,	Look on me,
Herz und Auge weint vor dir	Heart and eyes do weep to Thee,
Bitterlich!	Weep so bitterly!
Erbarme dich,	O pardon me, my God,
Mein Gott, um meiner Zähren willen.	And on my tears have pity.



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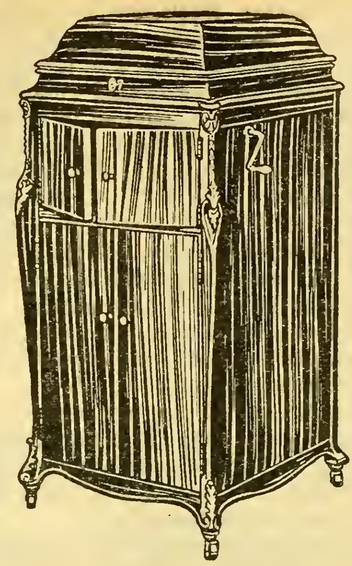

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The first performance of the Passion according to Matthew was on Good Friday, April 15, 1729, in the afternoon service at St. Thomas's Church in Leipsic. "Whether Bach had it performed in succeeding years cannot be verified. It is only ascertainable that the original version was considerably altered by him, and that the final version as it is now known to the world was performed under his direction in the year 1740 or soon afterwards. It continued to be performed in Leipsic even after Bach died, but did not become known to the world outside till . . . it was performed at Berlin on Mendelssohn's initiative and under his direction on March 12, 1829." (C. Hubert H. Parry.)

Portions of the Matthew Passion music were performed at a concert of the Handel and Haydn Society, May 13, 1871. Carl Zerrahn conducted. The air "O Pardon Me" was sung by Mme. Rudersdorff, and the violin solo was played by Mr. Listemann.

The larger portion of the work was performed by the same society on May 8, 1874, when the air was sung by Miss Adelaide Phillipps. Mr. Listemann was again the violinist.

The whole of the Passion music was performed by the same Society in two concerts on April 11, 1879. The first part in the afternoon; the second in the evening. The whole performance occupied almost four hours and a half. The air "O Pardon Me" was sung by Miss Edith Abell, and the violinist was Mr. Remenyi.

The accompaniment was originally for solo violin, first and second violins, violas, organo e continuo. Additional instruments were added by Robert Franz.

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Air, "Divinités du Styx," from "Alceste," Act I. Scene 7.

Christoph Willibald Gluck

(Born at Weidenwang, near Berching, on July 2, 1714; died at Vienna, November 15, 1787).

"Alceste," an opera in three acts, Italian libretto by Calzabigi, music by Gluck, was produced at Vienna on December 16 (not the 26th, as sometimes stated), 1767. The libretto was based on the tragedy of Euripides. Mme. Bernasconi took the part of Alceste, and Tibaldi that of Admet. The score was published in 1769, and it contained the famous preface that expressed Gluck's views on the character of opera and his purpose in writing "Alceste."

Bailli du Rollet, an attaché of the French embassy in Vienna at the time, became Gluck's enthusiastic friend, and was largely instrumental in opening to him the Académie de Musique in Paris. He prepared the French version of "Alceste," and departed considerably from the Italian original, having listened to advice from Jean Jacques Rousseau.

"Alceste; tragédie-opéra" in three acts, with the French text by Bailli du Rollet, was produced at the Opéra, Paris, April 23, 1776. The cast was as follows: Alceste, Rosalie Levasseur; Admète, Le Gros; Évandre, Lainé; Hercule, L'Arrivée. Mmes. Allard, Peslin, Heinel, and Messrs. Vestris, father and son, and the Gardel brothers were the chief dancers. The air "Divinités du Styx" closes the first act.

Alceste.

(*Seule.*)

Divinités du Styx, ministres de la mort!
Je n'invoquerai point votre pitié cruelle,
J'enlève un tendre époux à son funeste sort;
Mais je vous abandonne une épouse fidèle.
Mourir pour ce qu'on aime est un trop doux effort,
Une vertu si naturelle. . . .

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(Signed) Nellie Melba

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Mon cœur est animé du plus noble transport.
Je sens une force nouvelle,
Je vais où mon amour m'appelle.

This has been Englished by W. F. Apthorp as follows:—

Deities of the Styx, ministers of death! I will not invoke your cruel pity, I save a loving husband from his disastrous fate; but I abandon a faithful wife to you. To die for him we love is too sweet an effort, so natural a virtue. . . . My heart is animated with the noblest transport. I feel new strength, I go whither my love calls me.

Andante, B-flat major, 2-2, interrupted by a Presto in F major, 2-4. The accompaniment is scored for two oboes, two clarinets, two bassoons, two horns, three trombones, and the usual strings.

* * *

This air was sung with orchestral accompaniment at a Theodore Thomas concert in Boston by Mathilde Wilde, December 5, 1877.

It was sung at concerts of the Boston Symphony Orchestra in Boston, by Clara Butt, October 28, 1899; by Mme. Kirkby-Lunn, March 4, 1911.

It has been sung here in concert with pianoforte accompaniment; as by Mme. Blanche Marchesi, January 18, 1899.

* * *

Antonia Bernasconi, born Wagele, the first to take the part of Alceste, was the step-daughter of Andrea Bernasconi (1712–84), a music teacher and composer. Her mother was of an Austrian family, and her father was a valet-de-chambre of the Prince of Würtemberg. Antonia made her first appearance in serious opera in "Alceste." The statement made in Grove's Dictionary (revised edition)—"Bernasconi"—that she "made her first appearance at Vienna, 1764, in 'Alceste,'" is doubly incorrect; for "Alceste" was not produced until 1767, and Mme. Bernasconi had already sung in comic opera and was

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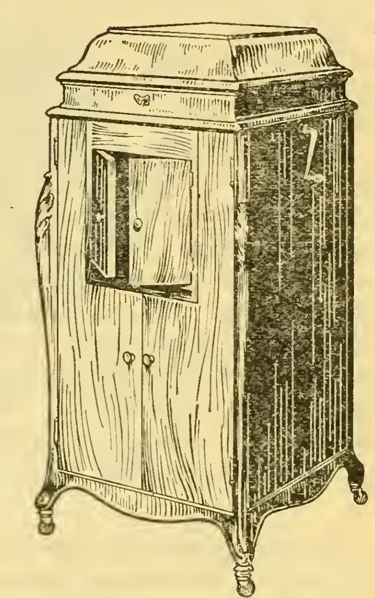

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esteemed as actress and singer. Her voice was pure, flexible, and it had a compass of nearly three octaves. She was renowned for the intelligence and emotional quality of her singing. Anton Schmid said of her that she was probably the only one of the singers then known who was able to understand the spirit of Gluck's music and interpret it as he wished.

She afterward sang in Italian theatres, and in 1778 she appeared at London in "Demofoonte." It was then said of her that she was a correct and skilful singer and a good musician; "but her voice was not powerful and she was past her prime; she was a good actress with but an indifferent figure." In 1783 she was again at Vienna, which she made her home, and she sang several times in serious and comic operas, although she was not regularly engaged at the opera-house.

Two years before this she was in Vienna, and Mozart wrote to his father that she "would always be Bernasconi in great tragic part," but in comic opera he compared her to a princess declaiming in a marionette play. "Her singing is now so bad that no one will compose for her." He also wrote that she showed great skill in singing constantly sharp. It is possible that he never forgave her for doubting his ability at Milan when he brought out his "Mitridate" (December 26, 1770). She took the part of Aspasia, and doubted whether the boy could compose airs for her. Piqued, he wrote at once three for her, and she, astonished, was loyal to him when the cabal attempted to persuade her not to sing music by him.

Little is known about the birth or early life of Rosalie Levasseur, who created the part of Alceste in Paris. It is said that she was born at Valenciennes. She made her début at the Opéra as Rosalie in the small part of Zaïde in Campra's "L'Europe galante," in August, 1766. She sang under the name of Rosalie until about 1776, when she took her family name because one of the heroines in Palissot's comedy,

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"Les Courtisanes," was named Rosalie. Sophie Arnould said apropos of this: "This Rosalie would have done better if she had changed her face instead of her name." Miss Levasseur was described as a plain woman, ugly, in fact, "but of an ugliness not without charm, thanks to a lively face lightened by big and magnificent black eyes." She began to take more important parts at the Opéra about 1768, and soon became the rival of Sophie Arnould, whose bitter wit was exercised on her. Sophie never forgave Rosalie because she was chosen by Gluck for his Alceste. Perhaps Rosalie's powerful protector, the Comte de Mercy-Argenteau, had much to do with Gluck's choice, although the composer said that Sophie's voice was not fresh enough, and he gave Rosalie lessons, living in her house.

She created the part of Armide in Gluck's opera (1777); Angélique in Piccinni's "Roland" (1778); Iphigénie in Gluck's "Iphigénie en Tauride" (1779); Andromaque in Grétry's "Andromaque" (1780); Andromède in Philidor's "Persée" (1780); Électre in Le Moyne's "Électre" (1782); Armide in Sacchini's "Renaud" (1783). But Mme. Saint-Huberty became the brilliant star of the Opéra, and Miss Levasseur left the theatre in 1785.

***

"Alceste" was revived at the Opéra, Paris: An V. with Citoyenne Maillard; An XIII. with Mmes. Chollet and Jannard; 1825 with Mme. Branchu; 1861 with Mme. Viardot; 1866 with Miss Battu.

It was performed for the first time at the Opéra-Comique, Paris, May 30, 1904, with Mme. Félia Litvinne as Alceste, Beyle as Admète, Dufranne as the High Priest, and Allard as Hercule. The conductor was A. Luigini. There were twenty-four performances that year. The opera is now in the repertory of the Opéra-Comique. There was a revival on March 6, 1908, with Mme. Litvinne as Alceste, and Léon Beyle as Admète, and there were eight performances in the year.

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"La Mort de Tintagiles," Dramatic Poem after the Drama of M. Maeterlinck, for Full Orchestra and Viole d'Amour,* Op. 6
Charles Martin Loeffler

(Born at Mühlhausen-i-R (Alsace), January 30, 1861; now living at Medfield, Mass.)

Three plays by Maurice Maeterlinck were published in one volume by Edmond Deman at Brussels in 1894. They were entitled: "Alladine et Palomides, Intérieur, et la Mort de Tintagiles: Trois petits drames pour Marionettes."

Mr. Loeffler's symphonic poem was composed in the summer of 1897. It was composed originally for orchestra and two violes d'amour obbligate. It was performed for the first time at a concert of the Boston Symphony Orchestra in Music Hall, Boston, January 8, 1898, when the two violes d'amour were played by Messrs. Kneisel and Loeffler. At this performance a double-bass clarinet, invented and played by Mr. Kohl, formerly a member of Theodore Thomas's Orchestra, was heard in a public concert for the first time. The symphonic poem was repeated that season, March 19, 1898, with Messrs. Kneisel and Loeffler as the soloists and without the use of the double-bass clarinet.

Mr. Loeffler afterward remodelled the score. He took out the second viole d'amour part, and lessened the importance of the part taken by

* William F. Apthorp contributed the following note when Mr. Loeffler's dramatic poem was played here in 1901:—

"The viole d'amour (*viola d'amore*) belongs to the now almost extinct family of viols, the only now current surviving member of which is one form of the double-bass; many, if not most, modern double-basses are still built on the viol model, though some follow the violin pattern. The viols were the precursors of our modern violin family. The viole d'amour is strung over the bridge with seven strings, of which the lowest three are wound with silver wire. These strings are tuned as follows: D, F-sharp, A, d, f-sharp, a, *d;* this makes the lowest string a whole tone higher than the lowest of the ordinary viola, and the highest, a tone lower than the E-string of the violin. In unison with these seven strings, there are seven more, of wire, which pass under the finger-board and under the bridge; these do not come within reach of the player's bow or fingers, but vibrate sympathetically with the upper set, when the instrument is played. This peculiar additional vibration gives the viole d'amour a singularly warm, sensuous tone. The latest instance of its use in the modern orchestra, before this symphonic poem of Mr. Loeffler's, is in Meyerbeer's '*Les Huguenots*' it has an important obbligato accompanying Raoul's air, '*Plus blanche que la blanche hermine,*' in the first act." It is said that this obbligato was originally written as a violoncello solo. It is usually played on an ordinary viola.—Ed.

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the other, so that the poem may now be considered a purely orchestral work. He changed materially the whole instrumentation. The score as it now stands is dated September, 1900. "The Death of Tintagiles" in its present form was played in public for the first time at a concert of the Boston Symphony Orchestra in Symphony Hall, February 16, 1901. At a second performance, January 2, 1904, the viole d'amour was played by the composer.

The poem is scored for three flutes (one interchangeable with piccolo) one oboe, one English horn, two clarinets, one small E-flat clarinet, one bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, one bass tuba, two pairs of kettledrums, snare-drum, bass-drum, cymbals, gong, harp, one viole d'amour, strings. The score, dedicated to Eugène Ysaye, was published by G. Schirmer in 1905.

***

"La Mort de Tintagiles," a little drama for marionettes, is in five short acts. The characters are: the tender boy Tintagiles; his older sisters, Ygraine and Bellangère; Aglovale, the warrior retainer, now old and weary; and the three handmaidens of the Queen.

Tintagiles is the future monarch of the nameless land in the strange years of legends. He and his sisters are living in a gloomy and airless castle far down in a valley. In a tower that shows at night red-litten windows lurks the enthroned Queen. The serene ancients portrayed Death as beautiful of face, but this Queen in the nameless land is not beautiful in any way; she is as fat as a sated spider. She squats alone in the tower. They that serve her do not go out by day. The Queen is very old; she is jealous, and cannot brook the thought of another on the throne. They that by chance have seen her will not speak of her; and it is whispered that they who are thus silent did not dare to look upon her. 'Tis she who commanded that Tintagiles, her orphaned grandson, should be brought over the sea to the sombre castle where

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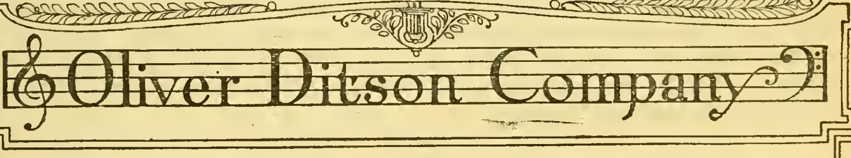
Ygraine and Bellangère have passed years as blind fish in the dull pool of a cavern.

The sea howls, the trees groan, but Tintagiles sleeps after his fear and tears. The sisters bar the chamber door, for Bellangère has heard sinister muttering in rambling, obscure corridors, chuckling over the child whom the Queen would see. Ygraine is all of a tremble; nevertheless, she believes half-heartedly and for the nonce that he may yet be spared; then she remembers how the Horror in the tower has been as a tombstone pressing down her soul. Aglovale cannot be of aid, he is so old, so weary of it all. Her bare and slender arms are all that is between the boy and the hideous Queen of Darkness and Terror.

Tintagiles awakes. He suffers and knows not why. He hears a vague something at the door. Others hear it. A key grinds in the lock outside. The door opens slowly. Of what avail is Aglovale's sword used as a bar? It breaks. The door is opened wider, but there is neither sight nor sound of an intruder. The boy has swooned; the chamber suddenly is cold and quiet. Tintagiles is again conscious, and he shrieks. The door closes mysteriously.

Watchers and boy are at last asleep. The veiled handmaidens whisper in the corridor. They enter stealthily, and snatch Tintagiles from the warm and sheltering arms of life. A cry comes from him: "Sister Ygraine!"—a cry as from some one afar off.

The sister, haggard, with lamp in hand, agonizes in a dismal vault,—a vault that is black and cold,—agonizes before a huge iron door in the tower-tomb. The keyless door is a forbidding thing sealed in the wall. She has tracked Tintagiles by his golden curls, found on the



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steps along the walls. A little hand knocks feebly on the other side of the door; a weak voice cries to her. He will die if she does not come to him, and quickly; for he has struck the Queen, who was hurrying toward him. Even now he hears her panting in pursuit; even now she is about to clutch him. He can see a glimmer of the lamp through a crevice, which is so small that a needle could hardly make its way. The hands of Ygraine are bruised, her nails are torn; she dashes the lamp against the door in her wild endeavor; and she, too, is in the blackness of darkness. Death has Tintagiles by the throat. "Defend yourself," screams the sister; "don't be afraid of her. I'll be with you in a moment. Tintagiles? Tintagiles? Answer me! Help! Where are you? I'll aid you—kiss me—through the door—here's the place—here." The voice of Tintagiles—how faint it is!—is heard for the last time: "I kiss you, too—here—Sister Ygraine! Sister Ygraine! Oh!" The little body falls.

Ygraine bursts into wailing and impotent raging. She beseeches in vain the hidden, noiseless monster. . . .

Long and inexorable silence. Ygraine would spit on the Destroyer, but she sinks down and sobs gently in the darkness, with her arms on the keyless door of iron.

* * *

It has been said that, "from a poetico-dramatic point of view, the music may be taken as depicting a struggle between two opposing forces,—say, the Queen and her Handmaids, on the one hand, and Tintagiles and Ygraine, on the other; but it does not seek to follow out the drama scene by scene."

There is also the reminder of the storm and the wild night; there is the suggestion of Aglovale, old and scarred, wise and weary, without confidence in his sword; there is the plaintive voice of the timorous child; there are the terrifying steps in the corridor, the steps as of many, who do not walk as other beings, yet draw near and whisper without the guarded door.

* * *

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Nougués. The music by Nougués was written for a performance at the Théâtres des Mathurins, Paris, December 21, 1905: Ygraine, Mme. Georgette Leblanc; Bellangère, Nina Russell (Mrs. Henry Russell); First Servant of the Queen, Ines Devriès; Second Servant of the Queen, Nathalie Varésa (Mrs. Henry Russell's sister); Third Servant of the Queen, Marie Deslandres; Aglovale, Stéph. Austin; Tintagiles, The Little Russell.

***

The *Pall Mall Gazette* of December 20, 1913, published this curious letter:—

To the Editor of the Pall Mall Gazette:—

Sir,—Will you allow me to say a word about Maeterlinck's "Death of Tintagiles"? I write liable to correction on the point of interpretation, but I venture to suggest that the fact that it is a symbolic play is self-evident. In your criticism of the performance at the St. James's Theatre on Wednesday last, the manifest meaning is only dealt with. But, as in the case of dreams, besides the manifest there is the latent meaning, which is really the only meaning that is worthy of the name. There are sufficient hints in the play that it symbolizes something, just as there are sufficient hints in a clear and vivid dream that a meaning underlies the panorama of images.

Ygraine meets the "child" in the open, takes it to the castle, in spite of its fears, and keeps it in the sombre room with the old man, whose sword is rusty, and with the elder sister, who ultimately deserts her. The battle is against forces that time does not weaken, symbolized as three villains, but Ygraine does not know that they are manacled, because she has never seen them. When the door is forced open by the unknown, no one enters, but *white* light streams in and terrifies Ygraine. Religion, kinship, and her own passionate ignorance fail her. The "child" is captured, and she cannot get to it because she cannot find the "key." It dies because it has never been given a chance to live. Prejudice, narrowness, the fear to find out too much, the horror of natural forces, have killed it. But it would be folly to attempt a dogmatic interpretation.—Yours, etc., M. N.

December 18.

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Aria, "O don fatale," from the Opera "Don Carlos," Act IV., Scene 6 . . . . Giuseppe Verdi

(Born at Roncole, near Busseto, Parma, Italy, October 10, 1813; died at Milan, January 27, 1901.)

"Don Carlos," opera in five acts, libretto by Joseph Méry and Camille du Locle, was produced at the Opéra, Paris, on March 11, 1867. The chief singers were Marie Sasse (Elisabeth), Pauline Gueymard-Lauters (Princesse Eboli), Miss Levielly (Thibault), Faure (Marquis de Posa), Morère (Don Carlos), Obin (Philippe II.), David (The Grand Inquisitor), Castlemary (A Friar), Gaspard (Count de Lerme), Mermant (A Herald). In the ballet were Mlles. Beaugrand, Mérante, Ribet, Marquet, and Mr. Mérante. There were forty-three performances that year.

The air, "O don fatale," is sung by the Princess Eboli in the cabinet of the King at Madrid. The Italian version is by A. de Lauzières.

O don fatale, o don crudel, che in suo furor mi fece il cielo. Tu che ci fai. Si vane, altere, ti maledico, o mia beltà! Versar sol posso il pianto, speme non ho soffrir dovrò. Il mio delitto è orribil tanto che cancellar mai nol potrò. Ti maledico, o mia beltà!

O mia regina io t'immolai
Al folle error di questo cor.
Sola in un chiostro al mondo ormai
Potrò celar il mio dolor.
O mia regina sola in un chiostro
Al mondo omai potrò celar il mio dolor!

O ciel! e Carlo! a morte domani, gran Dio, forse andrà! Ah, un dì mi resta, la speme m'arride, sia benedetto il ciel! lo salverò!

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O fatal dower, O cruel gift, with which my fate in anger arrayed me.
Thou that so vain, so proud hast made me,
I loathe and curse thee, my beauty rare!
Now tears alone for me remaining,
A hopeless life I must endure.
Ah, so abhorrent my crime, so staining,
No grief can make my conscience pure.
I loathe and curse thee, my beauty rare!

O queen beloved, I sacrificed thee
To the revolt of this wild heart:
In a lone cloister from earth secluded
I may conceal my guilt apart.

O Heav'n! And Carlo,
The scaffold to-morrow,
Great God, will ascend!
Ah, one day remaineth,
Sweet hope smiles upon me,
Ever blest be Heav'n,
His life I'll save!

It may here be said that Don Gaspar Muro, in his "Vida de la Princessa de Eboli," came to the conclusion that the Princess was probably not the mistress of Philip, nor did he make advances to her and was re-

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pulsed. She favored Peres. It appears that she did not then have the "fatal gift" of beauty. She was thirty-five years old, blind of one eye, the mother of ten children, haughty and overbearing.

Verdi revised his opera "Macbeth" (1847) for performance at the Théâtre-Lyrique, Paris (April 21, 1865). He was then invited to compose a work for the Opéra. The librettists took their subject from Schiller's dramatic poem, "Don Carlos, Infant von Spanien," which was written in the time between August, 1784, and the beginning of 1787, published in April of the latter year, and produced on the stage of the National Theatre at Mannheim, April 8, 1788. Verdi went to Paris in September, 1866, and lived at 67 Avenue des Champs-Élysées. The report soon spread that he was sick and unable to work. The production was delayed. In January, 1867, Verdi received news of his father's death. There was a lawsuit between Émile Perrin, the manager of the Opéra, and the bass, Belval, who thought that a role assigned to him by Verdi was not conspicuous enough.* At last "Don Carlos" was produced. There was a brilliant audience. The success was not great. For the second performance Verdi authorized several important cuts. The general verdict was that for an old-fashioned work the opera was not old enough; for a new work it was not sufficiently new. There was truth in this, for Verdi had not yet broken with old formulas, yet there were experimental attempts at something new. Perhaps the length of the libretto disturbed Verdi in his work,—the length and the dullness. Yet there is musical characterization, and the figure of the Marquis de Posa stands out boldly in relief. The opera was brought out at Covent Garden, London, with Mmes. Lucca and Fricci, and Messrs. Naudin, Graziani, Bagaggialo, and Petit (June 4, 1868). In Italy the opera was first produced at Bologna with marked success. Soon after the production in Paris a bust of Verdi by Dantan the Younger was put in the foyer of the Opéra, and this bust moved Méry to write a poem in praise of composer and sculptor.

Verdi revised "Don Carlos" from time to time. In the edition of 1872 the five acts were reduced to four. The new version, piano and

* For an account of Verdi's rigorous treatment of singers, see "Souvenirs d'une Artiste" by Marie Sasse, pp. 153–158 (Paris, 1902).

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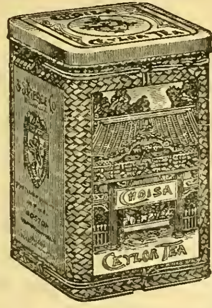

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voice, was published in August, 1883. The first performance of the new version at La Scala, Milan, was on January 10, 1884, when the singers were Mmes. Bruschi-Chiatti and Pasqua, and Messrs. Tamagno, Lhérie, Silvestri, Navarini. (The first performance of the earlier version at La Scala was on March 25, 1868, when the singers were Mmes. Stoltz, Destin, Messrs. Fancelli, Collini, Junca, Miller.) In the last revision Boito assisted in bettering the text.

The statement that Verdi revised "Don Carlos" for performance at the Court Opera House of Vienna in 1884 is found in Albert Schaefer's "Verzeichness sämtlicher Tonwerke zu den Dramen Schillers, Goethes, Shakespeares, Kleists und Körners," page 29. It is not mentioned in the biographies of Verdi by Pougin, Perinello, and Monaldi; nor is there any mention of "Don Carlos" in the list of operas performed at the Court Theatre of Vienna from 1869 to 1894, published in Weltner's "Das Kaiserlich-Königliche Hof-Operatheater in Wien." It is safe to say, then, that the statement of Schaefer is unfounded.

The first performance in the United States was at the Academy of Music, New York, on April 12, 1877. Max Maretzek was manager and conductor. The cast was as follows: Philip II., Dal Negro; Don Carlos, Celada; Marquis de Posa, Bertolasi; The Grand Inquisitor, Garini; A Friar, Bacelli; Elisabeth, Mme. Palmiere; Princess Eboli, Miss Rastelli (her first appearance); Tobaldo, Miss Persiani; Herald, Barberis.

***

Mme. Gueymard, a mezzo-soprano, created the part of the Princess Eboli. Before her marriage she was Pauline Lauters, the daughter of a painter in Brussels, where she was born December 1, 1834. She first studied painting, but decided to be a singer, for her voice was remark-

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able for compass and quality. Having taken the first prize at the Brussels Conservatory, and married one Deligne, she went to Paris, sang in concerts, and made her operatic debut at the Théâtre-Lyrique, October 7, 1854, under the name of Mme. Deligne-Lauters, in a new opera by Gevaërt, "Le Billet de Marguerite." Having taken other parts at this theatre she went to the Opéra towards the end of 1856, and made her first appearance as Leonora in the French version of "Il Trovatore," January 12, 1857, the first performance of Verdi's work at that theatre. A tenor named Gueymard took the part of Manrico. She married him in 1858, and ten years afterwards was legally separated from him. Until 1876 she was one of the glories of the Paris Opéra, excelling, perhaps, as Valentine and Fidès. Her voice was full, of velvet quality, smooth and even, and of generous compass. Her intonation was perfect; her nature passionate; she was mistress of the grand style. We are told that for twenty years of an uninterrupted career, the voice lost none of its freshness, beauty, solidity. In 1876 she was heard in "Aïda" at the Théâtre Italien as Amneris (November 14). Mme. Gueymard was also brilliantly successful when she sang in Italian, chiefly in Spain. Louis Gueymard, the tenor, born in 1822, died in 1880.

Albert Vizentini gave an entertaining description of the Gueymards in "Derrière la Toile" (Paris, 1868): "As for Mme. Gueymard-Lauters, her voice has been the most beautiful in the world. I speak of the epoch of "Robin des Bois" at the old Théâtre-Lyrique, and "Trouvère" at the Opéra. At present as woman she has gained a respectable *embonpoint* which does not prevent her from still being beautiful. The singer's voice is still deep and rich, extraordinarily velvety. There is a heart in this voice when she does not seek to force it. Perfect intonation, a tonal subtlety that denotes true method,

sometimes a certain tenderness, sometimes also a heaviness: in fact a superb mezzo-soprano, who should not have been turned into a contralto. A good musician, she handles equally well the pencil and the brush. She and her husband are a model family, but a restless, suspicious couple, always imagining that they are under criticism, often complaining of the injustices in this petty world, living away from their comrades, mourning the whole day the sad fate that condemns them to be applauded, rich, happy, honored! Madame formerly took a little faro* during the waits; she gave you a stiff nod and walked with downcast eyes, as a sister of charity. The husband wraps himself in a great cloak when he leaves the stage, and when his wife sings, he applauds every two minutes, exclaiming, 'How well Pauline is singing!' He is right; every one shares his opinion."

* * *

Schiller's "Don Carlos" has moved composers to write as follows:—

STAGE MUSIC: by Carl Schönfeld (unpublished). Little is known about it. Schönfeld was from 1819–25 flutist and royal chamber musician at Berlin, but there is no trace of any performance there of this music, or at Ludwigslust, where he was called in 1825. It is not possible to say whether the music was performed at Schwerin, for the archives of that theatre were destroyed by fire in 1882.

OVERTURES: by Ferdinand Ries, C minor, Op. 94. Composed at London in 1815; performed for the first time May 26, 1828, at the Lower Rhenish music festival at Cologne. Published in 1831. Overture by Ludwig Deppe, C minor, Op. 10. Composed in the early sixties of the last century at Hamburg; first performed there at a

* A beer of Brussels.—ED.

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OPERAS: "Don Carlo," text by Giacchetti, music by Bona (Milan, March 23, 1847); text by Beninzone, music by Ferrari (Turin, 1863).

"Don Carlos," music by Michael Costa, London, June 20, 1844. (See H. F. Chorley's "Thirty Years' Musical Recollections," Vol. I., pp. 231, 232.) Benjamin Lumley, manager of Her Majesty's Theatre, says, in his pompous and amusing "Reminiscenses of the Opera" (London, 1864): "'Don Carlos' was well 'mounted,' and supported by Grisi, Mario, Lablache, and Fornasiri. Like its predecessor, it utterly failed to maintain any prominence. It survived by a very few nights, and then, like 'Malek Adel,' sank into the vast 'limbo' of forgotten works."

"Don Carlos," music by Vincenzo Moscuzza, San Carlo, Naples, May 25, 1862.

ENTR'ACTE.

THE YOUNG GENERATION.

(From the *Pall Mall Gazette*.)

Those who support musical performances of whatever kind at all frequently can be roughly divided into two classes,—the conservative, more or less satisfied with the existing repertory; and the progressive, always on the lookout for something new. The former are naturally the larger body, and are the more easily catered for. Frequent complaints that the musical public is hard to move and cannot be induced to listen to new music are made from time to time, and the difficulty grows no smaller as the years go by, for the stock of music worth hearing steadily increases in size. But there is still another difficulty from the point of view of the seeker after fresh sensations, and that is the

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fact that we have always the young generation with us. We are perhaps a little inclined to forget these important members of the musical community when we say such-and-such programme is terribly hackneyed.

It is not easy to always bear in mind the impression received on hearing Beethoven's C minor Symphony for the first time, or "Carmen," or any other popular favorite. If one could, more sympathy would be felt for not a few members of an audience to whom quite new worlds are being opened in musical expression. The advanced school may, perhaps, say that it is unnecessary to bother much about the past repertory, and might even go so far as to advocate the exclusion of a good deal of it altogether for some lengthy period. Such a procedure would have a great effect in many ways, chiefly, one fancies, in the delight that would be experienced in hearing the big master-works again on their revival. But it would not all be for the good; at any rate, not in the opinion of those who value continuity in the musical art.

Apart from anything else, the educative side of musical performance is of inestimable value to the young generation; without it, taste and fancies would become chaotic, for without standards judgment and eventually æsthetic pleasure are impossible. One has yet to hear of a great composer who began by ignoring the past, and it is just the same for the listener who wishes to get the full value out of musical expression. If one knows the Beethoven symphonies well, there is far more enjoyment to be obtained from hearing "Die Meistersinger" than without such knowledge. Furthermore, it is a fact that it takes a good deal of experience to properly appreciate music of the past, and this should be considered as well when attempting to form some opinion as to how to reconcile two opposing schools of thought. To many a young listener the glittering orchestral fancies of the modern methods have the effect of making Beethoven appear unintelligible, if not even dull.

But the hollowness of superficial technique after a time shows itself, and one wonders where our musical public would be, were it only regaled on the latest achievements. It is not difficult to believe that it would quickly melt away and seek for artistic enjoyment in other channels. The young generation in time become the old, and those of us who think that the musical art is based on solid foundations may

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feel thankful that there is a fairly strong conservative musical public in existence; the occasional boredom, if that is not too strong a word, of a seemingly too frequent performance of the familiar must be borne by the experienced for the sake of those who know it not, and incidentally for the sake of music itself. We have had an exceptionally good instance this winter in London of the practical side of this question. The leading orchestral concerts given by the London Symphony and the Queen's Hall Orchestras have, respectively, in the main provided a really excellent review of the old and the newer music.

It is for concert managers to decide how best to ensure success when introducing a novelty,—by means of an attractive programme otherwise or the engagement of a popular soloist. The fact remains, in the instance named, that we have had the advantage of satisfaction to both conservative and progressive schools, and, judging by the large and appreciative audiences, either scheme has been successful. There is a class of music, however, which has a popularity it does not deserve and an influence which is retrogressive. In such cases the revolt of the advanced public is thoroughly justified, and it is at least unfortunate that the weight of opinion goes the other way. The difference lies in the generally held view about certain popular works that their condemnation is deserved not for being "old-fashioned," but for falsity of sentiment or vulgarity. The repetition of such continues a tradition acquired in the first instance from a judgment just as faulty now as originally.

There are certainly a few works, especially in the opera repertory, which one would gladly have shelved for a time if not permanently. Indeed, one feels that if they were so laid on one side they would soon be forgotten altogether. So much so, in fact, that it is surely largely a sort of custom or habit which keeps them alive more than anything else. Continuity of performance is, of course, due to the continued public support, but that in turn is based upon an unreasoned opinion. People do not stop to consider such works in relation to any questions of artistic propriety or taste—they simply follow precedent; and the mere fact of their still being in the repertory is taken to mean that they are still worth hearing. And the young generation follow suit, and thus the trouble is perpetuated. However, on the whole, at any rate in England, we do not suffer in this way excessively, and, although music of the kind has a bad effect in preventing better things from taking their rightful place, the net result is far less unfortunate than if there were signs that the public taste was beginning to be vitiated by the present-day age of technical experimenting.

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Overture to "Leonore" No. 1, Op. 138, Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven's opera, "Fidelio, oder die eheliche Liebe," with text adapted freely by Joseph Sonnleithner from the French of Bouilly ("Léonore; ou, L'Amour Conjugal," a "historical fact" in two acts and in prose, music by Gaveaux, Opéra-Comique, Paris, February 19, 1798), was first performed at Vienna, November 20, 1805, with Anna Pauline Milder, afterward Mrs. Hauptmann, as the heroine. The first performance in Boston was on April 1, 1857, with Mrs. Johannsen, Miss Berkiel, Beutler,* Neumann, Oehlein, and Weinlich as the chief singers.

"Leonore" No. 2 was the overture played at the first performance in Vienna. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore" No. 3, a remodelled form of No. 2, was played as the overture. The opera was performed twice, and then withdrawn. There was talk of a performance at Prague in 1807, and Beethoven wrote for it a new overture, in which he retained the theme drawn from Florestan's air, "In des Lebens Frühlingstagen," but none of the other material used in Nos. 2 and 3. The opera was not performed, and the autograph of the overture disappeared. "Fidelio" was revived in Vienna in 1814, and for this performance Beethoven wrote the "Fidelio" overture. We know from his diary that he "rewrote and bettered" the opera by work from March to May 15 of that year.

The dress rehearsal was on May 22, but the promised overture was

* Mr. Beutler sang that night for the last time. He had a cold, and the physician warned him against singing, but the audience filled the theatre, and he was persuaded. He became hoarse immediately after the performance, and, as his vocal cords were paralyzed, he never sang again. Mendelssohn, who had given him musical instruction, praised his voice, but urged him not to use it in opera, as it would not stand the wear and tear. Beutler then gave up the ambition of his life, but in the Revolution of 1848 he and other students at Heidelberg were obliged to leave the country. He came to the United States, and yielded to the temptation of a good offer from an opera manager. He became an understudy of Mario, then the misfortune befell him. I am indebted for these facts to Beutler's daughter, Mrs. Clara Tippett, of Boston.

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not ready. On the 20th or 21st Beethoven was dining at a tavern with his friend Bartolini. After the meal was over, Beethoven took a bill-of-fare, drew lines on the back of it, and began to write. "Come, let us go," said Bartolini. "No, wait a while: I have the scheme of my overture," answered Beethoven, and he sat until he had finished his sketches. Nor was he at the dress rehearsal. They waited for him a long time, then went to his lodgings. He was fast asleep in bed. A cup and wine and biscuits were near him, and sheets of the overture were on the bed and the floor. The candle was burnt out. It was impossible to use the new overture, which was not even finished. Schindler said a Léonore overture was played. According to Seyfried the overture used was that to "The Ruins of Athens," and his view is now accepted, although Treitsche asserted that the "Prometheus" overture was the one chosen. After Beethoven's death a score of an overture in C was found among his manuscripts. It was not an autograph score, as I have said, but it was bought by Tobias Haslinger at the sale of Beethoven's effects in November, 1827. This score was not dated, but a first violin part bore the words in the composer's handwriting: "Overtura in C, charakteristische Ouverture. Violino I^mo^." This work was played at Vienna at a concert given by Bernhard Romberg, February 7, 1828, and it was then described as a "grand characteristic overture" by Beethoven. It was identified later, and circumstances point to 1807 as the date of composition. The overture was published in 1832 or 1833.

The order, then, of these overtures, according to the time of composition, is now supposed to be "Leonore" No. 2, "Leonore" No. 3, "Leonore" No. 1, "Fidelio." It may here be added that Beethoven wished, and for a long time insisted, that the title of his opera should be "Leonore"; and he ascribed the early failures to the substitution of the title "Fidelio." But the manager of the theatre and friends of Beethoven insisted with equal force on "Fidelio," because the same story had been used by Gaveaux ("Léonore," Opéra-Comique, Paris, 1798) and Paër ("Leonora," Dresden, 1805).

It is said that "Leonore" No. 2 was rewritten because certain passages given to the wood-wind troubled the players. Others say it

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was too difficult for the strings and too long. In No. 2, as well as in No. 3, the chief dramatic stroke is the trumpet signal, which announces the arrival of the Minister of Justice, confounds Pizarro, and saves Florestan and Leonore.

The "Fidelio" overture is the one generally played before performances of the opera in Germany, although Weingartner has tried earnestly to restore "Leonore" No. 2 to that position. "Leonore" No. 3 is sometimes played between the acts. "Leonore" No. 1 is not often heard either in theatre or in concert-room. Marx wrote much in favor of it, and asserted that it was a "musical delineation of the heroine of the story as she appears before the clouds of misfortune have settled down upon her."

There is a story that the overture, soon after it was composed, was rehearsed by a small orchestra at Prince Lichnowsky's, but the opinion was that it was "too light."

* * *

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings. It begins with a long introduction, Andante con moto, 4-4, which leads through a crescendo to the main body of the overture, Allegro con brio, C major, 2-2. The tuneful first theme is developed and followed by the second. An episode, E-flat major, Adagio ma non troppo, 3-4, developed from Florestan's air, "In des Lebens Frühlingstagen" (act ii.), takes the place of the free fantasia. This theme occurs in the other "Leonore" overtures. There is a recapitulation section, and the overture ends with a brilliant coda.

* * *

Bouilly, a pompous, foolish fellow they say, wrote other librettos, among them the book of Cherubini's "Les Deux Journées" ("The Water-carrier"), and the authors of "Annales Dramatiques" (Paris, 1809) said that the interest of his plots and the skill shown in their construction were the features that distinguished his work and brought extraordinary success.

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Pierre Gaveaux, who set music to this libretto, was a singer as well as composer. Born at Béziers in 1761, he was as a boy a chorister, and, as he was intended for the priesthood, he learned Latin and pursued other necessary studies. But, like the hero in the elder Dumas's "Olympe de Clèves," he left the church, and appeared as an operatic tenor at Bordeaux. In 1789 he went to Paris, and was the first tenor at the Théâtre de Monsieur; when the Feydeau Theatre was opened in 1791, Gaveaux sang there for the rest of his singing life. He composed thirty-six or thirty-seven operas. In 1812 his mind was affected, and he was obliged to leave the stage for some months. He returned, cured, as it was thought, but in 1819 he was again insane, and he died in a madhouse near Paris in 1825. During his earlier years his voice was light, flexible, agreeable, and he was an expressive and even passionate actor; but during the last ten years of his career his tones were nasal and without resonance. He created the part of Florestan in his "Léonore." The part of the heroine was created by Julie Angélique Legrand, known on the stage as Mme. Scio. She was born at Lille in 1768. An army officer ran off with her and abandoned her, and she was obliged to support herself at the age of eighteen by singing in the theatre. At first her engagements were in the provinces, and at Montpellier she was in the company with Gaveaux. She married at Marseilles in 1789 a violinist, Étienne Scio. She went to Paris in 1791, and the next year she joined the Opéra-Comique Company, and soon made a brilliant reputation. Her voice was pure and sonorous, she was an excellent musician, and she was a most intelligent actress, both in comedy and tragedy. Too ambitious, she assumed certain parts that were too high for her voice, which soon showed wear. A widow in 1796, she made an unhappy second marriage, which was dissolved by mutual consent, and she died of consumption at Paris in 1807.

Berlioz tells us that Gaveaux's opera was considered a mediocre work in spite of the talents of the two chief singers, and that the score was extremely weak; yet he praises Gaveaux's music to Rocco's song about gold for its melody, diction, and piquant instrumentation. Gaveaux used trombones sparingly, yet he introduced them in the Prisoners' chorus. Berlioz also says that when "Fidelio" was performed at the Théâtre Lyrique, Paris, the manager, Carvalho, wished to introduce as the characters in Bouilly's situations Ludovic Sforza, Jean Galeas, Isabelle d'Aragon, and Charles VIII., and to have the scenes at Milan 1495, for the purpose of more brilliant costumes and tableaux. Was this the revival in 1860, when Carré and Barbier signed the libretto, and Pauline Viardot impersonated the heroine?

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SATURDAY EVENING, APRIL 25, at 8 o'clock

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Mozart . . . Symphony in D major, No. 1 (K. 504) (B. & H. 38)

Reznicek . . . . . Symphonisches Lebensbild "Schlemihl"
(First time)

Haydn . . . . . . Symphony in B-flat major, No. 12

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First Movement from Sonata, Op. 39	Weber
Mr. Fox	
Recitativo e Romanza from "Reginella"	Braga
Visione	Enrico Leboffe
Triste Ritorno	Barthelemy
Mr. Mitchell	
Variations	Chevillard
Aux Rochers de Naye Silence Troublé	Florent Schmitt
L'isle Joyeuse	Debussy
Mr. Fox	
Reve d'Amour	Fauré
Sonnet Matinal	Massenet
L'adieu du Matin	Pessard
Sabre en Main	Saint-Saëns
Mr. Mitchell	
Jeux d'eau de la Villa d' Este	Liszt
Meine Freuden	Chopin-Liszt
Etude on False Notes	Rubinstein
Mr. Fox	
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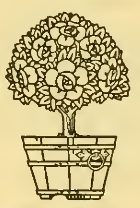

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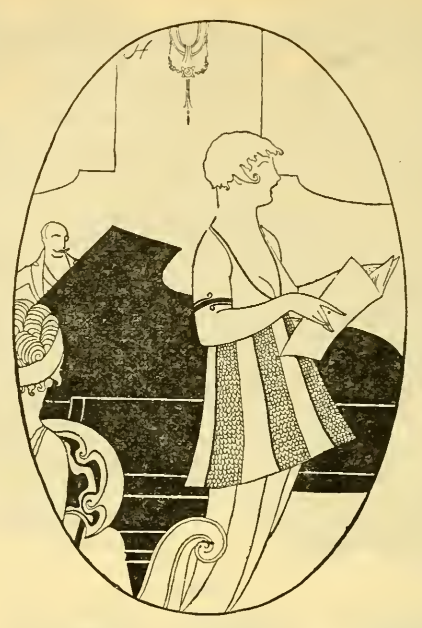

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Mozart . . . . Symphony in D major (K. 504)

I. Adagio; Allegro.
II. Andante.
III. Finale: Presto.

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II. Adagio.
III. Menuetto: Allegro: Trio.
IV. Finale: Presto.

NOTE: There will be a short intermission before and after Reznicek's "Schlemihl"

The doors of the hall will be closed during the performance of each number on the programme. Those who wish to leave before the end of the concert are requested to do so in an interval between the numbers.

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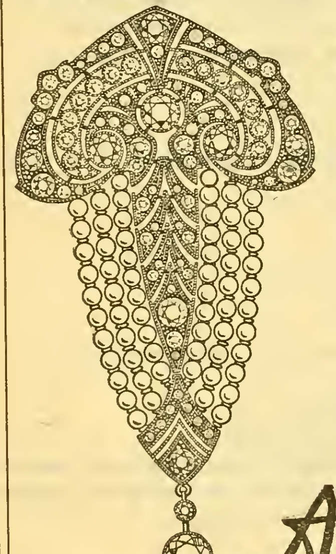

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SYMPHONY IN D MAJOR (KÖCHEL, NO. 504), WOLFGANG AMADEUS MOZART

(Born at Salzburg on January 27, 1756; died at Vienna on December 5, 1791.)

This symphony was composed in December, 1786. Performed in Prague at a concert given by Mozart early in 1787, it awakened extraordinary enthusiasm. Franz Niemtschek, of Prague, who wrote a biography of Mozart (1798), said of the two concerts (the first was on January 19): "The symphonies which he chose for this occasion are true masterpieces of instrumental composition, full of surprising transitions. They have a swift and fiery bearing, so that they at once tune the soul to the expectation of something superior. This is especially true of the great symphony in D major, which is still a favorite of the Prague public, although it has been heard here nearly a hundred times."

The compositions played at these concerts were all by Mozart, and he played the piano and improvised. The soprano, Anna Selina Storace, told Mozart's father that his son Wolfgang made the net sum of one thousand florins by the concerts.

The orchestra of the Prague Opera House was not numerically strong at the time; there were six violins, two violas, two basses. At Vienna the Opera orchestra of the same year had twelve violins in all, four violins, three 'cellos, and three double-basses. This orchestra, it is true, was strengthened on grand occasions,—always for the concerts given in aid of the pension fund for musicians, when one hundred and eighty

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to two hundred players took part. An orchestra of two hundred assisted in the performance of an oratorio by Dittersdorf, and Risbeck spoke in his letters of four hundred musicians playing together in Vienna for the benefit of the widows of colleagues. Mozart himself mentioned in 1781 a performance of a symphony by him with forty violins and the wind instruments all doubled, "also ten violas, ten double-basses, eight 'cellos, and six bassoons." But as a rule the compositions of this period were designed for small orchestras.

This symphony is noteworthy in two respects: there is an introductory slow movement, and there is no minuet. Köchel attributes forty-nine symphonies to Mozart. Only four (44, 45, 46, and 47) begin with an introduction, in these instances adagio. It is to be noticed that the symphony which precedes chronologically (1783) the one played at this concert has such an introduction and is also without a minuet. The "Parisian" symphony, No. 39 (K. 297), composed in 1778, is also in D major and without a minuet. It was in his sixth symphony (K. 43), composed in 1767, that Mozart used the minuet, here without a trio. It is true that the second symphony, with the alleged date 1760 (London), contains two minuets, but the authenticity of the date has been disputed on apparently good grounds.

This symphony is scored for two flutes, two oboes, two bassoons, two horns, two trumpets, kettledrums, strings.

The introduction, Adagio, D major, 4-4, is free in form. A strong unison and octave D in the full orchestra, followed by ascending figures, leads to a rambling violin theme, chords over an arpeggio bass, which alternate with an ascending series of turns in the first violins, and then a piano hold on the dominant.

The first movement, Allegro, in D major, 4-4, begins piano with the first theme, which in more than one way reminds the hearer of the first theme in the overture to "Don Giovanni," written about ten months afterward. There is also the prophecy of a figure in the overture to "The Magic Flute." The second theme is of a quieter nature and in A major. The free fantasia is rather long. The movement is characteristically Mozartian.

The second movement, Andante, G major, 6-8, has been praised by German commentators for its "spring freshness," and Ferdinand Hand, in his "Æsthetik der Tonkunst," quoted it as a perfect example of Mozart's "exquisite grace." The drums and trumpets are silent. The movement is in sonata form.

Finale: Presto, D major, 2-4, is a brilliant rondo on three themes. Michel Brenet is reminded by the first of an air from "The Marriage of Figaro." The resemblance is not striking.

***

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concert of the Orchestral Union, led by Mr. Zerrahn, at Tremont Temple, February 1, 1860? The programme as a whole is worth quoting:—

SYMPHONY NO. 1, IN THREE PARTS (First time.)	*Mozart*
WALTZ, SANDERLINGE (*sic*)	*Lanner*
OVERTURE, "DER FREISCHÜTZ"	*Weber*
ELEGY OF TEARS	*Schubert*
INTRODUCTION AND ARIA, "BELISARIO"	*Donizetti*
ALLEGRETTO FROM SYMPHONY-CANTATA	*Mendelssohn*
QUADRILLE, "NORTH STAR"	*Strauss*

The concert began at three P.M. Single tickets were sold for twenty-five cents, and a package of six cost one dollar.

***

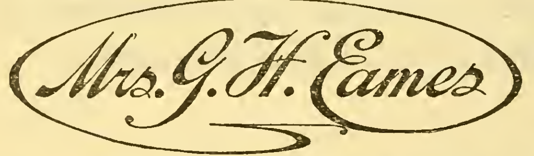
The symphony, it is said, was the successor of the old suite. It should not be forgotten that "the ultimate basis of the suite-form is a contrast of dance-tunes; but in the typical early symphony the dance-tunes are almost invariably avoided." Nor can the introduction of the minuet in the symphony be regarded as a vital bond between symphony and suite. The minuet is not so characteristic an element in the old suite as is the allemande, courante, sarabande, gigue, gavotte, or bourrée.

Mozart preserved the type of the old minuet, as it is found in the old suites: he kept the moderate movement, the high-bred, courtly air. Haydn accelerated the pace, gave a lighter character, and supplied whimsical and humorous incidents.*

***

It is often stated loosely, and with the air of Macaulay and his "every

* For interesting remarks concerning the infancy of the symphony, especially at Vienna, see "Mozarts Jugendsinfonien," by Detlef Schultz (Leipsic, 1900).



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school-boy knows," that the minuet was introduced into the symphony by Haydn. Gossec in France wrote symphonies for large orchestra before Haydn wrote them, and these works were performed at Paris. Haydn's first symphony was composed in 1759. Gossec's first symphonies were published in 1754; but just when Gossec introduced the minuet as a movement is not determined beyond doubt and peradventure. Sammartini wrote his first symphony in 1734, Stamitz wrote symphonies before Haydn, and there were other precursors. Even a Viennese composer introduced the minuet before Haydn, one Georg Matthias Monn,* whose symphony in D major, composed before 1740, with a minuet, is now in the Vienna Court Library.

There were some who thought in those early days that a symphony worthy of the name should be without a minuet. Thus the learned Hofrath Johann Gottlieb Carl Spazier (1761-1805) wrote a strong protest, which appeared in the number of the *Musikalisches Wochenblatt* after that which contained the news of Mozart's death. Spazier objected to the minuet as a destroyer of unity and coherence. In a dignified work there should be no discordant mirth. Why not a polonaise or a gavotte, if a minuet be allowed? The first movement should be in some prevailing mood, joyful, uplifted, proud, solemn, etc. A

*Little is known about this Viennese composer of the eighteenth century except that he was productive. A list of some of his works is given in Gerber's "Neues historisch biographisches Lexikon der Tonkünstler," Vol. III. (Leipsic, 1813).

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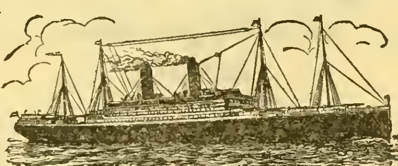

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slow and gentle movement brings relief and prepares the hearer for the finale or still stronger presentation of the first mood. The minuet is disturbing, it reminds one of the dance-hall and the misuse of music; and "when it is caricatured, as is often the case with minuets by Haydn and Pleyel, it excites laughter." The minuet retards the flow of the symphony, and it should surely never be found in a passionate work or in one that induces solemn meditation. Thus the Hofrath Spazier of Berlin. The even more learned Johann Mattheson had said half a century before him that the minuet, played, sung, or danced, produced no other effect than a moderate cheerfulness. The minuet was an aristocratic dance, the dance of noble dames with powder and patches and of men renowned for grace and gallantry. It was so in music until Haydn gave it to citizens and their wives with loud laugh and louder heels. And in England the minuet was a formal function. Mr. Austin Leigh, recently commenting on the proposed revival of this eighteenth-century dance, said: "It was not every one who felt qualified to make this public exhibition, and those ladies who intended to dance minuets used to distinguish themselves by wearing a particular kind of lappet on their head-dress. I have heard also of another curious proof of the respect in which this dance was held. Gloves immaculately clean were considered requisite for its due performance, while gloves a little

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soiled were thought good enough for a country dance; and accordingly some prudent ladies provided themselves with two pairs for their several purposes."

* * *

The early symphonies followed, as a rule, the formal principles of the Italian theatre-symphony, and these principles remained fixed from the time of Alessandro Scarlatti (1659-1725) to that of Mozart, who in his earlier symphonies was not inclined to break away from them. The Italian theatre-symphony had three movements: two lively movements were separated by a third, slower and of a contrasting character. It was thus distinguished from the French overture or theatre-symphony, which brought a fugued allegro between two grave movements, and was of a more solemn and imposing character. As the Italian was better suited to the technic of amateurs,—princes and citizens who were fond of music and themselves wished to play,—the theatre-symphony grew gradually of less theatrical importance: it no longer had a close connection with the subject of the music-drama that followed; it became mere superficial, decorative music, which sank to "organized instrumental noise," to cover the din of the assembling and chattering audience. The form survived. In the first movement noisy phrases and figures took the place of true musical thought, and if a thought occurred it was ornamented in the taste of

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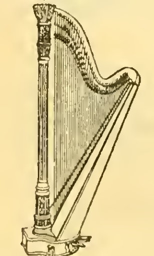

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the period. The slow movement was after the manner of the rococo pastoral song, or it was a sentimental lament. The finale was gay, generally with the character of a dance, but conventional and without any true emotional feeling. The slow movement and the finale were occasionally connected. The first movement was generally in 4-4 or 3-4; the second, in 2-4, 3-4, or 3-8; the third, in simple time or in 6-8. The first movement and the finale were in the same and major key. They were scored for two oboes, two horns, and strings, to which trumpets and drums were added on extraordinary occasions. The slow movement was, as a rule, in the subdominant or in the minor of the prevailing tonality, sometimes in the superdominant or in a parallel key. It was scored chiefly for string quartet, to which flutes were added and, less frequently, oboes and horns. The cembalo was for a long time an indispensable instrument in the three movements.

In the slow movement of the conventional theatre-symphony the melody was played by the first violin to the simplest accompaniment in the bass. The middle voices were often not written in the score. The second violin went in unison or in thirds with the first violin, and the viola in octaves with the bass.

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(Born at Vienna, May 4, 1861; now living in Berlin.)

"Schlemihl" was first performed from manuscript at the third symphony concert of the Philharmonic Orchestra, conducted by Oskar Fried, in Berlin, on December 18, 1912. Felix Senius was the tenor. Pablo Casals played Schumann's concerto for violoncello. Liszt's "Faust" symphony completed the programme. "Schlemihl" was completed in the early summer of 1912. It has been performed in Munich and Vienna (January 18, 1914, sixth Philharmonic concert, conducted by Felix Weingartner).

The composer has made his own analysis. He begins by saying that this symphonic poem has nothing to do in any way with Peter Schlemihl, the hero of Chamisso's * familiar tale, who lost his shadow. Reznicek adds that this poem is intended to portray in tones the life

* Adalbert von Chamisso (Louis Charles Adelaïde de Chamisso), lyric poet and naturalist, was born on January 30, 1781, at the Château Boncourt in Champagne. He died at Berlin, August 21, 1838. The fantastical story "Peter Schlemihls wundersame Geschichte," supposed to portray his own restless and purposeless life, was written in 1813, and published under the editorship of Friedrich Baron de la Motte Fouqué at Nuremberg in 1814. In E. T. A. Hoffmann's story "Die Geschichte vom verlornen Spiegelbilde" "(Fantasiestücke in Callot's Manier" (2d ed., Bamberg, 1819), the unfortunate Erasmus Spikher, who had been tricked by a wanton into giving her his reflection in the looking-glass, met Peter. The two talked of travelling together so that Peter could be seen in mirrors and Erasmus could cast a shadow, but nothing came of it. In Offenbach's "Contes d'Hoffmann," as in the drama of Barbier and Carré from which the libretto was derived, Hoffmann, who has the adventure of Erasmus, slays Schlemihl, as Peter is named, in a duel brought on by the mysterious Dapertutto.—P. H.

and fate of a modern man pursued by misfortune, who goes to destruction in the conflict between his ideal and his material existence. In his later "satirical" symphony "Der Sieger" (1913), there is a portrayal of the man successful in all that he undertakes, an unconquerable soul who reaches the determined goal, but even to him misfortune comes; he loses wealth, his health, and in spite of brave endeavor, he is abandoned until Death takes him.

The composer's analysis of "Schlemihl" is as follows:

I. 1. First section of the first movement (without the conclusion), C major.

The Man. The theme is given to the trumpet (lively, and with a haughty flight, 3-4).

Intermediate Passage: Destiny (three muted trombones).

The vicious man. Strayings and debauchery.

Calamity lurks in the depths (double bassoon and contra-bass tuba).

II. Scherzo. A fantastical orgy. Chief section, D major and E major. Alternating section, A major and B-flat major.

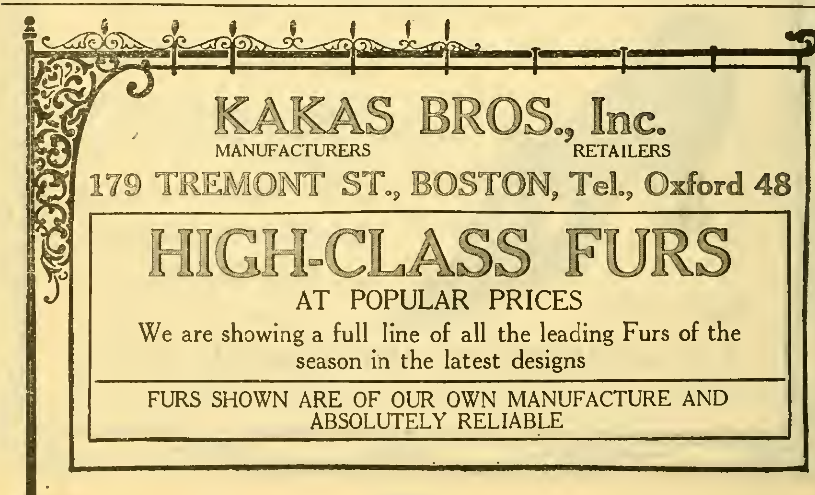
The main section is chiefly formed out of the distorted motive of "The Man." In the Trio the figures of Aubrey Beardsley's pictures "A Comedy of Marionettes" enter: the female dancer, the mad flute-player, the leader and the marionette orchestra, the humpbacked dwarf, and the singing woman.* The main portion of the Scherzo is repeated.

III. Adagio, E major.

The Wife (slow and in a somewhat majestic manner. Four horns and three bassoons).

Love scene: D-flat major, G-flat major, E major. The Wedding: F major, etc. The Child: F major (oboe; in a graceful manner).

* Beardsley's "Comedy-Ballet of Marionettes, as performed by the troupe of the Théâtre Impossible, posed in three drawings," was published in the Yellow Book, Vol. II., July, 1894.—P. H.



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I. 3. First section of the first movement repeated (without the conclusion), and then the development of I. 2.

At the beginning a new motive enters, the combat theme, proud and confident of victory (four trumpets). The prospects soon grow worse. No luck—nothing succeeds. The character of the haughty man, disdainful of outside help, relying upon himself, is not suited to the contemporaneous bustle. Desperate struggles and exhaustion. A short breathing spell. Recollections of happy hours. Sickness. Forebodings of death. The only consolation.

Fanfare. Last forlorn attack and—overthrow. Disaster has the upper hand. The roar of battle dies away in the distance.

IV. From abysmal depths arises the voice of Fate (four trumpets, trombones, and organ). Prayer. Tenor solo and conclusion.

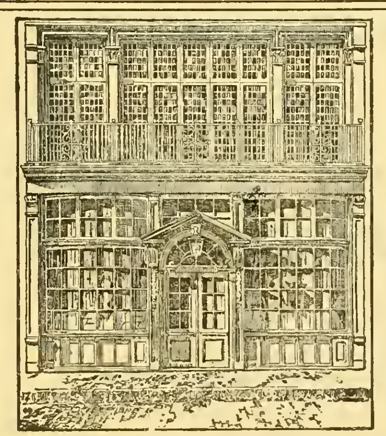
PRAYER.*

Der du von dem Himmel bist,
Alles Leid und Schmerzen stillest,
Den, der doppelt Elend ist,
Doppelt mit Erquickung füllest,
Ach, ich bin des Treibens müde!
Was soll all der Schmerz und Lust?
Süsser Friede, komm in meine Brust!

Thou that art from heaven, calmest all grief and woe, and doubly fillest with fresh vigor him that is doubly wretched. Ah, I am a-weary of the world. What means all this joy and sorrow? Sweet Peace, enter my breast.

Once more, for the last time, the vanquished raises himself to a superhuman height, then, seized with disgust, lets himself glide toward Nirvana.

* This prayer for a tenor voice will be sung at these concerts by Mr. Clarence B. Shirley.



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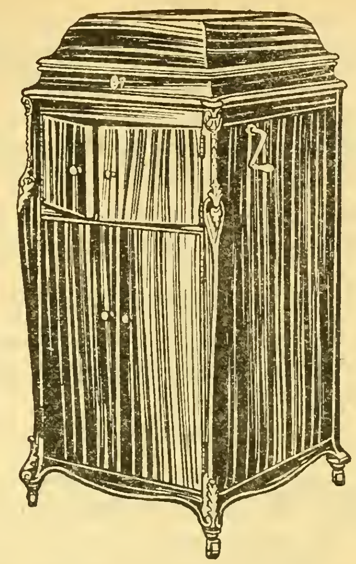

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The score is dedicated to the composer's wife Bertha. The first wife of Felix Weingartner, Marie Juillerat, and the second wife of Reznicek were sisters.

*
* *

Reznicek's overture to the opera "Donna Diana" was performed in Boston at a concert of the Boston Symphony Orchestra, Mr. Emil Paur conductor, December 7, 1895.

*
* *

Reznicek's father was a lieutenant-general. His mother was Clarisse, Princess Ghika. His parents wished him to be a lawyer, and he studied law at Graz, but he made up his mind to be a musician. He studied music with Dr. Wilhelm Mayer, known as W. A. Rémy, at Graz, and afterwards at the Leipsic Conservatory. As a theatre conductor he was busy at Zürich, Stettin, Berlin, Jena, Bochum. Obtain-

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ing a position as military conductor at Prague, he lived there seven years. For a short time he was court conductor at Weimar, and in 1896–99 he occupied a similar position at Mannheim. In 1902 he moved to Berlin, where he founded the Orchestra-Kammerkonzerte, at which works requiring a small orchestra were performed. In 1906 he became a teacher of composition at the Klindworth-Scharwenka Conservatory in Berlin, and in 1909 he took the position of conductor of the Komische Oper of that city. He has directed concerts of the Philharmonic Society at Warsaw and concerts in London.

The list of his chief works is as follows:

OPERAS: "Die Jungfrau von Orleans" (Prague, June 19, 1887); "Satanella" (Prague, May 13, 1888); "Emmerich Fortunat" (Prague, November 11, 1889); "Donna Diana" (Prague, December 16, 1894); "Till Eulenspiegel" (Carlsruhe, January 12, 1902); "Die Angst vor der Ehe" (Frankfort-on-the-Oder, November 30, 1913). The majority of these operas are said to be of a distinctly Czechish character. "Donna Diana," based on C. A. West's German version of Moreto's "El desden con el desden," was especially successful, and has been performed in many German theatres. An English version of Moreto's play was performed in Boston by Mme. Modjeska and her company.

ORCHESTRAL: Symphony, "Tragic," in D minor (Berlin, Weingartner, 1904); Symphony, "Ironical," in B-flat major (Berlin, 1905); Symphonic Suites in E minor and D major; Präludium and Fugue in C-sharp minor—the Fugue was originally for strings; Serenade for strings; Comedy overture; Idyllic overture (Berlin, 1903).

Also Introduction and Valse Caprice for violin and orchestra (Berlin, 1906).

"Der Sieger," a satirical symphony for full orchestra, contralto solo, and chorus (Berlin, Theodore Spiering's concert, December 18, 1913).

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Reznicek has also composed songs and piano pieces.

ENTR'ACTE.

HOUSEHOLD WORDS.

(From the London *Times* of January 24, 1914.)

Gounod's "Faust" given in the concert-room by an amateur choir and orchestra and a full dress performance by skilled workmen of Arnold Schönberg's "Five Orchestral Pieces" in the same hall within two days of each other set before us dramatically the two points at which music stops.

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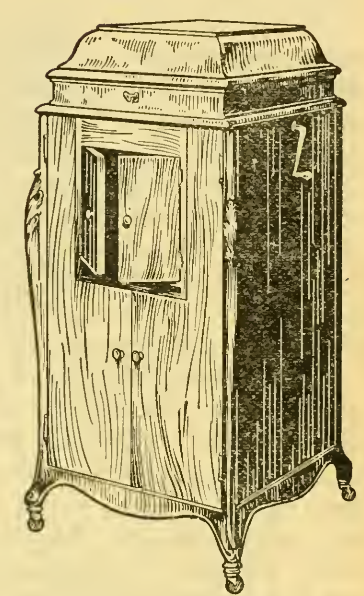

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a little behind are the reactionaries hugging their illusions. Art, it has been said, is "doing common things in an uncommon way"; and the two main departures from this are choosing uncommon things to do and doing what is chosen in a common way. Academic music does the first, and popular the second.

We apply the word "popular" to whatever is readily intelligible, to what needs neither special education to understand nor technical training to master. Popular song seeks its material in the melodic phrases which are the common property of the moment, and its art consists in striking fire out of these. Some trite turn of melody—and the musical historian will recall a whole procession of these through the centuries—is given a fresh lease of life by its juxtaposition with some other equally trite. It is this juxtaposition which gives the song its individuality. But the individuality is seldom the work of one man. If the interplay of the phrases is not found to be piquant enough, another singer inverts their order, adds or substitutes a third phrase, sharpens or flattens a telling note, shifts an accent, or changes the rhythm. The result of this process is to be seen in the dozen variants that exist of "The Wraggle-Taggle Gipsies" and "The Seeds of Love"; the process itself is going on in every music-hall.

Academicism is the child of divorcees. The composer who does not practise voice or finger and the performer who cannot improvise his own cadenzas or write his own sonatas starve their music. Music is primarily song; we can never get away from that, whatever substitutes we may accept. In song we are constantly reminded of the human and personal element. We are moved only in proportion as the singer makes it his own. It is pitiful to think how far we have wandered from our first and truer conception of song. "O wüsst' ich doch den Weg zurück!" We sing it now in a language we do not know, written

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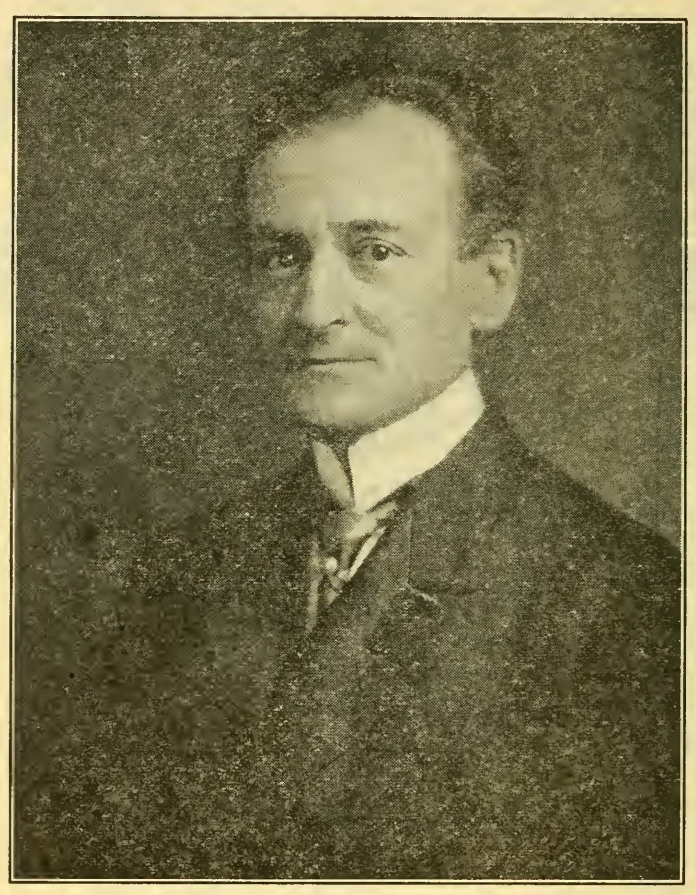

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by a composer not of our country, accompanied by other hands than our own. We judge the performance by all the criteria that do not count—by the "good" notes of the voice or their absence, by the suggestiveness or otherwise of words or accompaniment. We rivet our eyes alternately on the singer and the programme, straining to catch what our ears have missed—the conviction that the singer means it. In more elaborate music we verify the correctness of the performance by means of a pocket score. These are the academic performers and listeners, and the academic composer is not very different. He is a euphuist, and supremely conscious. He leaves the sweet uses of common speech which lie so close to what is divine, and searches untrodden paths for what lay all the time before his eyes. He watches himself at his work with a critical curiosity for fear of any lapse into passion and the commonplace. He has not the courage to preach extempore, and does not feel the eloquence of the simple truth.

It is, as Mr. Lascelles Abercrombie told us the other day, "not the abstract existence of words that the poet has to feel, but their actual changeful life in speech." As it is open to any poet to invent a new word, so it is to a composer to coin a new melodic phrase. What he cannot do is to provide his invention with that "potential energy" which is immanent in phrases that are current coin. No one wants to import into serious music that dreadful Rosalia in "Salve dimora" or the mere rowdyism of the Soldiers' March, any more than the utterly mundane modulation which, amongst other things, spoils a fine tune in "Nazareth"; these are glaring illustrations of the "common way" of doing things. But "Faust" has been performed far oftener than any other opera, and we are fain to ask ourselves whether there is not something in it of which serious music might well take note.

That serious music has of late left the use and wont of common speech

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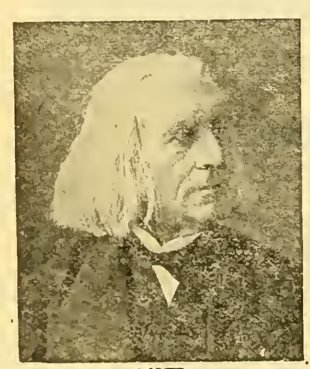
and dallied with euphuism would have been more apparent but for the infinite patience under boredom of London audiences, and the acquiescence, oscillating between good manners and somnolence, with which they submit to it. We listen to music which across the Channel or the North Sea would hardly survive a single repetition, and return smilingly to the affront it places upon our common sense. The London Symphony Orchestra in proscribing novelties altogether has hardly found the right answer, for this course abandons the task of discrimination and cuts at the root of progress. Indeed, the answer is not to be found in the concert-room at all. The root of the evil lies in the growing separation between composer and performer on the one hand and performer and listener on the other.

With the perfecting of instruments and the specialization among players the amateur is passing away. It is true that he often made very poor music; but he was an ideal listener, because he knew the difficulties. And was his music, after all, so very poor? It had one great quality: it was a real expression of himself. But now a hostess hardly dares offer her guests anything short of professional skill, and they sit silent and joyless.

If musicians were to speak as they really feel, they would admit that their art has wandered too far from the common speech and sojourned too long in the domain of preciosity. Instead of looking for truth in the connotations of a phrase, which is song in all but the added grace of language, the composer seeks novelty in combinations of unfamiliar things if haply he may startle us into admiration. He glories in breaking all the laws, or, rather, he says that they do not exist. But the result is somehow that his music argues instead of telling a story, that he speaks in prose, not in verse. Perhaps he is scaling mountain heights and making discoveries which will resound through the ages; but let him come down upon the common ways for once and take us with him.

There is plenty to admire in Debussy's discrimination, in Ravel's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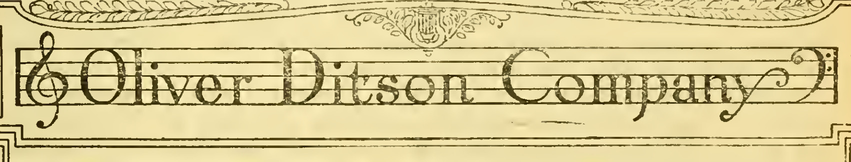
sensitiveness, in Poldowski's good taste, in Bantock's invention, in Reger's copiousness, in Franck's light touch. But which of these has written melodies which can rouse to action or console in distress? How, in fact, can it be done but by taking the household words of music, rich in associations, and showing that the supremest moments of the soul lie close to the things of every day? This was the practice of those who wrote the overture to "Egmont" and the "Crucifixus" of the B minor Mass, who conceived Act III. of "King Lear," or who painted the two disciples at Emmaus.

THE LOGIC OF DISCORD.

(From the London *Times*, March 29, 1913.)

The Englishman who determines that he will make some branch of study his own, that he will penetrate beneath the surface and grasp the niceties and subtleties of thought involved, is always confronted, whatever the subject, with one immediate and harassing difficulty. For the words which, as a real student, he must use in a specialized sense are almost all of them words to which, in the uses of conversation, he has hitherto given a different meaning. Our language is rich in



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In this volume of THE MUSICIANS LIBRARY the editor has indicated the field from Frohberger, who brought the best traditions of Italy into Germany, down to Beethoven, in whom the classic culminated and the romantic school was born. This great period of German art produced masterpieces in the contrapuntal style of Bach and Handel, and in the homophonic forms of Haydn and Mozart, and the editor has chosen wisely from this rich storehouse, bringing together pieces of conspicuous excellence to form a collection of general significance. As past master of the pianist's art, Mr. Moszkowski's helpful editing, annotation and fingering leave nothing to be desired.

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metaphor, simile, and analogy, but we have secured this richness by a somewhat indiscriminate habit of commandeering words of specific meaning and extending their connotation to suit less delicate demands. Any one conversant with philosophical phraseology will at once produce a dozen instances where the difficulty of a conception vanished on the apprehension of the new and definite meaning of some familiar term; and similarly there can be few who have studied the theory of music who cannot recall their first astonishment on learning that a discord was not necessarily in any way unpleasant, but merely a combination of sounds which lacked finality. Quite unmusical people will realize immediately that certain chords are satisfactory to the ear when sounded alone, since they produce a feeling of rest; and these isolated entities are called, in technical language, "concords." Other chords, however, including some of extreme beauty, at once suggest that another chord is to follow; they throw the mind expectantly along a horizontal line, seeking for the point of rest which is being withheld; and such chords are technically called "discords," and are said to require "resolution."

The new spirit which has come into music of late years—the spirit connected by most people with the names of Strauss and Debussy—is not a spirit new merely in the degree of freedom claimed, but new also in kind. The battle is not the old one between the creative mind and the pundit as to whether or no conventional usage was to be treated as settled law: that battle was won for good by Wagner. The new claim is, when reduced to its simplest terms, that in the matter of treating discords the method evolved by centuries of composers—including even Wagner—is radically wrong, and that the world must begin again on the new plan. Hence it is impossible to form a judgment of any value on the present condition of music without first tracing the origin of what may be called the orthodox view.

In the earliest stages of music there exists, of course, nothing but melody. The next stage, whether we call it harmonic or contrapuntal, has as its chief aim the combination of sounds; and these combinations are restricted to what, at the time, are considered concords. When composers have acquired some degree of technical security in this di-

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rection, we find a third stage makes its appearance, where by means of suspensions a note in a given chord is, as if by accident, persisted in while a second chord is sounded, to which such a note is foreign. The note in question will invariably resolve on the note which it should presumably have sounded at once; and the *raison d'être* of the process is that the pleasure of the resolution is heightened by the temporary distress. The fourth stage is reached when composers realize that certain combinations of notes, hit on empirically by a previous generation in the form of suspensions or passing notes, will sound pleasant if allowed to stand as chords, provided the resolution expected by the ear is adopted. The great advance which marks this stage lies in the fact that a discord had, up till now, required a cluster of three chords,—preparation, suspension, resolution,—whereas henceforward our cluster will consist of discord and resolution only. By the time of Bach this conception of discord was established and universal, and it had undergone no fundamental change at the time of the death of Wagner. A discord, in this view, was no isolated and complete entity, but a relative chord, in the sense that, to a logician, such words as "husband" or "parent" are relative. And to all appearances this conception was destined to be permanent, since it provided a formula sufficiently elastic to be acceptable to creator and theorist alike. It is clear that, from a psychological standpoint, the idea of distress and relief, of attaching value to a commonplace chord by making it the one thing desirable at the moment, is incontrovertibly sound; and the gradual widening of the idea, so as to admit of one discord resolving on another, until the chain led to a final concord, opened a vista which was seemingly inexhaustible. For composers of genius were not slow to discover that the underlying principle was the supreme importance of context. The crude amateur, in composition, has always assumed that by inserting a beautiful chord he can render a phrase harmonically beautiful; just as the crude amateur in poetry will drag in words which he conceives to be specially "poetic." But the great poet realizes that the truer task is to take an ugly word, such as "stuff" or "discontent," and by means of its context to charge it with significance; and the composer adopted the same method with his discords. It is the context which

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transfigures, suddenly throwing a halo over what may be, when sounded alone, mercilessly ugly; and an analysis of the most appealing instances, from Bach to Wagner, would reveal the fact that the harmonic beauty-centre is not some sweet and tractable chord such as the "diminished seventh,"—that King Charles' head of all amateurs,—but a chord which, taken by itself, is in most cases almost unbelievably unattractive and harsh. Hence there seemed to be opened to composers an unlimited field for the performance of that highest function of all creative artists, which is the enlarging of the circle of beauty so as to include what had before been wastefully discarded as unmanageable and sterile.

The new spirit, however, comes to us at the present juncture with claims and postulates which apparently force us to abandon rather than modify the historical conception of discord. "You admit," it says to us, "that such and such a chord sounds beautiful to you because you are led to expect the solace of a certain resolution; that is, you confess to an æsthetic enjoyment conditioned by an intellectual anticipation. But you must remember that the enjoyment of sound is a physical enjoyment, and, though your period of physical pleasure may reach its climax in the moment of intellectual satisfaction at the resolution, yet, should you die at the instant before this occurs, you have nevertheless had your period of physical pleasure." And so we have reached the apotheosis of discord where the cluster of former times has been discarded and the single discord is presented to us in splendid isolation. It is, of course, easy for the commonplace man to meet such arguments with a categorical negative, and to refuse to have music presented to him at all on any such terms. But the thinker and observer is harassed by many considerations. Every innovation is at first considered ugly, and every innovator is stoned with the same arguments. Every step of progress has been clogged by those who labelled it retrograde, and

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everything the human mind now thinks beautiful was, at all events as far as music is concerned, once considered ugly. And any clear judgment on the present issue is immensely complicated by the fact that the honest minds, even amongst the most conservative of us, are beginning to confess that they are finding themselves attracted by music which their consciences will not unreservedly sanction. And the realization that those who are living in a period of transition can seldom hope to find the true verdict on their own times is but cold comfort to the man who finds himself in an unaccustomed and puzzling quandary.

It is just possible, however, that there is a deep metaphysical basis underlying the whole process, and that, futile as it may seem to say so, the rightness or wrongness of this modern phenomenon may ultimately be decided at the metaphysical tribunal. For the original conception of a discord involved a thought-process of a "horizontal" nature; it was, as has been pointed out, along a line conditioned by three given points, —preparation, discord, resolution. The modifications hitherto attempted, whether in the way of discarding preparation or of introducing surprising resolutions, have yet left the thought-process horizontal; and even a plain dominant seventh, standing unrelated and alone, still throws the mind of the normal listener into a state of expectancy,—that is, into preparation for starting in some horizontal line. But the

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contention of those who proclaim the new creed is entirely subversive of this process, and would establish a thought-construction new in kind. The listener at the cross-roads is no longer preparing to start in some direction as soon as the hint is given as to which road he shall take; he is rather stationary, with no intention of moving in any direction, since the calls, however suggestive, will find him on principle unsympathetic and unresponsive to their insinuations. How far a static mood is an advance; how far the surrender of one of the vital characteristics of continuity, in favor of the isolated impression, can be considered progressive; how far, even granting the higher development of the single point of emotional perception over the horizontal mental concept, the human mind is capable of grasping a work of art as a whole on such a construction,—all these are questions which must finally be brought to the bar of metaphysics. And such questions would assuredly be settled with no great delay, were the clear-headed thinkers able to overcome the barren contempt of those who ignore the fundamental truth that in Art all progress results from Thought guiding Feeling.

MECHANICAL PIANO-PLAYERS.

(From the London *Times*, March 25, 1911.

All the world is at the mercy of an epigram. No matter how conclusively it may be shown that conditions have altered, that cases are not parallel, that the original utterer would have been the first to modify his words, ever and always the trite and smart catch-phrase stands in the path of progress. Schumann's "From the dumb we cannot learn to

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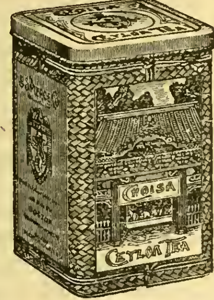

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speak" was a knock-down blow to the rudimentary devices for mechanical finger-training in his days; but we can only imagine the dismay with which that clear-sighted prophet would have heard his words used years afterwards to condemn, for instance, such a labor-saving invention as the Virgil clavier, and so to sentence children to a drudgery which is no longer necessary. Similarly, it required no great insight to predict, some years ago, that mechanical piano-players would have to make their way against the heavy batteries of incredulity, vested interest, and sarcasm. Assuredly, they started their battle by playing generously into the enemy's hands. They came from America; they were put on the market in so immature a state that subsequent improvements have been easy and numerous; and they offered to their purchasers at first an assortment of "rolls" which put the whole concern outside the consideration of those who cherish music as an art.

But the time has come when these inventions have proved themselves worthy of serious consideration, since most of the fears of their early opponents have been belied, and new avenues of usefulness have been opened which the original supporters did not suspect. And many musicians, though not yet admitting themselves to be whole-hearted partisans, will be ready to admit their conversion from hostility to an interested friendliness. We still feel that far too much is claimed for the mechanical piano-player. It is incredible that a machine will ever be made which can reproduce the personal equation present in all true interpretation; and we have not yet heard one that succeeds in doing so. But the apology for the mechanical piano-player should, as is now being understood in certain business houses, take quite other lines. What have we meant, hitherto, when we have spoken of "learning music"? Surely, we have meant, exclusively, taking up the study of some instrument, or some branch of theory, with a view to personal efficiency. The one thing which has been entirely overlooked in our musical system, the one essential to making a nation musical in the mass,—that is to say, the education of the ordinary listener,—has been left, save, for a few sporadic efforts, to chance. If we wished that a nation should produce great painters, we should, of course, spread our

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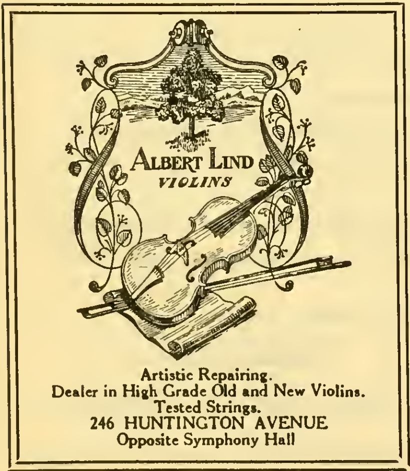
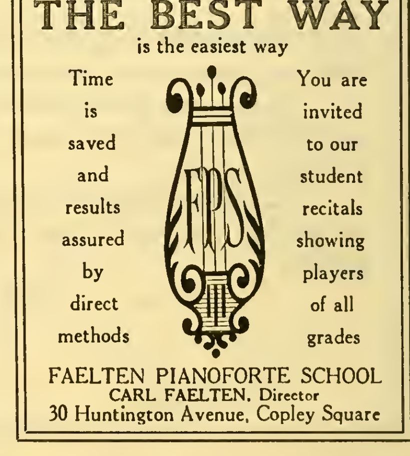
net wide and teach all and sundry to paint; and, if we set our hearts on making a nation fond of pictures,—an entirely distinct aim,—it is conceivable that the same process might help in the long run. But it is of immeasurably greater importance that we should teach those who do not desire to paint that the joy of the highest art may be theirs if they will but trouble to pass through the initiation into its secrets. And in this case of pictures the subject-matter is permanent and at the call of any one who chooses to step into a picture-gallery. But in the case of music the need of initiation is infinitely more vital. The ideals are more subtle and elusive, the material is abstract and subjective, any given experience is a chain of consecutive impressions in place of a sustained contemplation of a whole; and, in the case of a non-performer, a second hearing may not be possible for months or even years. A man may hunger and thirst after music, and determine to satisfy his soul with a Beethoven symphony: he will seek advice as to how he is to become musician enough to grasp such great thoughts, and he is offered the alternative of piano lessons and annotated programmes. Where there is no bread, there is scant comfort in having two varieties of stone.

Now the people who desire to be conversant with the best music, who are in a receptive condition and only waiting for the first difficulties to evaporate, are certainly far more numerous in England than is generally suspected. Only the fringe of them has been touched in London by the Promenade Concerts. "The person who is unacquainted," says Schumann, "with the best things among modern literary productions is looked upon as uncultivated. We should be at least as advanced as this in music." It is not optimism that leads us to say we are genuinely approaching this condition. The ordinary professional man now knows the tune of the "Tannhäuser" Overture, and would really like to hear it; and the majority of the same class of men, if the "Casse Noisette" Suite were once heard, would make a point of going again on a second opportunity. That the severer type of music is not at present welcomed so cordially is due to the barrier which lies always between the highest art and a lack of understanding; and the use of the mechanical piano-player may be illustrated in this connection by





a case for which the present writer can vouch. In a certain public school there is a pianola, with a number of rolls of music of a high class; and an experiment was determined upon with a class of boys who, for the most part, were "against" classical music. The Third Symphony of Brahms was chosen; and this was continually and repeatedly played over, with terse comments, until it was practically known by heart to the whole class. With almost all it became "my favorite piece," and most of the listeners have made endeavors to hear the work performed at an orchestral concert. It is a reflection on English concert programmes that so few of the boys have been successful in their quest. It is perhaps an open question whether a dozen professional musicians in the British Isles have so often heard, or become so familiar with, this symphony of Brahms as, thanks to the mechanical player, has this handful of fortunate school-boys. In another school the same experiment has been carried out, and the same popularizing results have been obtained, with Beethoven's "Coriolan" Overture. It is almost impossible to overrate the possibilities of this development. Formerly a non-performer heard, at rare intervals and with breathless bewilderment, a great work rushing rapidly into one ear and out at the other: now we see a mechanical instrument, with a roll of paper at one end, and, if you like, a duffer at the other, producing adequately, however imperfectly, a great man's ideas, and producing them under conditions which allow

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of the whole, or any section, being repeated as often as the operator chooses. And it must be remembered always that, with one work of this class once made familiar, then the Rubicon is crossed; for, as Oliver Wendell Holmes has said, "Every now and then the mind is stretched by a new idea or sensation, and never returns to its former dimensions."

So much for the new opportunity offered to thoughtful people by the machine,—the opportunity, so to speak, of "reading aloud" the great compositions. We may now answer two of the chief *a priori* objections that were raised to the invention in its early days. First, it was said, the spread of inferior and "catchy" music would be fostered. There was some truth in this at first, because the makers of rolls not unnaturally supplied what there was an obvious demand for, and musical comedy ineptitudes went broadcast through the land. But English taste proved not quite so bad as the pessimists feared; and it soon discovered that a somewhat blatant tune, pleasant enough to tickle untutored ears during an evening's light-hearted amusement, palled after a few repetitions in a more cold-blooded environment. And any one who knows ten possessors of mechanical piano-players knows five who have progressed from the prevailing musical comedy to something very much better. The second apprehension was that the work of the large army of music-teachers throughout the country would be undermined. It is enough to say that the very opposite has happened. Every one who has taught music amongst the class of people who can afford these expensive toys can point to pupils whose desire to learn originated in the real enjoyment of music which the mechanical player first offered them; and such a desire is frequently coupled with a strong and enduring enthusiasm.

But those who provide these instruments would do well to remember, in their energetic use of the press to forward their business, that the battle is not yet won. Money-making is, and must be, their final object; and this fact alone makes them suspect to the conservative artist. Consequently, it is, to say the least, ill-advised (as well as untrue) to flaunt these wares as "a revolution threatening, and rightly, to subvert the rule of the music-master." Far better would it be, and, considering the possibilities we have pointed out, far wiser, to rely on

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such sane words as those of Sir Henry Wood: "Let those who have hitherto regarded it (the mechanical piano-player) as a possible offence to the sanctity of their art try to remember that it is actually a powerful disseminator of the gospel of music."

Symphony in B-flat major (B. & H. No. 12) . . . Joseph Haydn

This symphony is No. 9 in the catalogue of the London Philharmonic Society; No. 12 in the edition of Breitkopf & Härtel; No. 6 in the edition of Peters.

It is the ninth of the symphonies composed by Haydn for Salomon in London. In Germany it is sometimes called the "Flute Symphony." The date of composition has been given as 1793 and also as 1795.

The symphony is scored for two flutes, two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings.

I. The first movement begins with a short introduction, Largo, B-flat major, 4-4. This introduction opens with a long-held, swelled and diminished B-flat in the full orchestra. The first figure that follows in the first violins is the thematic basis for the development of the introduction. An ascending arpeggio for flute leads to the main body of the movement, Allegro vivace, B-flat major, 2-2. The opening is fortissimo with a lively theme for first violins, while the rest of the orchestra has staccato chords. The full announcement of the theme is followed by a subsidiary period for full orchestra. This period is based on figures from the first theme, and also on a new subsidiary theme. There is an ending in F major, and after a fortissimo A for strings and wood-wind the strings give out the first phrase of the second chief motive, D minor. There is a fortissimo D for the whole orchestra, and the second phrase of the second motive follows, G minor,

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ending in F major. There is another subsidiary period, and the first part of the movement is repeated. The free fantasia begins in C minor, and it is rather long. After imitation-work the first motive is given in C major to the flute with violin accompaniment. The third part of the movement is in orthodox relation to the first. There is a short coda.

II. Adagio, F major, 3-4. The second flute is silent, and the trumpets and kettledrums are muted. This movement is the development of one motive. The development is interspersed with subsidiary passages. The theme, each time it recurs, has an accompaniment of more elaborate figuration and fuller instrumentation.

III. Menuetto, Allegro, B-flat major, 3-4. The minuet is in regular form, with the trio in the tonic.

IV. Finale, Presto, B-flat major, 2-4. The finale is a rondo on a contra-dance theme with some subsidiaries.

The last performance of this symphony in Boston, at a concert of the Boston Symphony Orchestra, was on December 19, 1908, Mr. Max Fiedler, conductor.

* * *

Haydn's name began to be mentioned in England in 1765, and symphonies by him were played in concerts given by J. C. Bach, Abel, and others in the seventies. Lord Abingdon tried in 1783 to persuade Haydn to take the direction of the Professional Concerts which had just been founded. Gallini asked him his terms for an opera. Salomon, violinist, conductor, manager, sent a music publisher, one Bland, —an auspicious name,—to coax him to London, but Haydn was loath to leave Prince Esterházy. Prince Nicolaus died in 1790, and his successor, Prince Anton, who did not care for music, dismissed the orchestra at Esterház, and kept only a brass band; but he added four hundred gulden to the annual pension of one thousand gulden bequeathed to Haydn by Prince Nicolaus. Haydn then made Vienna his home. And one day, when he was at work in his house, a man

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appeared, and said: "I am Salomon, and I come from London to take you back with me. We will agree on the job to-morrow." Haydn was intensely amused by the use of the word "job." The contract for one season was as follows: Haydn should receive three hundred pounds for an opera written for the manager Gallini, three hundred pounds for six symphonies, and two hundred pounds for the copyright, two hundred pounds for twenty new compositions to be produced in as many concerts under Haydn's direction, two hundred pounds as guarantee for a benefit concert. Salomon deposited five thousand gulden with the bankers, Fries & Company, as a pledge of good faith. Haydn had five hundred gulden ready for travelling expenses, and he borrowed four hundred and fifty more from his prince.

This Johann Peter Salomon was born at Bonn in 1745. His family lived in the house in which Beethoven was born. When he was only thirteen he was a paid member of the Elector Clement August's orchestra. He travelled as a virtuoso, settled in Berlin as a concert-master to Prince Heinrich of Prussia, and worked valiantly for Haydn and his music against the opposition of Quanz, Graun, Kirnberger, who looked upon Haydn as revolutionary, just as some now look asquint at Richard Strauss as Antichrist in music. Prince Heinrich gave up his orchestra; and Salomon, after a short but triumphant visit to Paris, settled in London in 1781. There he prospered as player, manager, leader, until in 1815, he died in his own house. He was buried in the cloister of Westminster Abbey. William Gardiner described him as "a finished performer; his style was not bold enough for the orchestra, but it was exquisite in a quartet. He was also a scholar and a gentleman, no man having been admitted more into the society of kings and princes for his companionable qualities. . . . Mr. Salomon's violin was the celebrated one that belonged to Corelli, with his name elegantly em-

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bossed in large capital letters on the ribs." Gardiner, by the way, in 1804 forwarded to Haydn through Salomon, as a return for the "many hours of delight" afforded him by Hadyn's compositions, "six pairs of cotton stockings, in which is worked that immortal air, 'God preserve the Emperor Francis,' with a few other quotations." Among these other quotations were "My mother bids me bind my hair" and "the bass solo of 'The Leviathan.'" The stockings were wrought in Gardiner's factory. In the last years Salomon was accused of avarice, that "good, old-gentlemanly vice," but during the greater part of his life he was generous to extravagance. Beethoven wrote his epitaph in a letter to Ries: "The death of Salomon pains me deeply, for he was a noble man, whom I remember from childhood."

The first of the Salomon-Haydn concerts was given March 11, 1791, at the Hanover Square rooms. Haydn, as was the custom, "presided at the harpsichord"; Salomon stood as leader of the orchestra. The symphony was in D major, No. 2, of the London list of twelve. The Adagio was repeated, an unusual occurrence, but the cities preferred the first movement.

The orchestra was thus composed: twelve to sixteen violins, four violas, three 'cellos, four double-basses, flute, oboe, bassoon, horns, trumpets, drums—in all about forty players.

Haydn left London toward the end of June, 1792. Salomon invited him again to write six new symphonies. Haydn arrived in London, February 4, 1794, and did not leave England until August 15, 1795. The orchestra at the opera concerts in the grand new concert-hall of the King's Theatre was made up of sixty players. Haydn's engagement was again a profitable one. He made by concerts, lessons, symphonies, etc., twelve hundred pounds. He was honored in many ways by the king, the queen, and the nobility. He was twenty-six times at Carlton House, where the Prince of Wales had a concert-room; and, after he had waited long for his pay, he sent a bill from Vienna for one hundred guineas, which Parliament promptly settled.

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Bach . . . Brandenburg Concerto, No. 3, in G major, for three Violins, three Violas, three Violoncellos and Bass

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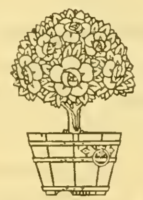

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Programme

Saint-Saëns . . . . Symphony in C minor, No. 3, Op. 78

I. Adagio; Allegro moderato; Poco adagio.
II. Allegro moderato; Presto; Maestoso; Allegro.

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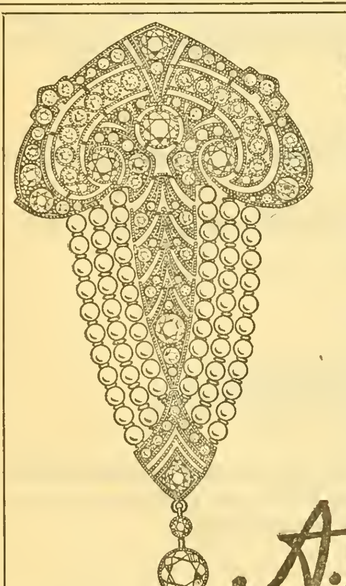

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SYMPHONY IN C MINOR, NO. 3, OP. 78.

CHARLES CAMILLE SAINT-SAËNS

(Born at Paris, October 9, 1835; still living there.)

This symphony was composed for the London Philharmonic Society, and first performed at a concert of that society in London, May 19, 1886, when the composer conducted. It was performed at Aix-la-Chapelle in September of that year under the direction of the composer; at a concert of the Paris Conservatory, January 9, 1887; in New York at a concert of the Philharmonic Society (Theodore Thomas conductor), February 19, 1887.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, February 16, 1901. It was performed again by the same orchestra on March 29, 1902.

This symphony was played in Boston at a special concert of the Boston Symphony Orchestra, November 26, 1906, when Saint-Saëns took part. The programme, composed exclusively of compositions by him, was as follows: overture to "Les Barbares"; Concerto in G minor for the pianoforte (Saint-Saëns pianist); Valse nonchalante, Valse mignonne, Valse canariote for piano; Symphony in C minor, No. 3. Dr. Muck conducted.

A sketch of the symphony was prepared for the first performance

in London, probably with the assistance, or at least the sanction, of the composer. The following analysis is translated from the French version of this sketch used at the Paris Conservatory concert in 1887.

This symphony is divided into parts, after the manner of Saint-Saëns's fourth concerto for piano and orchestra and sonata for piano and violin. Nevertheless, it includes practically the traditional four movements: the first, checked in development, serves as an introduction to the Adagio, and the Scherzo is connected, after the same manner, with the Finale. The composer has thus sought to shun in a certain measure the interminable repetitions which are more and more disappearing from instrumental music.

The composer thinks that the time has come for the symphony to benefit by the progress of modern instrumentation, and he therefore establishes his orchestra as follows: three flutes, two oboes, one English horn, two clarinets, one bass clarinet, two bassoons, one double-bassoon, four horns, three trumpets, three trombones, one tuba, three kettle-drums, organ, piano (now for two hands and now for four), one triangle, a pair of cymbals, bass drum, and the usual strings.

After an introduction Adagio of a few plaintive measures the string quartet exposes the initial theme, which is sombre and agitated (Allegro moderato). The first transformation of this theme leads to a second motive, which is distinguished by greater tranquillity; and after a short development, in which the two themes are presented simultaneously, the motive appears in a characteristic form, for full orchestra, but only for a short time. A second transformation of the initial theme includes now and then the plaintive notes of the Introduction. Varied episodes bring gradually calm, and thus prepare the Adagio in D-flat. The extremely peaceful and contemplative theme is given to the violins, violas, and 'cellos, which are supported by organ chords. This theme is then taken by clarinet, horn, and trombone, accompanied by strings divided into several parts. After a variation (in arabesques) performed by the violins, the second transformation of the initial theme of the Allegro appears again, and brings with it a vague feeling of unrest, which is enlarged by dissonant harmonies. These soon give way to the theme of the Adagio, performed this time by some of the violins, violas, and 'cellos, with organ accompaniment and with a persistent rhythm of triplets presented by the preceding episode. This first movement ends in a Coda of mystical character, in which are heard alternately the chords of D-flat major and E minor.

The second movement begins with an energetic phrase (Allegro moderato), which is followed immediately by a third transformation of the initial theme in the first movement, more agitated than it was before, and into which enters a fantastic spirit that is frankly disclosed in the Presto. Here arpeggios and scales, swift as lightning, on the piano, are accom-

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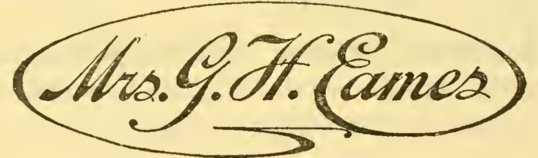
panied by the syncopated rhythm of the orchestra, and each time they are in a different tonality (F, E, E-flat, G). This tricky gayety is interrupted by an expressive phrase (strings). The repetition of the Allegro moderato is followed by a second Presto, which at first is apparently a repetition of the first Presto; but scarcely has it begun before a new theme is heard, grave, austere (trombone, tuba, double-basses), strongly contrasted with the fantastic music. There is a struggle for the mastery, and this struggle ends in the defeat of the restless, diabolical element. The new phrase rises to orchestral heights, and rests there as in the blue of a clear sky. After a vague reminiscence of the initial theme of the first movement, a Maestoso in C major announces the approaching triumph of the calm and lofty thought. The initial theme of the first movement, wholly transformed, is now exposed by divided strings and the piano (four hands), and repeated by the organ with the full strength of the orchestra. Then follows a development built in a rhythm of three measures. An episode of a tranquil and pastoral character (oboe, flute, cor anglais, clarinet) is twice repeated. A brilliant Coda, in which the initial theme by a last transformation takes the form of a violin figure, ends the work; the rhythm of three measures becomes naturally and logically a huge measure of three beats; each beat is represented by a whole note, and twelve quarters form the complete measure.

This symphony is dedicated to the memory of Franz Liszt.

Liszt died at Bayreuth, July 31, 1886. The symphony was performed at London before his death.



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Concerto in G major, No. 3 (of the Brandenburg Set), for Three Violins, Three Violas, Three Violoncellos, with Bass.

Johann Sebastian Bach

(Born at Eisenach, March 21, 1685; died at Leipsic, July 28, 1750.)

This composition is the third of the six Brandenburg concertos. They were completed March 24, 1721. They were written in answer to the wish of a Prussian prince, Christian Ludwig, Margraf of Brandenburg, the youngest son of the Great Elector by a second wife. The prince was provost of the Cathedral at Halberstadt. He was a bachelor, and he lived now at Berlin and now on his estate at Malchow. Fond of music, and not in an idle way, he was extravagant in his tastes and mode of life, and often went beyond his income of nearly fifty thousand thalers. He met Bach—some say at Carlsbad—in 1718 or 1720, and asked him to write some pieces for his private orchestra, which contained players of high reputation.

Bach sent the pieces entitled "Concerts avec Plusieurs Instruments" to Berlin, with a dedication in French. This dedication was probably written by some courtier at Cöthen, where Bach was then living. Nothing is known about the reception, nor is it known whether they were ever played at the palace of the prince. It was his habit to catalogue his music; but the name of Bach was not found in the list, although the names of Vivaldi, Venturini, Valentiri, Brescianello, and other

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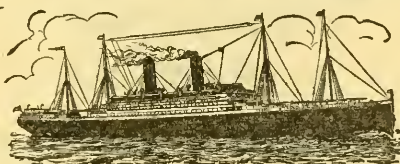

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writers of concertos, were recorded. Spitta thinks that the pieces were probably included in miscellaneous lots, as "77 concertos by different masters and for various instruments at 4 ggr (altogether 12 thlr, 20 ggr)"; or "100 concertos by different masters for various instruments—No. 3, 3 16th." The Brandenburg concertos came into the possession of J. P. Kirnberger. They were then owned by the Princess Amalie, sister of Frederick the Great and a pupil of Kirnberger. Their next and final home was the Royal Library, Berlin. They were edited by S. W. Dehn, and published by Peters, Leipsic, in 1850.

The autograph title of this work is as follows: "Concerto 3^{zo} a tre Violini, tre Viole, e tre Violoncelli col Basso per il Cembalo."

The first movement in a somewhat different form was used by Bach in the cantata, "Ich liebe den Höchsten von ganzem Gemüthe." Bach added two horns and three oboes obbligati.

I. G major, 2-2. The strings, divided into three groups, begin with a lively theme. The movement consists of developments in many forms of portions of this theme. For instance, the motive of the first measure is used with a new figure in opposition. Then measures 4, 5, and 6 are contrapuntally treated. A half cadence on D introduces the working-out of motives from the third measure of the theme, while the initial motive of the first measure appears in violoncellos and

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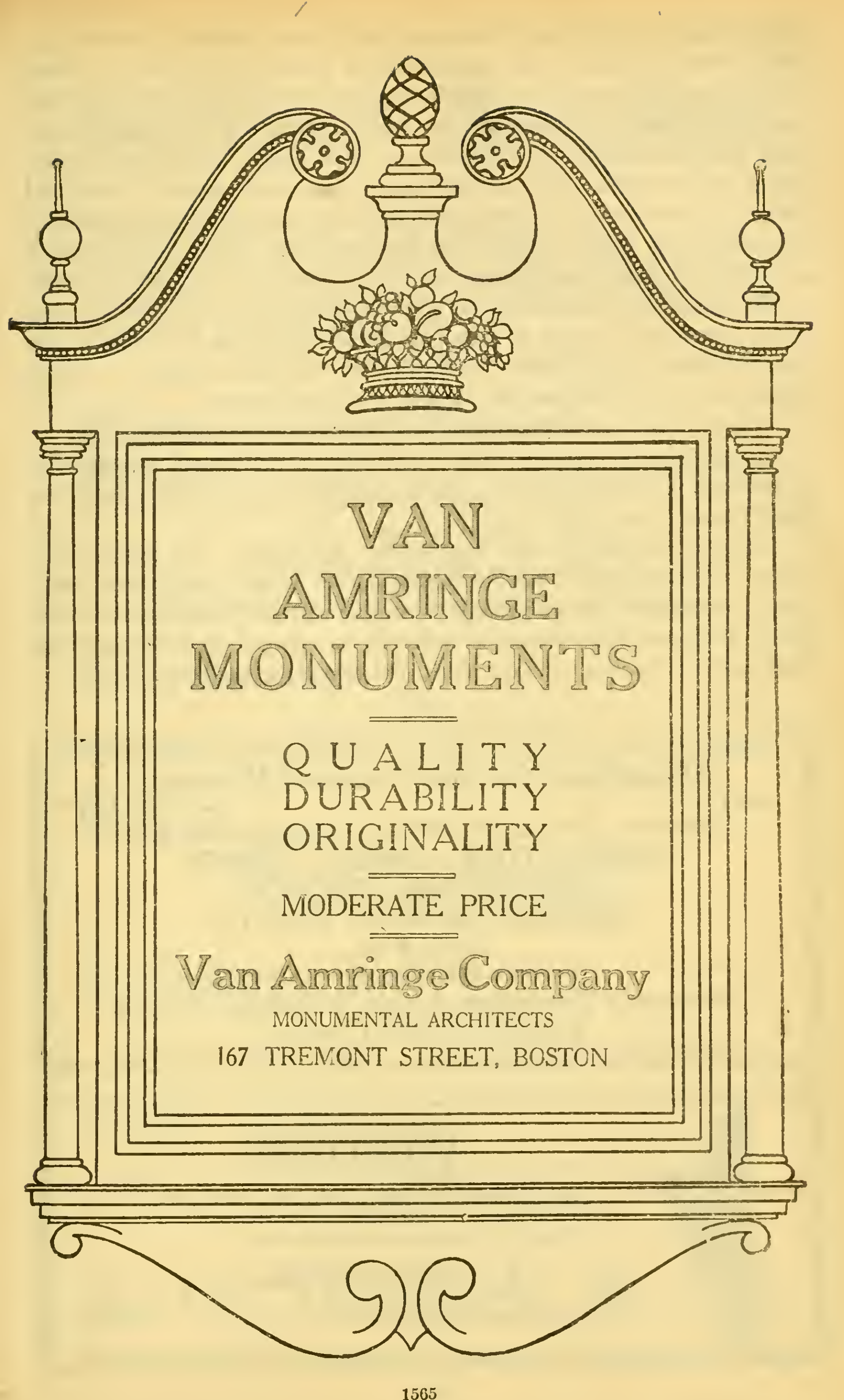
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double-basses, until the chief theme leads to a cadence, G major. A new episode is based on the second part of the second measure. When G major again comes, a new theme is opposed to the chief theme. The voices alternate in double counterpoint. At last the movement ends with the chief theme. "One passage," says Spitta, "is as fine as anything in the whole realm of German instrumental music. The chief subject is given out in the second violin part; the first violin then starts an entirely new subject, which next appears in the second violin, drawing in more and more instruments, and is at last taken up by the third violin and third viola and given out weightily on their G strings; this is the signal for a flood of sound to be set free from all sides, in the swirl of which all polyphony is drowned for several measures." Spitta refers here to a place near the middle of the movement.

In the original score there is a transitional measure, adagio, 4-4.

II. Allegro, G major, 12-8. The theme, deve'oped elaborately, is followed by other figures, which contend in alternation with the chief theme to the end.

There is no middle and contrasting movement. To supply this want, some conductors have introduced as a second movement Bachrich's arrangement of an andante from one of Bach's sonatas for violin solo. This was done when the concerto was played at concerts of the Philharmonic Society of New York, February 13, 14, 1903.

* * *

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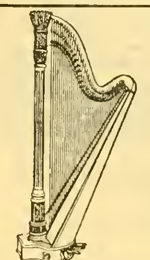

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The concerto in Bach's day had these meanings: "(1) a music school; (2) either vocal or instrumental chamber music, a piece that is called 'concerto'; (3) violin pieces which are so arranged that each player will at a certain time be prominent, and play in turn with the other parts in rivalry. In such pieces, when only the first player dominates, and where only one of many violinists is prominent for remarkable agility, this player is called '*violono concertino*.'" ("Musicalisches Lexicon," by J. G. Walther, Leipsic, 1732.) It is stated that the word "concerto," as applied to a piece for a solo instrument with accompaniment, first appears in a treatise by Scipio Bargaglia, published at Venice in 1587, and that Giuseppe Torelli, who died in 1703, was the first to suggest a larger number of instruments in a concerto and to give the name to this species of composition, *concerto grosso*. But Michelletti, seventeen years before, had published his "*Simfonie et concerti a quatro*" and in 1698 his "*Concerti musicali*," while the word *concerto* occurs frequently in the musical terminology of the seventeenth century. Up to the middle of the seventeenth century the music specially for violin was composed almost exclusively of dance tunes, as courantes, gaillardes, pavanes, etc. These compositions bore the title *simfonia*, *capricio*, *fantasia*, *toccata*, *canzone*, *ricercare*. The first five words were used for instrumental pieces; the last two for pieces either for voices or instruments: sometimes for both. The title *ricercare* soon disappeared, *canzone* dropped out of sight, *toccata* was then a title reserved for harpsichord pieces, and toward the second half of the sixteenth century *simfonia* meant either an instrumental interlude or an overture. It was toward 1650 that the word *sonata* took the

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special meaning of an instrumental piece with accompaniment of organ or harpsichord and several other instruments, and in those days the *sonata* encroached on the rights of the *capricio* and *fantasia*. The claim of Torelli to the invention of the *concerto grosso* may be disputed; but it was he that determined the form of the grand solo for violin and opened the way to Archangelo Corelli, the father of modern violinists, composers or virtuosos.

For an interesting discussion of the concerto and the disposition of the orchestra in Handel's time see "Haendel" by Romain Rolland, pp. 195–208 (Paris, 1910).

Overture to "Coriolanus," Op. 62 . . . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

The original manuscript of the overture bears this inscription: "Overtura (zum Trauerspiel Coriolan) composta da L. v. Beethoven, 1807." The words in parenthesis are crossed out. The overture was published in 1808: "Ouverture de Coriolan, Tragédie de M. de Collin, etc., composée et dediée à Monsieur de Collin, etc." The other compositions of 1807 were the first Mass in C, the overture to "Leonore-Fidelio," No. 1, which was published as Op. 138, the Fifth Symphony, the ariette, "In questa tomba," the violin concerto changed into a pianoforte concerto, and probably the 'cello sonata, Op. 69.

The tragedy by Heinrich Joseph von Collin was produced November 24, 1802, with entr'actes arranged from Mozart's music to "Idomeneo" by the Abbé Stadler. It was afterward revived with Lange as the hero and played often until March 3, 1805. From that date to the end of October, 1809, there was only one performance of the tragedy, and that was on April 24, 1807. Thayer concludes that the overture was not written for this performance, because the overture had been played at two concerts in March. These concerts were at the palace of Prince Lobkowitz in Vienna, and only pieces by Beethoven were performed, the first four symphonies, the "Coriolanus" overture, a pianoforte concerto, and airs from "Fidelio." The overture was criticised most favorably in the *Journal des Luxus und der Moden* and Cotta's *Morgenblatt* as a "new work." A correspondent of the *Allgemeine Musik Zeitung* wrote: "According to the inscription, the overture was intended for Collin's 'Coriolanus.'"

Thayer adds: "How nobly Beethoven comprehended the character of Coriolanus has long been known; but how wonderfully the overture fits in the play can be judged properly only by those who have read Collin's nearly forgotten play," and he says in a footnote: "The author, from boyhood a reader of Shakespeare's 'Coriolanus,' remembers well the dissatisfaction he experienced when he first heard Beethoven's overture; it did not seem to him to fit the subject. When he read Collin's play, his discontent turned into wonder."

Beethoven knew the Coriolanus presented by Plutarch as well as the Coriolanus of Shakespeare and Collin. One might say that the character of Coriolanus was in certain ways sympathetic to him; and some may wonder at Thayer's dissatisfaction. Wagner had no thought of Collin, when he wrote:—

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***

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

It is in one movement, Allegro con brio, in C minor, 4-4, as written, alla breve as played. It begins with a succession of three long-held fortissimo C's in the strings, each one of which is followed by a resounding chord in the full orchestra. The agitated first theme in C minor soon gives place to the second lyrically passionate theme in E-flat major. The development of this theme is also short. The free fantasia is practically passage-work on the conclusion theme. The tendency to

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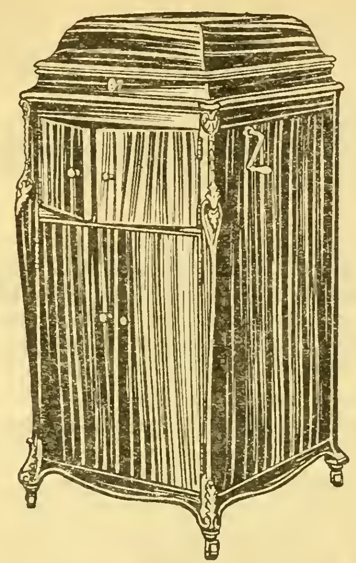

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shorten the academic sonata form is seen also in the third part, or recapitulation. The first theme returns in F minor with curtailed development. The second theme is now in C major. The coda begins with this theme; passage-work follows; there is a repetition of the C's and the chords of the beginning; and the purely dramatic close in C minor may be suggestive of the hero's death.

Wagner believed the overture to be a tone picture of the scene in the Volscian camp, before the gates of Rome, between Coriolanus, Volumnia, and Virgilia, ending with the death of the hero.

***

The overture was played in Boston, April 19, 1851, at a concert given in the Melodeon by C. C. Perkins, and the programme stated that the performance was the first in America. Mr. Perkins's second symphony was played at this concert, and Adelaide Phillips, Messrs. Kreissmann, August and Wulf Fries, and Mr. Perabeau (*sic*) were the soloists.

Hugo Wolf insisted in one of his contributions to the Vienna press that audiences should applaud only where applause is appropriate,—"after vociferous endings, after pieces of a lively, festive, warlike, heroic character, but not after such a work as Beethoven's 'Coriolanus.'" He portrays the average hearer during the performance of the overture, who sees with staring eyes, as in a magic looking-glass, the mighty shade of Coriolanus pass slowly by him; tears fall from the hearer's eyes, his heart throbs, his breath stops, he is as one in a cataleptic trance; but, as soon as the last note is sounded, he is again jovially disposed, and he chatters and criticises and applauds. And

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Wolf cries out: "You have not looked in the magic glass: you have seen nothing, heard nothing, felt nothing, understood nothing— nothing, nothing, absolutely nothing." (See Ernst Decsey's "Hugo Wolf," vol. i. p. 84. Leipsic and Berlin, 1903.)

CORIOLANUS MUSIC.

Overture and incidental music to Shakespeare's tragedy by Friedrich Ludwig Seidel, October 6, 1811, at the Royal National Theatre, Berlin. This music was not published.

Incidental music by Sir A. C. Mackenzie for Sir Henry Irving's revival of the tragedy at the Lyceum, London, in April, 1901.

Operas: by Perti (Venice, 1683), Pollarolo (Venice, 1698), Cavalli (Parma, 1669), Cattani (Pisa, about 1700), Caldara (Vienna, 1717), Ariosti (London, 1723), Treu (Breslau, about 1726), Jomelli (Rome, 1744), Pulli, (1745), Graun (Berlin, 1750), Lavigna (Parma, 1806), Niccolini (Milan, 1809), Radicati (about 1810).

Dramatic scene, F. Lux.

Prelude to "The Mastersingers of Nuremberg."

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The Vorspiel to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. The opera was first performed at Munich, June 21, 1868.*

The idea of the opera occurred to Wagner at Marienbad in 1845, and

* The chief singers at this first performance at the Royal Court Theatre, Munich, were Betz, Hans Sachs; Bausewein, Pogner; Hölzel, Beckmesser; Schlosser, David; Nachbaur, Walther von Stolzing; Miss Mallinger, Eva; Mme. Diez, Magdalene. The first performance in the United States was at the Metropolitan Opera House, New York; January 4, 1886; Emil Fischer, Sachs; Joseph Staudigl, Pogner; Otto Kemlitz, Beckmesser; Krämer, David; Albert Stritt, Walther von Stolzing; Auguste Krauss (Mrs. Anton Seidl), Eva; Marianne Brandt, Magdalene. The first performance in Boston was at the Boston Theatre, April 8, 1889, with Fischer, Sachs; Beck, Pogner; Mödlinger, Beckmesser; Sedlmayer, David; Alvary, Walther von Stolzing; Kaschoska, Eva; Reil, Magdalene. Singers from the Orpheus Club of Boston assisted in the choruses of the third act. Anton Seidl conducted.

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he then sketched a scenario, which differed widely from the one finally adopted. It is possible that certain scenes were written while he was composing "Lohengrin," and there is a legend that the quintet was finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "To-morrow I at least hope to begin the composition of 'Die Meistersinger.'" The libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. The Prelude was sketched in February of that year, and the instrumentation completed in the following June. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor published,—fragments of "Siegfried," "Tristan," "Die Walküre," and he himself added to these the overture to "Die Meistersinger," the entrance of the mastersingers, and Pogner's address, from the same opera.

His friend, Wendelin Weissheimer, opera conductor at Würzburg and Mainz, composer, teacher, essayist, organized a concert at Leipsic for the production of certain works. Von Bülow was interested in the scheme, and the concert was given in the hall of the Gewandhaus, November 1, 1862, as stated above. The programme also included the overture to "Tannhäuser," Liszt's pianoforte concerto in A major, played by Bülow, and five compositions of Weissheimer.

Wagner conducted the two overtures. The hall was nearly empty, and the concert was given at a pecuniary loss. This was naturally a sore disappointment to Wagner, who had written to Weissheimer, October 12, 1862: "Good! 'Tannhäuser' overture, then! That's all right for me. For what I now have in mind is to make an out-and-out sensation, so as to make money." Wagner had proposed to add the prelude and finale of "Tristan" to the prelude to "Die Meistersinger"; but his friends in Leipsic advised the substitution of the overture to "Tannhäuser." There was not the faintest applause when

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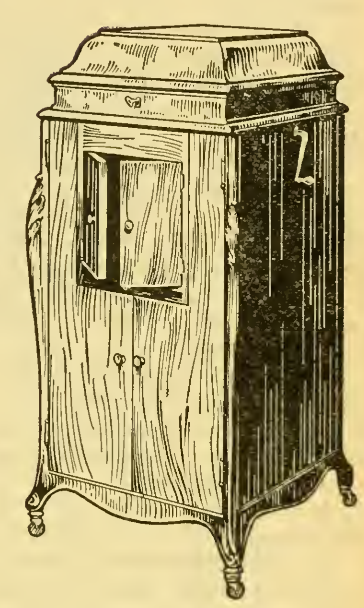

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Wagner appeared to conduct. Yet the prelude to "Die Meistersinger" was received then with such favor that it was immediately played a second time.

One critic wrote: "The overture, a long movement in moderate march tempo with predominating brass, without any distinguishing chief thoughts and without noticeable and recurring points of rest, went along and soon awakened a feeling of monotony." The critic of the *Mitteldeutsche Volkszeitung* wrote in terms of enthusiasm. The critic of the *Signale* was in bitter opposition. He wrote at length, and finally characterized the overture as "a chaos, a 'tohu-wabohu,' and nothing more." For an entertaining account of the early adventures of this overture see "Erlebnisse mit Richard Wagner, Franz Liszt, und vielen anderen Zeitgenossen, nebst deren Briefen," by W. Weissheimer (Stuttgart and Leipsic, 1898), pp. 163–209.

The overture was next played at Leipsic, in the Gewandhaus (November 24, 1862), at a concert for the orchestral Pension Fund led by Karl Reinecke; at Vienna, December 26, 1862 (the dates of Wagner's three concerts were December 26, 1862, January 4, 11, 1863), Weimar (January 1, 1863), at a court concert led by Eduard Lassen, Prague (February 8, 1863), St. Petersburg (February 19, March 6, 8, 10, 1863), and Moscow, Budapest, Prague again, and Breslau, that same year.

I give in condensed and paraphrased form Mr. Maurice Kufferath's analysis of this overture.*

This Vorspiel, or prelude, is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, moderato, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is well maintained.

2. A second period, in E major, of frankly lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style.

4. A revival of the lyric theme, combined this time simultaneously

* See "Les Maîtres Chanteurs de Nuremberg," by Maurice Kufferath (Paris and Brussels, 1898), pp. 200–210.

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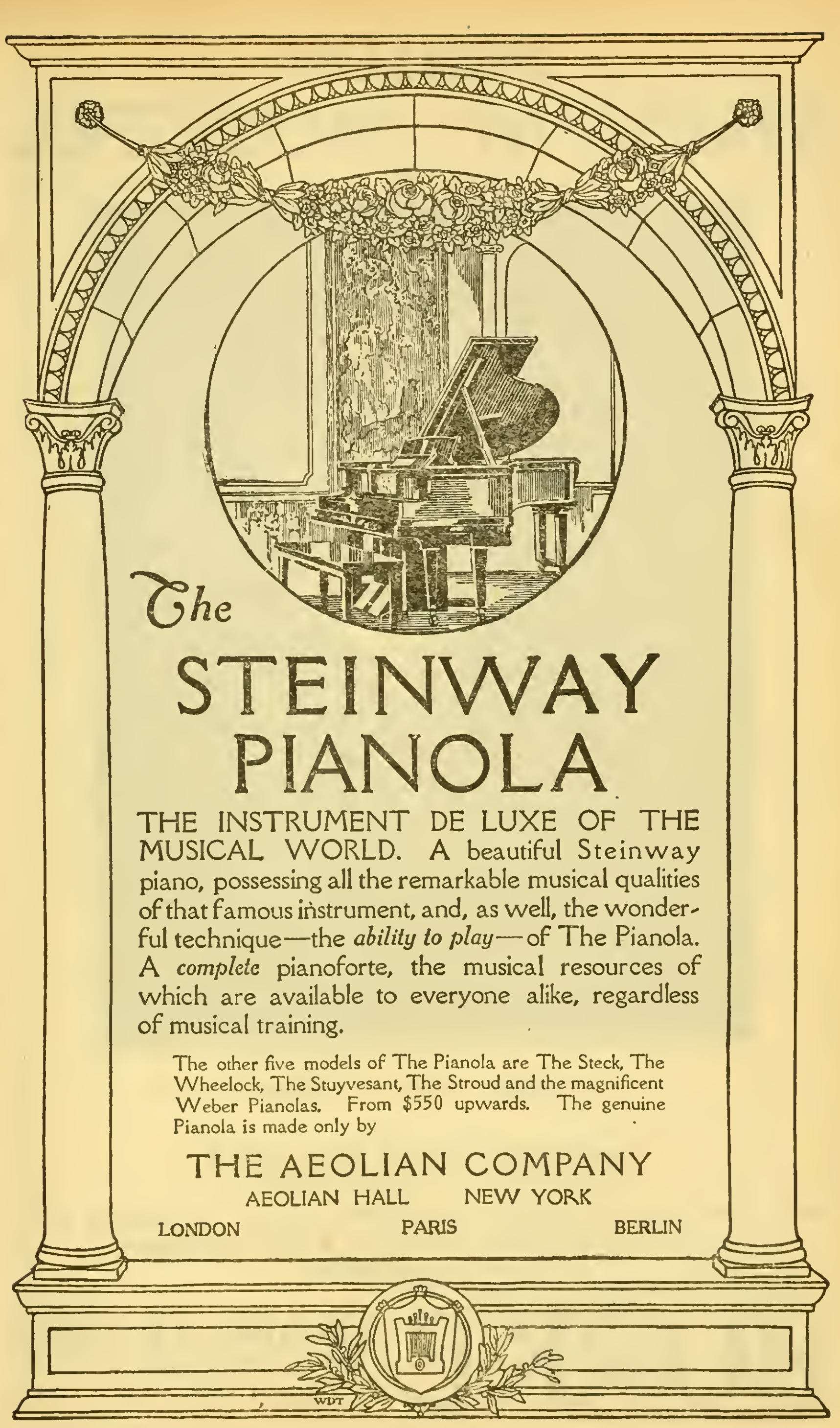

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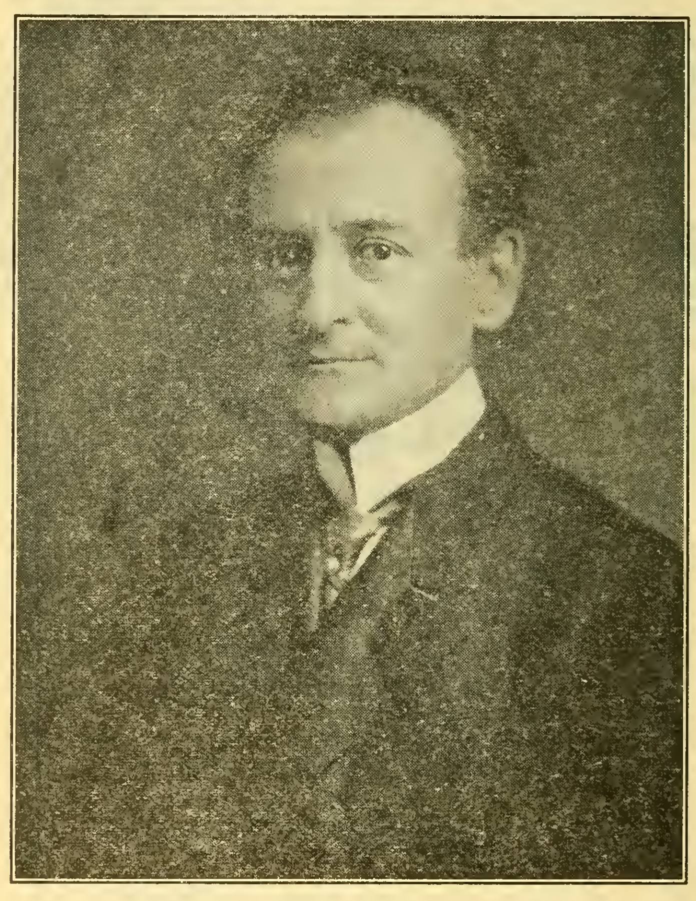

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with the two chief themes of the first period, which leads to a coda wherein the initial phrase is introduced in the manner of a stretto.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie. (Compare Elgar's theme of "London Citizenship," in "Cockaigne.") Secondary figures are formed from disintegrated portions of this theme, and there is a peculiarly appropriate scholastic pedantic polyphony. Note also how from the beginning a cunning use of the ritardando contributes to the archaic color of the work.

The exposition of the initial theme, with the first developments, leads to a second theme of wholly different character. It is essentially lyrical, and, given at first to the flute, hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A Weberish flourish of violins leads to a third theme, intoned by the brass, sustained by harp. It is a kind of fanfare. The theme seems to have been borrowed by Wagner from the "Crowned Tone" of Heinrich Mügling.* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used. There is in this brilliant passage an interesting chromatic walk of trumpets and trombones, supported by violas and 'cellos.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a sweet yet broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. And here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

* See "Der Meistergesang in Geschichte und Kunst," by Curt Mey (Carlsruhe, 1892), pp. 56, 57.

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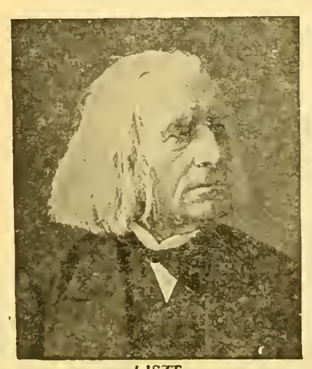
The tonality of the first period is C major, that of the love music is E major. And now there is an allegretto. The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the 'cellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—"What? He? Does he dare? *Scheint mir nicht der Rechte!*" "He's not the fellow to do it." And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead.

After a return to the short and nervous episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the woodwind. This is the culmination of the overture. The melodious phrase is developed with superb breadth. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the mastersinger theme, which serves at last as a song of apotheosis.

* * *

Weissheimer states that Wagner at Biebrich began his work by writing the overture. "He showed me the broad development of the first theme. He already had the theme in E, as well as the characteristic phrase of the trumpets. He had written these themes before he had set a note to the text; and, writing this admirable melody of Walther, he surely did not think of the Preislied in the third act."

Julien Tiersot replies to this: "But, when Wagner began to write this music, not only had he been dreaming of the work for twenty years, but he had finished the poem. Is it not plain that after such elaboration the principal musical ideas were already formed in his mind? On the other hand, since the verses were already written, can any one suppose that the melody which was applied to them was composed without reference to them, that a simple instrumental phrase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was fitted to verses that were already in existence? Impossible. If we admit that the theme has appeared in notation for the first time in this overture, we cannot agree with Weissheimer in his conclusion, that it was composed especially for the overture, and that the composer had not yet thought of applying it to the Preislied. On the contrary, we may confidently affirm that the Preislied, words and music, existed, at least in its essential nature, in Wagner's brain, when he introduced the chief theme of it into his instrumental preface."

***

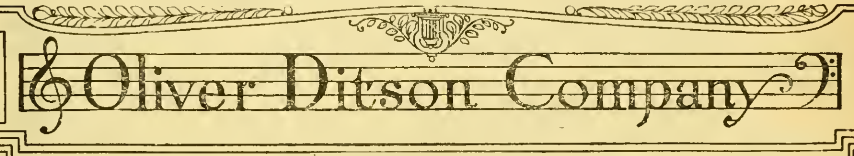
The score and orchestral parts were published in February, 1866.

The Prelude is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, triangle, cymbals, harp, and the usual strings.

Theodore Thomas's Orchestra played the Prelude in Boston on December 4, 1871.

ADDENDA: Programme Book of April 24, 25, 1914, page 1508. The text of the Prayer in Reznicek's "Schlemihl" is Goethe's "Wandrers Nachtlied." Goethe wrote it on February 12, 1776. Schubert set music to it on July 5, 1815.

In the same Programme Book, page 1510. The Adagio and Scherzo-Finale from Reznicek's Symphonic Suite in E minor were played in Boston at a Symphony concert, Dr. Muck conductor, November 23, 1907.



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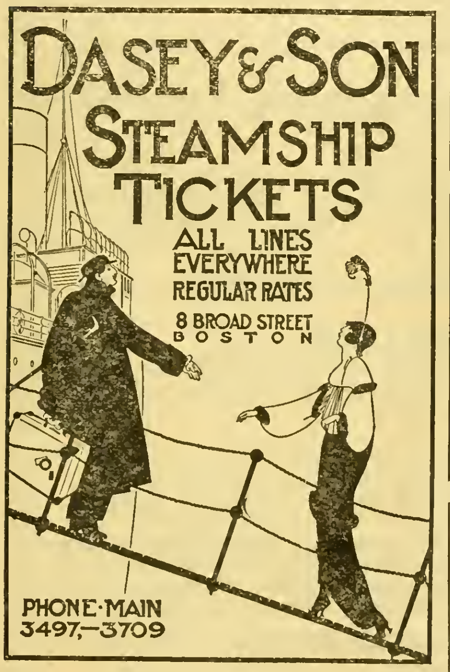

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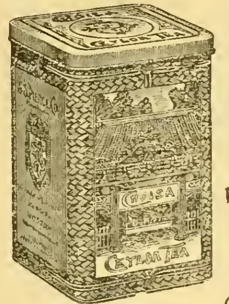

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Two concerts were given in aid of the Pension Fund of the orchestra. The programme of the first, on Sunday afternoon, November 16, 1913, in Symphony Hall, was as follows: Beethoven, Symphony in C minor, No. 5; Bizet, Suite, "L'Arlésienne"; Rimsky-Korsakoff, Caprice on Spanish Themes; Liszt, Hungarian Rhapsody, No. 2. The programme of the second, on Sunday afternoon, March 8, 1914,

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in Symphony Hall, was as follows: Wagner, Overture to "Tannhäuser," Prelude to "Lohengrin"; Introduction to Act III. and the Dance of the Apprentices from "Die Meistersinger von Nürnberg"; selections from "Siegfried" and "Götterdämmerung" (arranged by Hans Richter); Siegfried Idyl; Kaisermarsch.

The orchestra gave a special concert for The American Bankers' Association (Boston Convention) on October 9, 1913; Beethoven, Symphony in A major, No. 7; Brahms, Tragic Overture, Op. 81; Liszt, Symphonic Poem, No. 3, "Les Préludes"; Wagner, Overture to "The Flying Dutchman."

Members of the Musical Art Club of Boston sang in the performances of Schmitt's "Tragédie de Salomé," November 28, 29, 1913.

Mr. Wallace Goodrich was the organist in the performances of Strauss's "Festliches Präludium" for orchestra and organ, December 12, 13, 1913.

The pianoforte parts in Debussy's "Printemps," performed January 23, 24, 1914, were played by Messrs. Gebhard and De Voto.

The pianoforte part (four hands) in Saint-Saëns's Symphony No. 3, May 1 and 2, was played by Messrs. De Voto and Nagel.†

Mr. Alfred de Voto was the pianist in the performances of d'Indy's "Jour d'été à la Montagne," March 27, 28, 1914; and in the performances of Bach's Brandenburg Concerto No. 3, May 1, 2, 1914.

Mr. Urack conducted the performances of his Symphony in E major, March 6, 7, 1914.

Mr. Clapp conducted the performances of his Symphony in E minor, April 10, 11, 1914.

Mr. Emil Férir played the viole d'amour in the performances of Loeffler's "Mort de Tintagiles," April 17, 18, 1914.

Mr. Clarence B. Shirley, tenor, sang the Prayer in Reznicek's "Schlemihl," April 24, 25, 1914.

Errata.

Correction of typographical error in date of the Wesendonck marriage: for "1888" read "1848." See pages 246, 323.

Death of Rosa von Milde. See pages 998, 1071.

Concerning the first performance of Saint-Saëns's opera "Samson et Dalila" in the United States: it was in New Orleans, not in New York. See pages 1190, 1275.

Mr. Paderewski corrected the statement in all music lexicons concerning the Government of Russia, in which Joseph Kotek was born: Podolia, not Moscow. See pages 960, 1409.

Concerning the first performances of Paderewski's pianoforte concerto: 1889, not 1888. See pages 1202, 1409.

Typographical errors: see pages 1118, 1189, 1409.

On title-page 1429 (April 17, 18, 1914): "Le Mort" should be "La Mort."

Addenda.

Reference to second edition of H. T. Finck's "Grieg and his Music": see pages 104, 187.

Note concerning the "Jena" symphony attributed to Beethoven: see page 595.

Note concerning performances of Adagio and Scherzo-Finale from Reznicek's Symphonic Suite in E minor, by the Boston Symphony Orchestra in Boston, November 22, 23, 1907, Dr. Muck conductor.

The text of the Prayer in Reznicek's "Schlemihl" is Goethe's "Wandrers Nachtlied": see pages 1508, 1585.

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