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SATURDAY EVENING, OCTOBER 13, at 8 o'clock.

PROGRAMME.

Beethoven . . . . Symphony No. 5, in C minor, Op. 67

I. Allegro con brio.
II. Andante con moto.
III. Allegro; Trio.
IV. Allegro.

Wagner . . . . A "Faust" Overture

Wagner . . . . "A Siegfried Idyl"

Wagner . . . Prelude to "The Mastersingers of Nuremberg"

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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SYMPHONY NO. 5, IN C MINOR, OP. 67 . . . LUDWIG VAN BEETHOVEN

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

Beethoven sketched motives of the allegro, andante, and scherzo of this symphony as early as 1800 and 1801. We know from sketches that, while he was at work on "Fidelio" and the pianoforte concerto in G major,—1804-1806,—he was also busied with this symphony, which he put aside to compose the fourth symphony, in B-flat.

The symphony in C minor was finished in the neighborhood of Heiligenstadt in 1807. Dedicated to the Prince von Lobkowitz and the Count Rasumoffsky, it was published in April, 1809.

It was first performed at the Theater an der Wien, Vienna, December 22, 1808. All the pieces were by Beethoven: the symphony described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*); an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style, with chorus and solos; Piano 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; Fantasia for pianoforte solo; Fantasia for pianoforte "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." Beethoven played the pianoforte part. 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

*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

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chosen. Beethoven happened to meet Hauptmann, a jeweller, who was courting her, and in strife of words called him "stupid ass!" Hauptmann, who was 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 not only a remarkable 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 "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; that 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 coloratura." 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 "Fantasia," for pianoforte, orchestra, and chorus, was Op. 80.

J. F. Reichardt wrote a review of the new works. He named, and

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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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incorrectly, the sub-titles 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." Reichardt censured the performance of the Hymn—a gloria—and the Sanctus, and said that the pianoforte 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 symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings; and in the last movement piccolo, double-bassoon, and three trombones are added.

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Instead of inquiring curiously into the legend invented by Schindler, —"and for this reason a statement to be doubted," as von Bülow said,—that Beethoven remarked of the first theme, "So knocks Fate on the door!"* instead of investigating the statement that the rhythm of this theme was suggested by the note of a bird,—oriole or goldfinch,—heard during a walk; instead of a long analysis, which is vexation and confusion without the themes and their variants in notation,—let us read and ponder what Hector Berlioz wrote concerning this symphony of the man before whom he humbly bowed:—

"The most celebrated of them all, beyond doubt and peradventure is also the first, I think, in which Beethoven gave the reins to his vast imagination, without taking for guide or aid a foreign thought. In the first, second, and fourth, he more or less enlarged forms already known, and poetized them with all the brilliant and passionate inspirations of his vigorous youth. In the third, the 'Eroica,' there is a tendency, it is true, to enlarge the form, and the thought is raised to a mighty height; but it is impossible to ignore the influence of one of the divine poets to whom for a long time the great artist had raised a temple in his heart. Beethoven, faithful to the Horatian precept, '*Nocturna versate manu, versate diurna*,' read Homer constantly, and in his magnificent musical epopee, which, they say, I know not whether it be true

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* It is said that Ferdinand Ries was the author of this explanation, and that Beethoven was grimly sarcastic when Ries, his pupil, made it known to him.

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or false, was inspired by a modern hero, the recollections of the ancient Iliad play a part that is as evident as admirably beautiful.

"The symphony in C minor, on the other hand, seems to us to come directly and solely from the genius of Beethoven; he develops in it his own intimate thought; his secret sorrows, his concentrated rage, his reveries charged with a dejection, oh, so sad, his visions at night, his bursts of enthusiasm—these furnish him the subject; and the forms of melody, harmony, rhythm, and orchestration are displayed as essentially individual and new as they are powerful and noble.

"The first movement is devoted to the painting of disordered sentiments which overthrow a great soul, a prey to despair: not the concentrated, calm despair that borrows the shape of resignation: not the dark and voiceless sorrow of Romeo who learns the death of Juliet; but the terrible rage of Othello when he receives from Iago's mouth the poisonous slanders which persuade him of Desdemona's guilt. Now it is a frenetic delirium which explodes in frightful cries; and now it is the prostration that has only accents of regret and profound self-pity. Hear these hiccups of the orchestra, these dialogues in chords between wind instruments and strings, which come and go, always weaker and fainter, like unto the painful breathing of a dying man, and then give way to a phrase full of violence, in which the orchestra seems to rise to its feet, revived by a flash of fury: see this shuddering mass hesitate a moment and then rush headlong, divided in two burning unisons as two streams of lava; and then say if this passionate style is not beyond and above everything that had been produced hitherto in instrumental music. . . .

"The adagio"*—andante con moto—"has characteristics in common with the allegretto in A minor of the seventh symphony and the slow

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* Such indifference of Berlioz to exact terminology is not infrequent in his essays.

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movement of the fourth. It partakes alike of the melancholy soberness of the former and the touching grace of the latter. The theme, at first announced by the united 'cellos and violas, with a simple accompaniment of the double-basses pizzicato, is followed by a phrase for wind instruments, which returns constantly, and in the same tonality throughout the movement, whatever be the successive changes of the first theme. This persistence of the same phrase, represented always in a profoundly sad simplicity, produces little by little on the hearer's soul an indescribable impression. . . .

"The scherzo is a strange composition. Its first measures, which are not terrible in themselves, provoke that inexplicable emotion which you feel when the magnetic gaze of certain persons is fastened on you. Here everything is sombre, mysterious: the orchestration, more or less sinister, springs apparently from the state of mind that created the famous scene of the Blocksberg in Goethe's 'Faust.' Nuances of piano and mezzoforte dominate. The trio is a double-bass figure, executed with the full force of the bow; its savage roughness shakes the orchestral stands, and reminds one of the gambols of a frolicsome elephant. But the monster retires, and little by little the noise of his mad course dies away. The theme of the scherzo reappears in pizzicato. Silence is almost established, for you hear only some violin tones lightly plucked, and strange little cluckings of bassoons. . . . At last the strings give

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Part I. contains the authentic melodies of "Heart's Ease," mentioned in Romeo and Juliet; "Heigh-ho for a Husband," in Much Ado about Nothing; "Green Sleeves," in the Merry Wives; "Light o' Love," in Two Gentlemen of Verona; and "Farewell, Dear Love," "Peg o' Ramsay," and "Three Merry Men," mentioned in Twelfth Night. The examples given in the second part prove that the music written for and performed in the plays of Shakspere's period was refined and artistic in character.

The volume is one of the Musicians' Library. It contains an introduction by the editor and a reproduction, after the etching by Leopold Flameng, of the Chandos portrait of Shakspere in the National Gallery, London.

Published in two editions, for high voice and for low voice. Price, each in heavy paper, cloth back, $1.50; in cloth, gilt, $2.50 postpaid.

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gently with the bow the chord of A-flat and doze on it. Only the drums preserve the rhythm; light blows struck by sponge-headed drumsticks mark the dull rhythm amid the general stagnation of the orchestra. These drum-notes are C's; the tonality of the movement is C minor; but the chord of A-flat sustained for a long time by the other instruments seems to introduce a different tonality, while the isolated hammering the C on the drums tends to preserve the feeling of the foundation tonality. The ear hesitates,—how will this mystery of harmony end?—and now the dull pulsations of the drums, growing louder and louder, reach with the violins, which now take part in the movement and with a change of harmony, to the chord of the dominant seventh, G, B, D, F, while the drums roll obstinately their tonic C: the whole orchestra, assisted by the trombones which have not yet been heard, bursts in the major into the theme of a triumphal march, and the Finale begins. . . .

"Criticism has tried, however, to diminish the composer's glory by stating that he employed ordinary means, the brilliance of the major mode pompously following the darkness of a pianissimo in minor; that the triumphal march is without originality, and that the interest wanes even to the end, whereas it should increase. I reply to this: Did it require less genius to create a work like this because the passage from piano to forte and that from minor to major were means already understood? Many composers have wished to take advantage of the same means; and what result did they obtain comparable to this gigantic chant of victory in which the soul of the poet-musician, henceforth free from earthly shackles, terrestrial sufferings, seems to mount radiantly toward heaven? The first four measures of the theme, it is true, are not highly original; but the forms of a fanfare are inherently restricted, and I do not think it possible to find new forms without departing utterly from the simple, grand, pompous character which is becoming.

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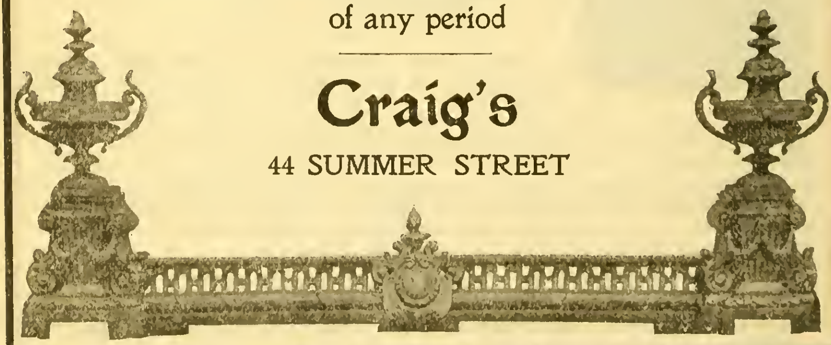

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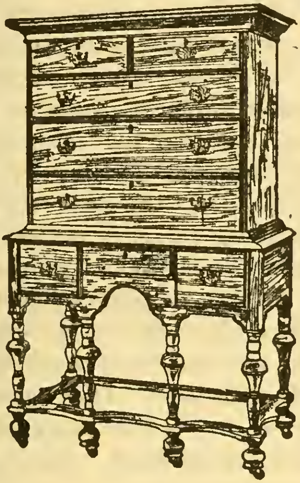

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Beethoven wished only an entrance of the fanfare for the beginning of his finale, and he quickly found in the rest of the movement and even in the conclusion of the chief theme that loftiness and originality of style which never forsook him. And this may be said in answer to the reproach of not having increased the interest to the very end: music, in the state known at least to us, would not know how to produce a more violent effect than that of this transition from scherzo to triumphal march; it was then impossible to enlarge the effect afterward.

"To sustain one's self at such a height is of itself a prodigious effort; yet in spite of the breadth of the developments to which he committed himself, Beethoven was able to dò it. But this equality from beginning to end is enough to make the charge of diminished interest plausible, on account of the terrible shock which the ears receive at the beginning; a shock that, by exciting nervous emotion to its most violent paroxysm, makes the succeeding instant the more difficult. In a long row of columns of equal height, an optical illusion makes the most remote to appear the smallest. Perhaps our weak organization would accommodate itself to a more laconic peroration, as that of Gluck's 'Notre général vous rappelle.' Then the audience would not have to grow cold, and the symphony would end before weariness had made impossible further following in the steps of the composer. This remark bears only on the *mise en scène* of the work; it does not do away with the fact that this finale in itself is rich and magnificent; very few movements can draw near without being crushed by it."

⁂

This symphony was performed in Boston at an Academy concert as early as November 27, 1841. It was performed at the first concert of the Philharmonic Society of New York, December 7, 1842.

⁂

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We have stated that Beethoven made sketches for three movements of this symphony as early as 1800 and 1801. There are notes in a sketch-book dated 1795 for a symphony in C minor, and one of the themes (C minor, presto, 3-4) bears a resemblance to the chief theme of the scherzo in the Fifth. In another sketch-book which contains studies for the Prisoners' Chorus in "Fidelio" there is an Andante quasi minuetto in which there are hints, as also in a presto, at the famous initial theme of the symphony.

The autograph manuscript of the symphony which is in the possession of Felix Mendelssohn's family bears this title: "Sinfonie da L. v. Beethoven."

The copy that was sent to the publishers is entitled: "Sinfonia 5ta da Luigi van Beethoven."

The dedication was suppressed when the score was published in 1826, and the title then read: "Cinquième Sinfonie en *ut mineur;* C moll: de Louis van Beethoven."

The rehearsals for the first performance were stormy. The orchestra resented Beethoven's brusque behavior. In the performance of the Fantasia with chorus at the concert, the orchestra made a mistake, and Beethoven arose and exclaimed to the players: "Silence! silence! That's not right. Once more, once more." He thought it was his duty to correct the fault, and that the audience deserved a perfect performance. The Viennese correspondent of the *Allgemeine Musikalische Zeitung* of Leipsic stated in his short account of the concert that the performance was generally weak.

In 1810 E. T. A. Hoffmann wrote the first long analysis and serious review of the work, and it may be said that this fantastical writer and musician was the first man of acknowledged reputation to appreciate the grandeur of the work.

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It is probable that there were earlier performances in the Russian cities and in Rome than those found by Mr. J. G. Prod'homme in the annals of respective orchestral societies and here quoted.

DR. KARL MUCK.

Dr. KARL MUCK was born at Würzburg on October 22, 1859. His father, Dr. J. Muck, was a Councillor of the Kingdom of Bavaria; and, an accomplished amateur musician, he gave his son violin and pianoforte lessons and also lessons in counterpoint, so that at the age of eleven the boy appeared in public as a pianist.

Dr. Muck, after he had completed his studies at the Gymnasium, studied at the University of Heidelberg (1876–77), and from 1877 to 1879 studied philosophy, classic philology, and the history of music at the University of Leipsic. In Leipsic he entered the Conservatory of Music as a pupil of E. F. Richter and Karl Reinecke. He made his

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first appearance as a pianist at a Gewandhaus concert in Leipsic in February, 1880, and that year he received his degree of Ph.D. from the Leipsic University. In spite of his success as a pianist he determined to be a conductor. He therefore left Leipsic to be a chorus director at the Stadt Theatre in Zurich (1880–81). His later engagements were as follows: conductor at Salzburg (1881–82), opera conductor at Brünn (1882–84), opera conductor at Graz (1884–86) and also conductor of the Styrian Music Society, opera conductor at Prague in the German theatre directed by Angelo Neumann (1886–92) and also conductor of the Philharmonic concerts in Prague. As conductor of Neumann's company, he led performances of the "Ring" in St. Petersburg and Moscow in 1889, and in 1891 he conducted in Berlin for Neumann at the Lessing Theatre the first performances in that city of "Cavalleria Rusticana," Weber-Mahler's "Drei Pintos," and Cornelius' "Barber of Bagdad."

In 1892 he was called as a conductor to the Berlin Royal Opera House, and is now absent through the permission of the Emperor William. He is also conductor in Berlin of the oratorio concerts of the Royal Opera Chorus and the concerts of the Wagner Society. Since 1894 he has been the conductor of the Silesian Music Festivals.

As a guest he has conducted Philharmonic concerts in St. Petersburg, Moscow, Copenhagen, and Paris; in Bremen eight stage performances of Rubinstein's "Christus" (1895); concerts of the Royal Court Orchestra in Madrid and Budapest; and in London Philharmonic concerts and performances of Wagner's music dramas in Covent Garden.

He conducted performances of "Parsifal" at Bayreuth in 1901, 1902, 1904, and 1906. In recent seasons he has been one of the Conductors of the Vienna Philharmonic Concerts.

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A PHASE OF BEETHOVEN.

BY VERNON BLACKBURN.

One wonders if ever in the history of music it will be possible to give a judgment which shall be universally absolute on the subject of Beethoven's Ninth Symphony, where it lies in relation to all his own art, where it lies in relation to all art before and after it. The subject reappears to the mind after another reading of the difficulties, the troubles, the enthusiasms, the doubts, the despairs which formed the atmosphere through which Wagner gave his very memorable, if much debated, performance of the colossal work at Dresden in 1846. The controversy at the time was a keen one. Mr. C. F. Glasenapp, the second volume of whose biography of Wagner, as we have before mentioned, was, in a translated form by Mr. W. Ashton Ellis, issued a little while ago, dealt with the matter. Mr. Glasenapp, indeed, forgetting that he himself uses the pen for the emanation of his opinions, falls foul, in the most alarming manner, of the "gentry of the pen," the "reptiles," and one scarce knows how many else who dared to have an individual opinion concerning either the performance of that occasion or upon the imperial place which the Symphony takes in Beethoven's deathless list.

The performance, of course, has become a matter of history; and it

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is impossible to-day to speak save through the mouths of either the "archangels" or the "reptiles," however you may view them in that connection. There is no earthly doubt, on the one hand, that Wagner, to put the matter mildly, assumed a dictatorial position in regard to the score—on the principle apparently that "what an artist has not done he should, on certain occasions, have done." There is equally no doubt that there were some who blamed, some who approved his attitude. For a crucial example, take the famous story, which is perfectly authentic, of the bandsmen (the translator calls them, as usual, "gentry") who declared that D, and not D-flat, was marked in their score. "You must alter it; it's wrong; it ought to be D-flat." The story would clearly have no point at all if it were not supposed to point to the personal Wagnerian element in the matter.

On the other hand, the relation of the Ninth Symphony to musical art generally is a matter of more personal opinion, and the discussion is repeatedly a fascinating one. In this respect we have before expressed our views in these columns; but it is a matter really of the utmost importance as dealing with all artistic development. It would appear that the artist, advancing ever upon the paths of his quest after the final expression of his final artistic sentiment, gradually sets aside the mingling of the external with the spiritual world until the point may come, in an extreme case, when he (by some misfortune of exaggera-

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tion) speaks a language that is practically unintelligible to the average man. Here you fall upon two distinct and separate classes—the class which in the end does finally reach, as it were, an utterance which is the ultimate perfection, the last fruits, of an artistic personality, and the class which mingles personal formulas into a sort of new gibberish. Two supreme cases of this advance to a sane fruition are Shakspeare and Rembrandt. Many cases in which what may be called "middle-period" work was by far the best, and in which final work has a sort of relation, in fact, to an express at too high a speed, twisting the lines in its hurried progress, will, doubtless, at once occur to the well-informed in examples that belong to our own generation. The point is this: Was Beethoven just over the verge of this peculiar tendency to exaggeration when he composed the Ninth Symphony, and had he reached his maximum of combined sanity and inspiration in the Seventh?

It is—though we frankly know that to many the answer is a foregone conclusion one way or the other—a difficult matter to decide. One while, in one mood, the answer is on this side; another while, in another mood, the answer is on that side; and it would be the height of intolerance, we think (intending correspondents may perhaps be inclined to remember), if either answer should be regarded as a sign of hopelessness on the part of the man who made it. Having made that preliminary statement, we may reassert our own view that in a *plebiscite* on the subject we should plump for the Seventh. Comparisons need not be reiterated, and in any case they are singularly futile; but upon purely æsthetic grounds we make our preference. We would wager, however, that not nearly so much glory would have issued from the performance of the Seventh at the opening of Bayreuth as from one of the Ninth. Men are often used to judge by difficulties. Hannibal has more glory for crossing the Alps than has Scipio for Hannibal's ultimate defeat.

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While Wagner, conductor at Riga, was writing "Rienzi," he kept thinking of Paris as the one place for the production of his opera. He arrived in Paris, after a stormy voyage from Pillau to London, in September, 1839. He and his wife and a big Newfoundland dog found lodgings in the Rue de la Tonnellerie. This street was laid out in 1202, and it was named on account of the merchants in casks and hogsheads who there established themselves. The street began at the Rue Saint Honoré, Nos. 34 and 36, ended in the Rue Pirouette; and it was known for a time in the seventeenth century as the Rue des Toilères. Before the street was formed, it was a road with a few miserable houses occupied by Jews. Wagner's lodging was in No. 23,* the house in which the illustrious Molière is said to have been born; and a tablet in commemoration of this birth was put into the wall in the Year VIII., and replaced when the house was rebuilt, in 1830. This street disappeared when Baron Hausmann improved Paris, and the Molière tablet is now on No. 31 Rue du Pont-Neuf.

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* Félix and Louis Lazare, in their "Dictionnaire des Rues de Paris" (Paris, 1844), give 5 as the number of Molière's birth-house.

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He himself tells us: "In order to gain the graces of the Parisian salon-world through its favorite singers, I composed several French romances, which, after all my efforts to the contrary, were considered too out-of-the-way and difficult to be actually sung. Out of the depth of my inner discontent, I armed myself against the crushing reaction of this outward art-activity by the hasty sketches and as hasty composition of an orchestral piece which I called an 'overture to Goethe's "Faust,"' but which was in reality intended for the first section of a grand 'Faust' symphony."

He wrote it, according to one of his biographers, in "a cold, draughty garret, shared with his wife and dog, and while he had a raging toothache." On the other side of the sheet of paper which bears the earliest sketch is a fragment of a French chansonette.

Before this, as early as 1832, Wagner had written incidental music to Goethe's drama and numbered the set Op. 5. These pieces were: Soldiers' Chorus, Rustics under the Linden, Brander's Song, two songs of Mephistopheles, Gretchen's song, "Meine Ruh' ist hin," and melodrama for Gretchen. (This music was intended for performance at

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Leipsic, where Wagner's sister, Johanna Rosalie (1803–37) the play-actress, as Gretchen, was greatly admired.*)

It has been stated by several biographers that the overture to "Faust" was played at a rehearsal of the Conservatory orchestra, and that the players, unable to discover any purpose of the composer, held up hands in horror. Georges Servières, in his "Richard Wagner jugé en France," gives this version of the story: "The publisher Schlesinger busied himself to obtain for his young compatriot a hearing at the Société des Concerts. Wagner presented to the society the overture to 'Faust' which he had just sketched and which should form a part of a symphony founded on Goethe's drama. The *Gazette Musicale* of March 22, 1840, announced that an overture for 'Faust' by M. R. Wagner had just been rehearsed. After this rehearsal the players looked at each other in stupefaction and asked themselves what the composer had tried to do. There was no more thought of a performance."

Now the *Gazette Musicale* of March 22, 1840, spoke of Wagner's remarkable talent. It said that the overture obtained "unanimous applause," and it added, "We hope to hear it very soon"; but it did not give the title of the overture.

But Glasenapp, a lover of detail, says in his Life of Wagner that this overture was not "Faust," but the "Columbus" overture, which was written for Apel's play in 1835, and performed that same year at Magdeburg, when Wagner was conductor at the Magdeburg Theatre. The overture "Columbus" was performed at Riga (March 19, 1838),

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* Some preferred her in this part to Schroeder-Devrient. Thus Laube wrote that he had never seen Gretchen played with such feeling: "For the first time the expression of her madness thrilled me to the marrow, and I soon discovered the reason. Most actresses exaggerate the madness into unnatural pathos. They declaim in a hollow, ghostly voice. Demoiselle Wagner used the same voice with which she had shortly before uttered her thoughts of love. This grewsome contrast produced the greatest effect." Rosalie married the writer, Dr. G. O. Marbach, in 1836.

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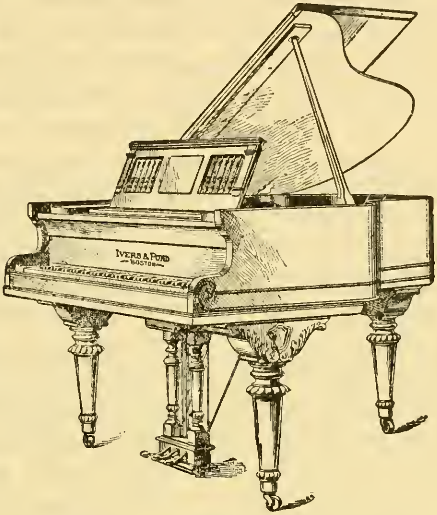

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probably at Königsberg, and at Paris (February 4, 1841), at a concert of the *Gazette Musicale* to its subscribers.*

The first performance of the "Faust" overture was at a charity concert in the pavilion of the Grosser Garten, Dresden, July 22, 1844. Wagner conducted it. The work was called "Berliozian programme music"; and acute critics discovered in it taunts of Mephistopheles and the atoning apparition of Gretchen, whereas, as we shall see, the composer had thought only of Faust, the student and philosopher. The overture was repeated with no better success, August 19, 1844. A correspondent of the Berlin *Figaro* advised Wagner to follow it up with an opera "which should be based neither on Goethe's nor on Klingemann's 'Faust,' but on the sombre old Gothic folk-saga, with all its excrescences, in the manner of 'Der Freischütz.'"

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* Laube had said that this overture showed the composer in doubt as to whether he should follow in the footsteps of Beethoven or Bellini, and that the piece therefore made an impression somewhat like a Hegelian essay written in the style of Heine. H. Blanchard wrote in the *Gazette Musicale* after the performance: "This piece has the character and the form of a prelude: does it deserve the name overture, which the composer has well defined lately in this journal? Has he wished to paint the infinity of mid-ocean, the horizon which seemed endless to the companions of the famous and daring navigator, by a high tremolo of the violins? It is allowed us so to suppose; but the theme of the allegro is not sufficiently developed and worked out; the brass enter too uniformly and with too great obstinacy, and their discords which shocked trained and delicate ears did not permit just valuation of M. Wagner's work, which, in spite of this mishap, seemed to us the work of an artist who has broad and well-arranged ideas, and knows well the resources of modern orchestration."

Specht wrote in the *Artiste* concerning the "Columbus" overture: "The composer of the overture, 'Christopher Columbus,' Herr Richard Wagner, is one of the most distinguished contributors to the *Gazette Musicale*. After the skilful way in which he had expounded his theories on the overture in that journal, we were curious to see how he would apply them in practice. The 'Columbus' overture may be divided into two main sections; the first depicts the doubts and discouragement of the hero whose dogged adherence to his plan is dictated by a voice from above. Unfortunately, the leading theme is intended to express this idea, was entrusted to the trumpets, and they consistently played wrong; the real meaning of a cleverly worked-out composition was, therefore, lost on all but a mere handful of serious listeners. The ideas in the work show dignity and artistic finish, and the extremely brief closing Allegro gives exalted expression to Columbus's triumph."

Three unfamiliar overtures by Wagner, the "Polonia" (1836), the "Columbus," and the "Rule Britannia" (1836–37), were performed for the first time in England at the Queen's Hall, London, January 2, 1905, Mr. Henry J. Wood conductor. The *Pall Mall Gazette* said of the "Columbus" overture: "The subject naturally attracted him who was at the time girding on the armor with which he was destined to storm the future. A great deal of the 'Columbus' is very strong, very noisy, and very theatrical; but there is one passage of extremely great beauty, in which a peculiar sense of a very softly moving sea is realized, the kind of thing, for example, which Mr. Kipling attempted to sing in words like this,—

> 'Where the sea egg flames on the coral, and the long-backed breakers croon
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What was Wagner's purpose in writing this overture? To portray in music a soul "aweary of life, yet ever forced by his indwelling dæmon to engage anew in life's endeavors." His purpose will be understood clearly if we examine the correspondence between Wagner and Liszt, and Wagner and Uhlig.

Wagner wrote Liszt (January 30, 1848): "Mr. Halbert tells me you want my overture to Goethe's 'Faust.' As I know of no reason to withhold it from you, except that it does not please me any longer, I send it to you, because I think that in this matter the only important question is whether the overture pleases you. If the latter should be the case, dispose of my work; only I should like occasionally to have the manuscript back again."*

In 1852 Wagner reminded Liszt of the manuscript, hoped he had given it to a copyist, and added: "I have a mind to rewrite it a little and to publish it. Perhaps I shall get money for it." He reminded him again a month later. By Liszt's reply (October 7, 1852) it will be seen that he had already produced the overture at Weimar: † "A copy of it exists here, and I shall probably give it again in the course of this winter. The work is quite worthy of you; but, if you will allow me to make a remark, I must confess that I should like either a second middle part or else a quieter and more agreeably colored treatment of the present middle part. The brass is a little too massive there, and—forgive my opinion—the motive in F is not satisfactory: it wants grace in a certain sense, and is a kind of hybrid thing, neither fish nor flesh, which stands in no proper relation of contrast to what has gone before and what follows, and in consequence impedes the interest. If instead of this you introduced a soft, tender, melodious part, modulated *à la* Gretchen, I think I can assure you that your work would gain very much. Think this over, and do not be angry in case I have said something stupid."

Wagner answered (November 9, 1852): "You beautifully spotted the lie when I tried to make myself believe that I had written an overture to 'Faust.' You have felt quite justly what is wanting: the woman is wanting. Perhaps you would at once understand my tone-poem if I called it 'Faust in Solitude.' At that time I intended to write an entire 'Faust' symphony. The first movement, that which is ready, was this 'Solitary Faust,' longing, despairing, cursing. The 'feminine' floats around him as an object of his longing, but not in its divine reality; and it is just this insufficient image of his longing which he destroys in his despair. The second movement was to introduce Gretchen, the woman. I had a theme for her, but it was only a theme. The whole remains unfinished. I wrote my 'Flying Dutchman' instead. This is the whole explanation. If now, from a last remnant of weakness and vanity, I hesitate to abandon this 'Faust' work altogether, I shall certainly have to remodel it, but only as regards instrumental modulation. The theme which you desire I cannot introduce. This would naturally involve an entirely new composition, for which I have no inclination. If I publish it, I shall give it its proper title, 'Faust in Solitude,' or 'The Solitary Faust: a Tone-poem for Orchestra.'"

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* The Englishing of these excerpts from the Wagner-Liszt correspondence is by Francis Hueffer.

† This performance was on May 11, 1852. Liszt wrote to Wagner, "Your 'Faust' overture made a sensation, and went well."

Compare with this Wagner's letter to Theodor Uhlig, November 27, 1852): "Liszt's remark about the 'Faust' overture was as follows: he missed a second theme, which should more plastically represent 'Gretchen,' and therefore wished to see either such an one added, or the second theme of the overture modified. This was a thoroughly refined and correct expression of feeling from him, to whom I had submitted the composition as an 'Overture to the first part of Goethe's "Faust."'* So I was obliged to answer him that he had beautifully caught me in a lie when (without thought) I tried to make myself or him believe that I had written such an overture. But he would quickly understand me if I were to entitle the composition 'Faust in Solitude.' In fact, with this tone-poem I had in my mind only the first movement of a 'Faust' symphony: here Faust is the subject, and a woman hovers before him only as an indefinite, shapeless object of his yearning; as such, intangible and unattainable. Hence his despair, his curse on all the torturing semblance of the beautiful, his headlong plunge into the mad smart of sorcery. The *manifestation* of the woman was to take place only in the second part; this would have Gretchen for its subject, just as the first part, Faust. Already I had theme and mood for it: then—I gave the whole up, and—true to my nature—

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* This was the title of the overture when it was performed for the first time at Dresden.

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set to work at the 'Flying Dutchman,' with which I escaped from all the mist of instrumental music, into the clearness of the drama. However, that composition is still not uninteresting to me; only, if one day I should publish it, it would have to be under the title, 'Faust in Solitude,' a tone-poem. (Curiously enough, I had already resolved upon this '*tone-poem*' when you made so merry over that name—with which, however, I was forced to make shift for the occasion.)"

Liszt asked (December 27, 1852) if Wagner could not prepare his new version of the overture for performance at a festival at Carlsruhe: "I am glad that my marginal notes to your 'Faust' overture have not displeased you. In my opinion, the work would gain by a few *elongations*. Härtel will willingly undertake the printing; and, if you will give me particular pleasure, make me a present of the manuscript when it is no longer wanted for the engraving. This overture has lain with me so long, and I have taken a great fancy to it. If, however, you have disposed of it otherwise, do not mind me in the least, and give me some day another manuscript."

Wagner wrote to Liszt from Zurich (January 19, 1855), and congratulated him on the completion of his "Faust" symphony: "It is an absurd coincidence that just at this time I have been taken with a desire to remodel my old 'Faust' overture. I have made an entirely new score, have rewritten the instrumentation throughout, have made many changes, and have given more expansion and importance to the middle portion (second motive). I shall give it in a few days at a concert here, under the title of 'A "Faust" Overture.' The motto will be:—

Der Gott, der mir im Busen wohnt,
Kann tief mein Innerstes erregen;
Der über allen meinen Kräften thront,
Er kann nach aussen nichts bewegen;

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but I shall not publish it in any case."

This motto was retained. Englished by Charles T. Brooks, it runs:—

The God who dwells within my soul
  Can heave its depths at any hour;
Who holds o'er all my faculties control
  Has o'er the outer world no power.
Existence lies a load upon my breast,
Life is a curse, and death a longed-for rest.

The revised overture was performed for the first time on January 23, 1855, at a concert of the Allgemeine Musikgesellschaft, Zurich.

Liszt wrote January 25 of that year: "You were quite right in arranging a new score of your overture. If you have succeeded in making the middle part a little more pliable, this work, significant as it was before, must have gained considerably. Be kind enough to have a copy made, and send it me *as soon as possible*. There will probably be some orchestral concerts here, and I should like to give this overture at the end of February."

Wagner replied: "Herewith, dearest Franz, you receive my remodelled 'Faust' overture, which will appear very insignificant to you by the side of your 'Faust' symphony. To me the composition is interesting only on account of the time from which it dates; this reconstruction has again endeared it to me; and, with regard to the latter, I am childish enough to ask you to compare it very carefully with the first version, because I should like you to take cognizance of the effect of my experience and of the more refined feeling I have gained. In my opinion, new versions of this kind show most distinctly the spirit in which one has learned to work and the coarsenesses which one has cast off. You will be better pleased with the middle part. I was, of course,

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unable to introduce a new motive, because that would have involved a remodelling of almost the whole work; all I was able to do was to develop the sentiment a little more broadly, in the form of a kind of enlarged cadence. Gretchen of course could not be introduced, only Faust himself:—

> 'Ein unbegreiflich holder Drang,
> Trieb mich durch Wald und Wiesen hin,' etc.

The copying has, unfortunately, been done very badly, and probably there are many mistakes in it. If some one were to *pay me well* for it, I might still be inclined to publish it. Will you try the Härtels for me? A little money would be very welcome in London, so that I might the better be able to save something there. Please see to this."*

---

* Wagner had been invited in January, 1855, to conduct the concerts of the Philharmonic Society, London, in March, April, May, and June.

"The post had been suggested as an excellent one for seven musicians who, for various reasons, were bound either to fulfil other engagements or, by a certain clause which declared it illegal to offer the conductorship of these concerts to any one who was resident in London, were compelled to refuse it. The eighth musician to which application was made was Richard Wagner. It is a subtle commentary upon the change which had come over the dream-spirit of the world, when, among the musicians of that period, Wagner should be reckoned as a mere eighth. The comments which were made in every direction boded not much good for the popularity of Wagner in London. Wagner, of course, at this point undergoing the throes of the great man persecuted by contemporaries, had determined to win by sheer force of character. Through all the intricacies of correspondence and criticism, of vehement passions raised here and there, of accusations against musical accuracy, of declarations that Wagner was a mere impostor, and all the rest of it, Wagner remained true to his own ideal of self, despite everything. On March 12, 1855, he conducted his first Philharmonic concert in town, the programme including works by Beethoven, Mozart, Haydn, and Weber. J. W. Davison gave what is described by Mr. Ellis as a surprisingly mild criticism of this concert. So the tale wags on, the critics practically ignoring Wagner and pitting themselves against his prevailing genius. Chorley's *Athenæum* article is nothing more than disgusting to one who reads it anew at the present day. It is described by Mr. Ashton Ellis as 'the kick of a contemptible bully.' In any case, as time went on, the critics seem to have become

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Liszt approved the changes, and sent the score to the Härtels. "If you are satisfied with an honorarium of twenty louis d'or, write to me simply 'Yes,' and the full score and parts will soon be published. To a larger honorarium the Härtels would not agree."

Wagner answered from London: "Let the Härtels have my 'Faust' overture by all means. If they could turn the twenty louis d'or into twenty pounds, I should be glad. In any case, they ought to send the money here as soon as possible. I do not like to dun the Philharmonic for my fee, and therefore want money. . . . The publication of this overture is, no doubt, a weakness on my part, of which you will soon make me thoroughly ashamed by your 'Faust' symphony." But Härtel did not consent to the change of louis d'or into pounds. Wagner complained (May 26, 1855) of an "abominable arrangement" of the overture published by the same firm; he also spoke of wrong notes in manuscript score as well as in the arrangement. "You will remember," wrote Wagner, "that it was a copy which I sent to you for your own use, asking you to correct such errors as might occur in your mind, or else to have them corrected, because it would be tedious for me to revise the copy." At the end of 1855 or very early in 1856 Wagner wrote: "I also rejoice in the fiasco of my 'Faust' overture, because in it I see a purifying and wholesome punishment for having published the work in despite of my better judgment; the same religious feeling I had in London when I was bespattered with mud on all sides."

The manuscript score of the original edition is in the Liszt Museum at Weimar. The manuscript of the revised edition is, or was until a very recent date, at Wahnfried in Bayreuth.

divided, if only in a small way, into distinct camps: some were faintly for, and some were rabidly against, Wagner. Chorley describes certain movements from 'Lohengrin' as being those in which there 'is not even a pretext of melody'; he also describes the Prelude as an idea, 'if idea it be,' which recalls 'Euryanthe.' One need not go further into the details of this bulky but highly interesting biography, save by explaining that the last chapter is devoted to a general summary of the hostile attacks which Wagner had to endure, a chapter written under the title of 'Requiescant.' "—Mr. Vernon Blackburn, in the *Pall Mall Gazette*.

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The first performance of the overture in Paris was at a Pasdeloup concert, March 6, 1870.

The first performance in the United States was at Boston, January 3, 1857, at a Philharmonic concert, Mr. Zerrahn conductor, in the Melodeon. The orchestra was made up of about thirty-five players. The music was then praised by Mr. John S. Dwight as "profound in sentiment, original in conception, logical in treatment, euphonious as well as bold in instrumentation, and marvellously interesting to the end." "It seemed," wrote Mr. Dwight, "to fully satisfy its end; it spoke of the restless mood, the baffled aspiration, the painful, tragic feeling of the infinite amid the petty, chafing limitations of this world, which every soul has felt too keenly, just in proportion to the depth and intensity of its own life and its breadth of culture. Never did music seem more truly working in its own sphere, except when it presents the heavenly solution and sings all of harmony and peace." And this burst of appreciation was in 1857—and in the city of Boston.

The first performance of the overture in New York was by the Philharmonic Society, Mr. Eisfeld conductor, January 10, 1857.

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

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slow introduction, or exposition of almost the whole thematic material to be treated afterward in due course. *Sehr gehalten* (Assai sostenuto), D minor, 4-4. The opening phrase is given out by the bass tuba and double-basses in unison over a pianissimo roll of drums, and is answered by the 'cellos with a more rapid phrase. The violins then have a phrase which is a modification of the one with which the work begins, and in turn becomes the first theme of the allegro. A cry from wind instruments follows, and is repeated a fourth higher. After development there is a staccato chord for full orchestra, and the main body of the overture begins. *Sehr bewegt* (Assai con moto), D minor, 2-2. There is a reappearance of the theme first heard, but in a modified form. It is given out by the first violins over harmonies in bassoons and horns, and the antithesis is for all the strings. After a fortissimo is reached, the cry of the wind instruments is again heard. There is a long development, in the course of which a subsidiary theme is given to the oboe. The second theme is a melody in F major for flute. The free fantasia is long and elaborate. The first entrance of trombones on a chord of the diminished seventh, accompanied fortissimo by the whole orchestra and followed by a chord of the second, once excited much discussion among theorists concerning the propriety of its resolution. The third part of the overture begins with a tumultuous return of the first theme; the development differs from that of the first part. The coda is long.

"A SIEGFRIED IDYL" . . . . RICHARD WAGNER

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

Cosima Liszt, daughter of Franz Liszt and the Comtesse d'Agoult, was married to Hans von Bülow at Berlin, August 18, 1857. They were divorced in the fall of 1869.

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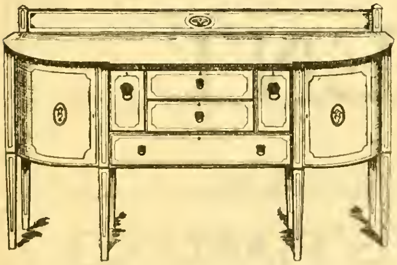

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Richard Wagner married Minna Planer, November 24, 1836, at Königsberg. They separated in August, 1861, and she died at Dresden, January 25, 1866.

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 beside 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 every 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 first performed as a morning serenade, December 24,* 1871,

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* Ramann says that Cosima Liszt was born at Bellagio, "at Christmas," 1837. Chamberlain and Dannreuther give 1870 as the year of composition of the Idyl; but see Richard Pohl's statement in the *Musikalisches Wochenblatt* of 1877 (p. 245).

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on the steps of the villa at Triebschen, by a small orchestra of players collected from Zurich and Lucerne. Wagner conducted. Hans Richter, who played the trumpet in the performance, had led the rehearsals at Lucerne. The children of Cosima called the Idyl the "Steps Music."

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.

And 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.

Some one has Englished this freely—very freely—and in verse:—

Thy sacrifices have shed blessings o'er me,
  And to my work have given noble aim,
And in the hour of conflict have 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.

For him and thee I now in tones 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 this cadence I have held, united,
  Siegfried, our dearly cherished son, and thee.
Thus 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. 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

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speech to Siegfried,—"O Siegfried, Herrlicher! Hort der Welt!" (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.

"A Siegfried Idyl" was performed at Mannheim in December, 1871, and at Meiningen in the spring of 1877. The work was published in February, 1878, and the first performance after publication was at a Bilse concert in Berlin toward the end of February of that year. 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 his mind.

The first performance in Boston was at a concert of the Harvard Musical Association, December 19, 1878.

OVERTURE TO "DIE MEISTERSINGER VON NÜRNBERG."

RICHARD WAGNER

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

The overture 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.

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The idea of the opera occurred to Wagner at Marienbad in 1845, and 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. 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 (born in 1838), 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 was as follows:—

PART I.

Prelude to "Die Meistersinger zu Nürnberg" (new)	*Wagner*
"Das Grab im Busento," Ballade for Bass, Male Chorus, and Orchestra	*Weissheimer*
Sung by Mr. RÜBSAMEN.	
Concerto in A major (No. 2) for Piano	*Liszt*
Mr. v. BÜLOW.	
"O lieb' so lang du lieben kannst," Cantata for Mixed Chorus, Solo, and Orchestra	*Weissheimer*

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Part II.

"Ritter Toggenburg," Symphony in one movement (five sections) . . . . *Weissheimer*
Chorus, "Trocknet nicht" . . . . *Weissheimer*
Chorus, "Frühlingslied" . . . . *Weissheimer*
The duet sung by Miss Lessiak and Mr. John.

Overture to the opera "Tannhäuser" . . . . *Wagner*

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 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 bitter in 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,

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und vielen anderen Zeitgenossen, nebst deren Briefen," by W. Weissheimer (Stuttgart and Leipsic, 1898), pp. 163-209.

The overture was then played at Vienna (the dates of Wagner's three concerts were December 26, 1862, January 4, 11, 1863), Prague (February 8, 1863), St. Petersburg (February 19, March 6, 8, 10, 1863), and Moscow, Budapest, Prague again, and Breslau, that same year.

⁂

We 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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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,—

---

* See "Der Meistergesang in Geschichte und Kunst," by Curt Mey (Carlsruhe, 1892, pp. 56, 57).

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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.

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 wood-wind. 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.

⁂

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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."

⁂

And it is Tiersot who makes these discriminative remarks on the overture as a whole:—

"Scholastic themes play the dominating parts. This is a curious fact; the forms of ancient music are revived in such a masterly fashion that the more modern elements seem to have assumed a scholastic appearance. Look, for instance, at the themes borrowed from the music of Walther. The composer has introduced several to mark the opposition of the tendencies which form the subject of the drama. In the absorbing neighborhood of classic motives and developments the modern themes lose largely their idealistic character. It is even hard to explain why the composer, when he exposed for the first time the melody of most lyrical nature, presented it at first (at the beginning of the episode in E major) at a pace twice as rapid as that of its real character, and why he overloads this song of pure line with arabesques, which clasp it so closely that they deprive it of freedom, and give it a kind of dryness that is foreign to its nature and peculiar character.

"In truth the scholastic style reigns here as sovereign. One would think from the overture that Wagner had taken the side of the mastersingers to the injury of Walther. But the work itself has the duty of undeceiving us.

"And is it true that in this overture there are only contrapuntal

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combinations? By no means: enthusiasm, hidden but full of ardor, expands under formulas that are voluntarily conventional. The expression of this enthusiasm is truly emotional in two passages of the overture: in the episode that follows the first exposition of the theme of the guild, when the violins sing with dazzling brilliance the long phrase derived from the theme of the masters; then toward the end of the piece, when, after three superposed themes are combined, the basses solemnly and powerfully unroll this same theme, while the violins seem to abandon themselves to a joyous, inspired improvisation, leap up as rockets which mount higher and higher, prepare the triumphant explosion of the peroration, which finally will become that of the whole work, when the brilliance and power are redoubled by the addition of shouts from the populace, a veritable and splendid hymn in honor of Art."

⁂

Theodore Thomas's orchestra played this overture in Boston, December 4, 1871; and Mr. John S. Dwight then undoubtedly spoke for many hearers of that year:—

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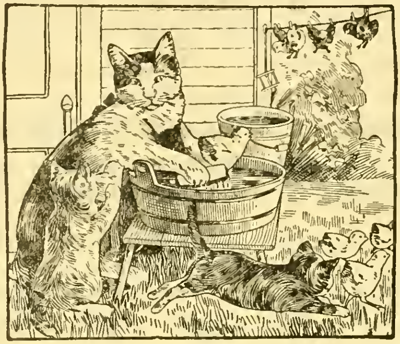

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Haydn	Quartet for Strings in D major, Op. 76, No. 5.
Mozart	Quartet for Strings in G major, No. 1.
Saint-Saens	Quartet for Piano and Strings in B-flat major, Op. 41.
Schubert	Trio for Piano and Strings in E-flat major, Op. 100. Quartet for Strings in G major, Op. 161.
Schumann	Quartet for Strings in F major, Op. 41, No. 2.
Strauss, Richard	Sonata for Piano and Violin in E-flat major, Op. 18.
Mendelssohn	Quintet for Strings in F major, Op. 18.
Jaques-Dalcroze, E.	Serenade for Strings, Op. 61 (*new*).
Gliere, R.	Quartet for Strings in A major, Op. 2 (*new*).
Kaun, Hugo	Quartet for Strings in D major, Op. 41, No. 2 (*new*).
Martucci, G.	Sonata for Piano and Violoncello in F-sharp minor (*new*).
Suk, Josef	Quartet for Strings in B-flat major, Op. 11 (*new*).
Weingartner, Felix	Quintet for Strings in C major, Op. 40 (*new*).
Wolf-Ferrari, E.	Sinfonia da Camera for String Quartet and Double-bass, Flute, Oboe, Clarinet, Bassoon, Horn, and Piano (*new*).

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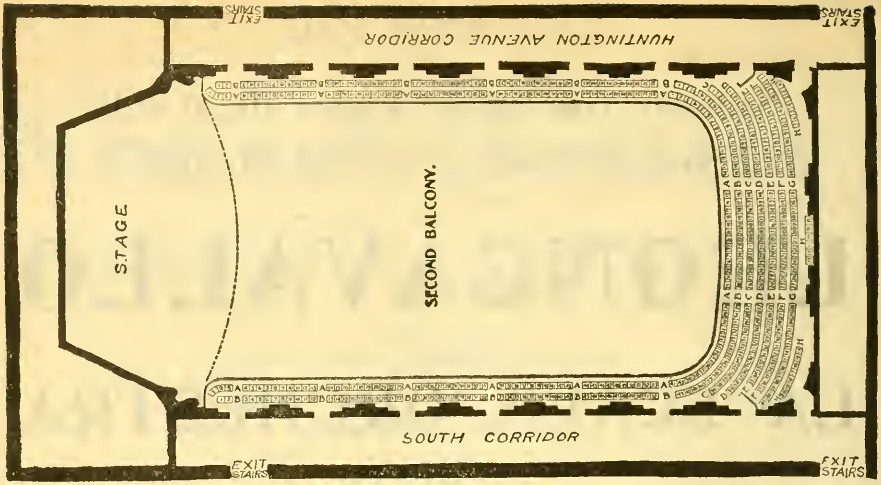
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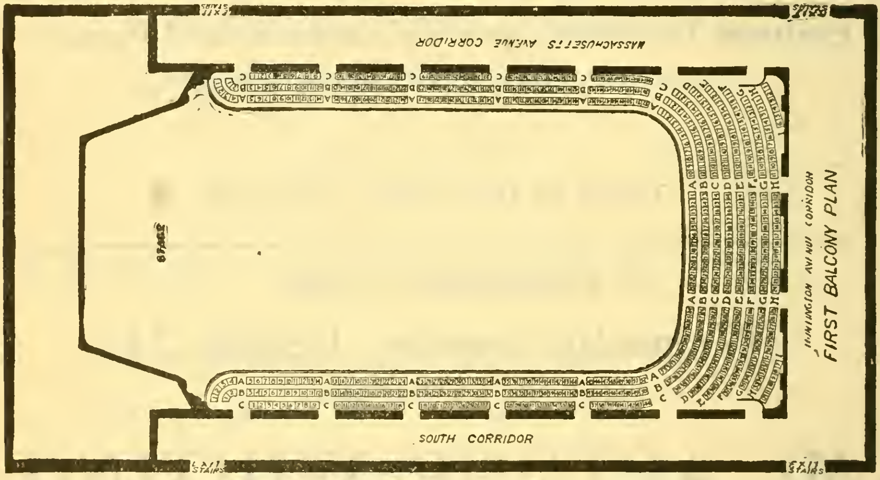
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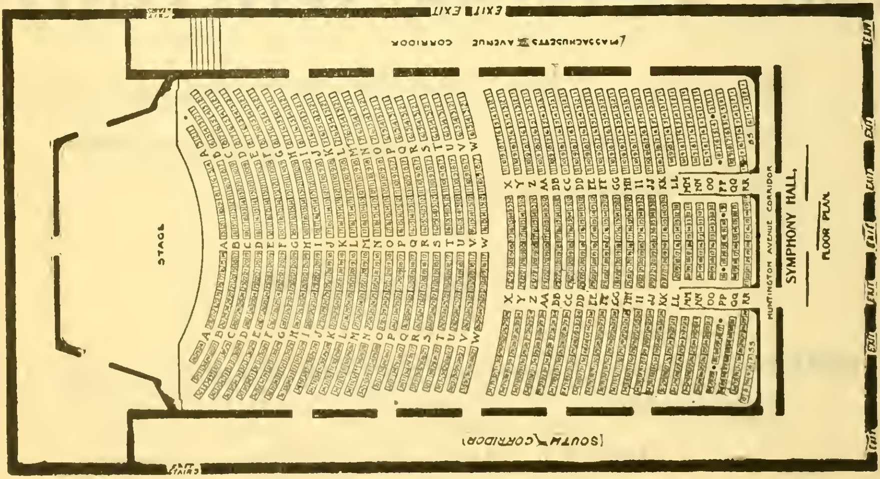
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TWENTY-SIXTH SEASON, 1906-1907

Boston Symphony Orchestra

DR. KARL MUCK, Conductor

Programme of the
Second
Rehearsal and Concert

WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE

FRIDAY AFTERNOON, OCTOBER 19
AT 2.30 O'CLOCK

SATURDAY EVENING, OCTOBER 20
AT 8.00 O'CLOCK

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Saturday Afternoon, November 17

Boston Symphony Orchestra

PERSONNEL

TWENTY-SIXTH SEASON, 1906-1907

Dr. KARL MUCK, Conductor

WILLY HESS, *Concertmeister*,
and the Members of the Orchestra in alphabetical order.

Adamowski, J.
Adamowski, T.
Akeroyd, J.

Bak, A.
Bareither, G.
Barleben, C.
Barth, C.
Berger, H.
Bower, H.
Brenton, H. E.
Brooke, A.
Burkhardt, H.
Butler, H.

Debuchy, A.
Dworak, J. F.

Eichheim, H.
Eichler, J. Edw.
Elkind, S.

Ferir, E.
Fiedler, B.
Fiedler, E.
Fiumara, P.
Fox, P.
Fritzsche, O.

Gerhardt, G.
Gietzen, A.
Goldstein, S.
Grisez, G.

Hackebarth, A.
Hadley, A.
Hain, F.
Hampe, C.
Heberlein, H.
Heindl, A.
Heindl, H.
Helleberg, J.
Hess, M.
Hoffmann, J.
Hoyer, H.

Keller, J.
Keller, K.
Kenfield, L. S.
Kloepfel, L.
Kluge, M.
Kolster, A.
Krafft, W.
Krauss, O. H.
Kuntz, A.
Kuntz, D.
Kunze, M.
Kurth, R.

Lenom, C.
Loeffler, E.
Longy, G.
Lorbeer, H.
Ludwig, C. F.
Ludwig, C. R.

Mahn, F.
Mann, J. F.
Maquarre, A.
Maquarre, D.
Marble, E. B.
Mäusebach, A.
Merrill, C.
Mimart, P.
Moldauer, A.
Mullaly, J. L.
Müller, F.

Nagel, R.
Nast, L.

Phair, J.

Regestein, E.
Rettberg, A.
Rissland, K.
Roth, O.

Sadoni, P.
Sauer, G. F.
Sauerquell, J.
Sautet, A.
Schuchmann, F. E.
Schuëcker, H.
Schumann, C.
Schurig, R.
Senia, T.
Seydel, T.
Sokoloff, N.
Strube, G.
Swornsbourne, W. W.

Tischer-Zeitz, H.
Traupe, W.

Vannini, A.

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FRIDAY AFTERNOON, OCTOBER 19, at 2.30.
SATURDAY EVENING, OCTOBER 20, at 8 o'clock.

PROGRAMME.

Bach . . . . Suite No. 2, in B minor, for Flute and Strings
(HANS VON BÜLOW'S Arrangement.)

I. Overture: Largo; Allegro.
II. Rondo: Allegretto espressivo.
III. Sarabande: Andante.
IV. Bourrée I. and Bourrée II.: Allegro molto.
V. Polonaise with Double: Moderato.
VI. Minuet.
VII. Badinerie: Presto.

Solo Flute, Mr. ANDRÉ MAQUARRE.

Haydn . . Symphony in G major (Breitkopf and Härtel, No. 13)

I. Adagio; Allegro.
II. Largo.
III. Menuetto; Trio.
IV. Finale: Allegro con spirito.

Spohr . . Concerto No. 9, in D minor, for Violin and Orchestra

I. Allegro.
II. Adagio.
III. Allegretto.

Mozart . Symphony in C major, with Fugue Finale, "Jupiter" (K. 551)

I. Allegro vivace.
II. Andante cantabile.
III. Menuetto: Allegretto; Trio.
IV. Finale: Allegro molto.

SOLOIST,
Professor WILLY HESS.

There will be an intermission of ten minutes after the concerto.

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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OVERTURE (SUITE) NO. 2, IN B MINOR, FOR FLUTE AND STRINGS.

JOHANN SEBASTIAN BACH

(Born at Eisenach, March 21, 1685; died at Leipsic, July 28, 1750.)

This suite is one of four which were probably composed during Bach's stay at Cöthen (1717–23), whither he was called as chapel-master to Prince Leopold, of Anhalt-Cöthen. The prince was then nearly twenty-four years old, an amiable, well-educated young man, who had travelled and was fond of books and pictures. He played the violin, the viol da gamba, and the harpsichord. Furthermore, he had an agreeable bass voice, and was more than an ordinary singer. Bach said of him, "He loved music, he was well acquainted with it, he understood it." The music at the court was chiefly chamber music, and here Bach passed happy years. The indefatigable Spitta was not able to find even a mention of Bach in the town records, except in a few notices scattered through the parish registers; but the "Bach-Jahrbuch" of 1905 contains a learned and interesting essay on Bach's orchestra at Cöthen and the instruments that survived the players. This essay is by Rudolf Bunge, Privy Councillor at Cöthen. Spitta was unable to find any material for a description of the court orchestra and choir. We now know the names of the musicians at the court and what salaries were paid. Thus Bach as chapel-master received thirty-three thalers and twelve groschen a month.

The term "suite" was not given by Bach to the four compositions that now are so named,—the suites in C major, B minor, and two in D major. The original parts were handed over in 1854 by the Singakademie of Berlin to the Royal Library of that city, and Bach's own title on the cover of this present suite is as follows: *H moll Ouverture a 1 flauto, 2 violini, viola e basso, di J. S. Bach.* The flute part is marked "traversiere," the bass "continuo."*

---

* "Continuo" or "basso continuo" or "basso continuato" was a name given to the figured instrumental bass voice, which was introduced in Italy shortly before 1600. From this figured bass the modern accompaniment was gradually developed.—*Hugo Riemann.*

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The suite was first published in score by Peters in Leipsic, and it was edited by S. W. Dehn, who collated the original parts, copied them off in score, and published them without the amplification indicated by the thorough-bass figuring of the continuo.

The Grave, Sarabande, Polonaise and Double, and Badinerie were first played in Boston at a Thomas concert, November 11, 1874, when Mr. Carl Wehner was the flutist. The whole suite, revised thoroughly by Mr. Thomas, was produced by him at Chicago, March 23, 1901.

An edition that has been used at these concerts was edited by Robert Franz and published by him in 1885. It is dedicated to Julius Schäffer, who took delight in savage criticism of Chrysander as an editor. Franz made the piano part from the thorough-bass, the continuo, and added the indications of tempo, as largo, allegro, etc.; for Bach's sole indication was "lentement" in the course of the overture. This version was played at Symphony Concerts in Boston, February 13, 1886, January 20, 1894, October 18, 1902.

The edition used at this concert was arranged by Hans von Bülow from "the new Munich edition" for performances in Berlin and Hamburg in 1892. (Von Bülow died at Cairo in 1894.) This is the first performance of the arrangement in Boston.

The separate dances of these German suites were called "Parties," "Partheyen." They were brought together into a musical whole and in the same tonality, and they were prefixed by an overture in the French style. The whole set was sometimes known as "Orchester Partien." The form of the overture fixed by Lully in France served as a model for pieces of the same class composed in Germany and in Italy, as well as in France. This overture was composed of a first part, which was a slow movement, characterized as "grave," connected with a second part, which was longer and of a livelier movement.

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The overture was generally completed by a repetition of the first movement. The first suites which appeared between 1670 and 1680 were written for a solo instrument, especially for the harpsichord; but the title soon served to designate pieces written for a considerable number of instruments. The overture was followed by airs of dances which were then popular or fashionable. No wonder that Bach, whose father, grandfather, and uncles had all been town-pipers and given up to this species of music, was drawn toward this form of composition.

I. The first movement of this suite, in B minor, the Overture, begins with a largo in 4-4, which is followed by a four-part tonal fugue, allegro, 2-2. The fugue leads to a slow movement in 3-4, which, as has been said, was marked "lentement" by Bach. This slow movement is omitted by von Bülow.

II. Rondo (Rondeau), "allegretto espressivo" (Franz has "allegro"), 2-2. The rondeau is in music what the rondeau or rondel was in French poetry of the twelfth and thirteenth centuries. The chief characteristic is the return of some pregnant thought, a recurring refrain. The musical form was in 3-4 or in 2-2 or 4-4. The first section was so contrived that it could furnish the end. The reprises were usually three or four in number. J. G. Walther said in his "Musicalisches Lexicon" (1732) that the exact number of measures in a rondeau was not determined, "but the first clause must not be either too long

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or too short; for when it is too long, it annoys the ear by frequent repetition; and when it is too short the *chute* or fall is not clearly noticed. Eight measures may well be chosen; but they must be very pretty, so that one will be glad to hear them five or six times. And this first section is called Rondeau because it goes about in a circle; the remaining repetitions or other sections are not repeated." According to Johannes Mattheson (1737) the rondeau awakens cheerfulness. "The 136th Psalm is nothing but a Rondeau. Luther names it a Litany. I do not know whether this kind of melody is often used for dancing; but it is used for singing and still more in concerts of instruments. In a good Rondeau the prevailing characteristic is steadiness, or better a constant confidence; at least the Rondeau portrays admirably this disposition of the soul." Rousseau thought it ridiculous to put into a rondeau "a general thought limited by an exception particular to the state of him that speaks." Marcel once exclaimed, "How many things there are in a menuet!" Others found many things in a Rondeau.

III. Sarabande [von Bülow adds "(Canon)"], andante, 3-4. Flute and solo violoncello are in canon. First violins and violas are muted. The Sarabande, Sarabànda, Zarabanda, was a dance that appeared for the first time, it is said, about 1588, at Seville. According to some the name was taken from Sara Candar, a Spanish woman who was

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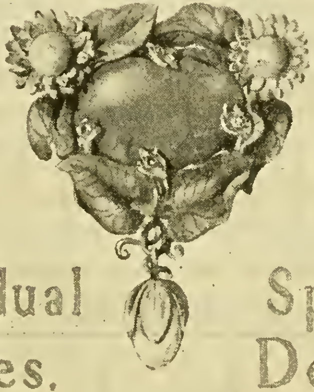

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the first to dance it in France. Others say it was derived from the Spanish word *sarao*, a ball; others, that it came from the Saracens. If it be true that the dance was introduced into Portugal in 1586, the date of its appearance at Seville is undoubtedly erroneous. Indeed, there is much confusion concerning the origin. The dance itself has been traced to the twelfth century, and some see in it a survival of that naughty dance, the Greek cordax; but Father Mariana, who looked at it skew-eyed, and characterized it as "pestiferous," insisted that it received its name at Seville from "a devil in the form of a woman." Some remind us that "Zarabanda" also means "noise." The dance was for a long time exceedingly popular in Spain and beyond the Pyrenees. At first it was usually danced by women to the guitar. "Sometimes flutes and harps sustained the notes of the guitar and accompanied the song and dance. Dancers sometimes performed the Saraband accompanying themselves with guitar and voice." The dance was in favor at the courts of France and England. Kings, dukes, and princesses delighted in it.

An Italian named Francisco composed the air of one of the most celebrated sarabandes, and the Chevalier de Grammont wrote of it: "It either charmed or annoyed every one, for all the guitarists of the Court began to learn it, and God only knows the universal twanging that followed." Ninon de l'Enclos was famous for her performance of the dance, and the malicious Tallemant des Reaux said in explanation: "For she never had much beauty; but she was always exceedingly graceful." Vauquelin des Yveteaux, a fine old gentleman of eighty years, wished to die to the tune of a sarabande, "so that his soul might pass away sweetly." There is a story in Hawkins's "History of Music" that shows the popularity of the dance in England: "'I remember,' said an old beau of the last age, speaking of his mother as one of the

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most accomplished women of her time, 'that when Hamet ben Hadji, the Morocco Ambassador, was in England, my mother danced a sarabande before him with a pair of castanets in each hand, and that his Excellency was so delighted with her performance that, as soon as she had done, he ran to her, took her in his arms, and kissed her, protesting that she had half persuaded him that he was in his own country.'"

The popularity died out after the seventeenth century, but the sarabande was still danced in certain old French operas, and in 1881 Miss Laura Fonta revived it at a private ball in Paris with great success for the moment. The word itself has passed into popular allusion and slang. The Spaniards liken things of little importance to the couplets of the sarabande: "No importar las copias de la Zarabanda"; and with Regnard "to dance the sarabande of five steps" is like "to play the oboe," a euphemism for "to be hanged." The dance was generally in 3-4, but it is often found in 3-2 in instrumental music. It was generally a slow and stately dance, although Thomas Mace wrote in 1676: "The Serabands of the shortest triple time, and more toyish and light than the Corantoes." Mattheson found it awakened awe in the soul. He admitted that in the dance itself there was a certain cheerfulness, yet there were no running notes, because "die grandezza" could not

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Part I. contains the authentic melodies of "Heart's Ease," mentioned in Romeo and Juliet; "Heigh-ho for a Husband," in Much Ado about Nothing; "Green Sleeves," in the Merry Wives; "Light o' Love," in Two Gentlemen of Verona; and "Farewell, Dear Love," "Peg o' Ramsay," and "Three Merry Men," mentioned in Twelfth Night. The examples given in the second part prove that the music written for and performed in the plays of Shakspere's period was refined and artistic in character.

The volume is one of the Musicians' Library. It contains an introduction by the editor and a reproduction, after the etching by Leopold Flameng, of the Chandos portrait of Shakspere in the National Gallery, London.

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brook them, but stiffly preferred seriousness to be maintained. The tune usually began on the third beat and ended on the first.

IV. Bourrée I., allegro molto, 2-2; Bourrée II., 2-2. These were intended to be played like a menuet and trio. In the first Bourrée the flute is silent. The dance itself probably originated in Auvergne, but some give Biscay as its home. Walther describes it as composed of two equal sections, each of eight beats: "The first has indeed only four, but it is played twice; the second has eight and is repeated." Mattheson found it created contentment and affability, and incited "a nonchalance and a recklessness that were not disagreeable." The dance was introduced at the French court under Catherine de Medici in 1565, but it was inherently a dance of the people, accompanied by song. It may still be seen in Auvergne. At the court the dancers stood opposite each other, and there were various steps, the *pas de bourrée*, the *pas de fleurets*, the *pas de bourrée ouvert*, the *pas de bourrée emboîté*. It was danced in short skirts, and Marguerite of Valois liked it, for her feet and ankles and legs were famous for their beauty. It was danced at the court until the end of Louis XIII.'s reign. There it was a mimetic dance. "The woman hovers round the man as if to approach him; he, retreating and returning to flee again, snaps his fingers, stamps his foot, and utters a sonorous cry, to express his strength and joy."

The dance was revived at balls under the regency, and it may now be seen in Paris at *bals musettes*. When the peasants of Auvergne dance, they stamp the third beat with their hob-nailed shoes; and in Paris, as coal men, porters, water-carriers, they preserve the character of the dance. Among modern musicians who have used the bourrée form are Saint-Saëns in his "Rhapsodie d'Auvergne," Raoul Pugno in an entr'acte of "La Petite Poucette," Lazzari in an orchestral suite, Sullivan in his music to "The Merchant of Venice," and Chabrier in

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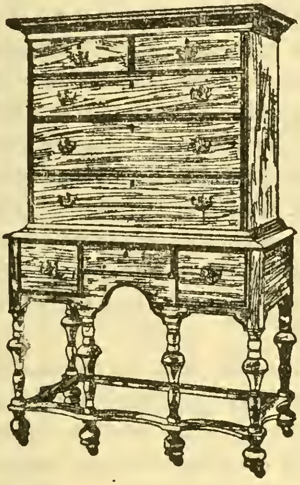

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his "Bourrée Fantasque," scored by Mottl and played here at a Symphony Concert, March 4, 1899.

V. Polonaise, with double (or trio), moderato, 3-4. Walther does not mention this dance in his "Musicalisches Lexicon" (1732), but Mattheson (1737) recognizes it, and says that one should judge of its usefulness by seeing it danced, not by hearing it sung. The polonaise is more of a stately procession than a dance. "It is characteristic of the country where we find united oriental splendor and gravity with the proud spirit of an independent Western race. Opened by the couples of highest rank, it takes in the whole company, aged men and women, children, high dignitaries, magistrates, none too solemn or careworn to be excused this beautiful exercise of etiquette. The promenade is broken by curtsies. One of its features—that of the man giving up his partner as soon as another comes to claim her—was originally a symbol of the equal rights of all nobles in the state. The new claimant for a lady's hand in the dance must clap his hands after bowing before her. This is the signal to the dancer in possession, who is obliged to give up the lady with apparent politeness; but he retires to a corner and meditates reprisals."

The custom of opening a ball with a polonaise has been introduced in many European courts, but not in France. There was an attempt at Paris in May, 1890, to introduce the dance at private parties. (The name polonaise is sometimes given to a sort of Russian mazurka danced in the form of a cotillion.) Théophile Gautier described in 1866 a polonaise at the Winter Palace, St. Petersburg: "The cortège of brilliant uniforms goes on increasing—a nobleman leaves the hedge and takes a lady by the hand, and this new couple take their place in the procession and keep step with the leader. It must be difficult to walk

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thus under the fire of a thousand and possibly ironical eyes. Military dress does much for the men, but how different for the women! Most of them walk to perfection, and it is an exceedingly rare art, that of walking gracefully and simply while being watched; more than one great play-actress has never understood it." In the trio of this polonaise by Bach the flute has a florid obbligato to the violas and then the violoncellos.

VI. Menuet, 3-4. The flute is silent.

The minuet was a dance in Poitou, France. It was called *menuet* on account of the small steps,—*pas menus*. The dance, it is said, was derived from the courante. It quickly made its way to court, and Louis XIV. danced it to music composed for him by Lully. For the minuet, originally a gay and lively dance, soon lost its vivacity when exported, and became a stately dance of the aristocracy. The Grande Encyclopédie described its characteristic as "a noble and elegant simplicity; its movement is rather moderate than rapid; and one may say that it is the least gay of all such dances." Louis XV. was passionately devoted to the minuet, but his predecessor, the Grand Monarch, is said to have excelled all others.

The court minuet was a dance for two, a man and a woman. The tempo was moderate, and the dance was followed in the balls by a gavotte. Those proficient in other dances were obliged to spend three months learning the most graceful and ceremonious of all dancing steps and postures.

An entertaining volume could be written on this dance, in which Marcel saw all things, and of which Senac de Meilhan said: "Life is a minuet: a few turns are made in order to curtsy in the same spot from which we started." It was Count Moroni who remarked that the eighteenth century was truly portrayed in the dance. "It was the

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expression of that Olympian calm and universal languor which characterized everything, even the pleasures of society. In 1740 the social dances of France were as stiff as the old French gardens, and were marked by an elegant coolness, prudery, and modesty. The pastime was not even called 'dancing.' People spoke of it as 'tracer les chiffres d'amour,' and no such commonplace expression as violin was used during this stilted period. The musical instruments which accompanied the dance were called 'les âmes des pieds.'" Women never looked more beautiful when dancing than in a minuet. Don John of Austria journeyed to Paris in disguise merely to look on Marguerite of Burgundy in the dance. There were five requisites,—"a languishing eye, a smiling mouth, an imposing carriage, innocent hands, and ambitious feet."

The four famous minuets were the Dauphin's, the Queen's, the Minuet of Exaudet, and the Court.

The minuet has been revived within recent years in Paris, in London, and even in this country, as a fashionable dance, and it has kept its place on the stage.

For a minute description of the steps of minuets, ancient and modern, see G. Desrat's "Dictionnaire de la Danse," pp. 229–246 (Paris, 1895).

VII. Badinerie, Presto (Franz preferred "allegro"), 2-4. It takes the place of the customary final gigue. "Badinerie, as 'Badinage': foolery, foppery, toying, tumbling, jugling, any kind of apish gambolling" (Randle Cotgrave's "French and English Dictionary," second edition, London, 1673).

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(Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809.)

Haydn wrote a set of six symphonies for a society in Paris known as the "Concert de la Loge Olympique." They were ordered in 1784, when Haydn was living at Esterház. Composed in the course of the years 1784–89, they are in C, G minor, E-flat, B-flat, D, A. No. 1, in C, has been entitled "The Bear"; No. 2, in G minor, has been entitled "The Hen"; and No. 4, in B-flat, is known as "The Queen of France."

The symphony played at this concert is the first of a second set, of which five were composed in 1787, 1788, 1790. If the sixth was written, it cannot now be identified. This one in G major was written in 1787, and is "Letter V" in the catalogue of the London Philharmonic Society, No. 13 in the edition of Breitkopf and Härtel, No. 8 in that of Peters, No. 29 in that of Sieber, No. 58 in the list of copied scores of Haydn's symphonies in the library of the Paris Conservatory of Music.

This symphony in G major is the first of the second series, and with the second, "Letter W," it was composed in 1787. The others are as follows: the third, "Letter R" (1788); the fourth, "The Oxford" (1788), so called because it was performed in the Sheldonian Theatre in Oxford when Haydn received his doctor's degree (1791); the fifth (1790),—the last symphony composed by Haydn before he left Vienna for London,—"Letter T."

The first movement opens with a short and slow introduction, adagio, G major, 3-4, which consists for the most part of strong staccato chords, which alternate with softer passages. The main body of the movement, allegro, G major, begins with the first theme, a dainty one, announced piano by the strings without double-basses and repeated forte by the full orchestra with a new counter-figure in the bass. Passage-work

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develops into a subsidiary theme, which bears an intimate relation to the first motive. The second theme is but little more than a melodic variation of the first. So, too, the short conclusion theme—in oboes and bassoon, then in the strings—is only a variation of the first. The free fantasia is long for the period, and is contrapuntally elaborate. There is a short coda on the first theme.

II. Largo, D major, 3-4. A serious melody is sung by oboe and violoncellos to an accompaniment of violas, double-basses, bassoon, and horn. The theme is repeated with a richer accompaniment, and the first violins have a counter-figure. After a transitional passage the theme is repeated by a fuller orchestra, with the melody in first violins and flute, then in the oboe and violoncellos. The development is carried along on the same lines. There is a very short coda.

The menuetto, allegretto, G major, 3-4, with trio, is in the regular minuet form in its simplest manner.

The finale, allegro con spirito, G major, 2-4, is a rondo on the theme of a peasant country-dance, and it is fully developed. Haydn in his earlier symphonies adopted for the finale the form of his first movement. Later he preferred the rondo form, with its couplets and refrains, or repetitions of a short and frank chief theme. "In some finales of his last symphonies," says Brenet, "he gave freer reins to his fancy, and modified with greater independence the form of his first allegros; but

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his fancy, always prudent and moderate, is more like the clear, precise arguments of a great orator than the headlong inspiration of a poet. Moderation is one of the characteristics of Haydn's genius; moderation in the dimensions, in the sonority, in the melodic shape: the liveliness of his melodic thought never seems extravagant, its melancholy never induces sadness."

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

⁂

Early in the eighteenth century there were no performances at the Opéra in Paris on certain solemn days of the Catholic Church,—the Festival of the Purification of the Virgin, the Annunciation, from Passion Sunday to the Monday of Quasimodo or Low Sunday, Ascension, Whitsunday, Corpus Christi, the Assumption of the Virgin, the Day of the Nativity (September 8), All Saints, Day of the Conception, Christmas Eve, and Christmas, etc. In 1725 Anne Danican Philidor, one of the famous family, obtained permission to give concerts on those days. He agreed to pay a yearly sum of ten thousand livres.* He also agreed that no operatic music and no composition of any nature with French text should be performed, but this obligation was afterward annulled. Thus were the Concerts Spirituels founded.

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* Some say the sum was six thousand livres.

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They were given in the Salle des Suisses at the Palace of the Tuileries. The first was on Passion Sunday, March 18, 1725; and the programme included a suite of airs for violin; a caprice; a motet, "Confitebor"; a motet, "Cantate Domino,"—all by Lalande; and the concerto, "Christmas Night," by Corelli. The concert lasted from 6 P.M. to 8 P.M. There were never more than twenty-four performances during the year. These concerts were maintained and were famous until 1791. The most distinguished singers,—as Farinelli, Raaff, Caffarelli, Agujari, Todi, Mara,—violinists, oboists, bassoonists, and all manner of players of instruments assisted in solo performances. Philidor gave up the management in 1728. There were changes in the character of the programmes and in the place of performance, but the fame of the concerts was firmly established. In 1750 there was a chorus of forty-eight with an orchestra of thirty-nine.

Dr. Burney gave an amusing account of one of these concerts which he heard in 1770 ("The Present State of Music in France and Italy," pp. 23–28). The performance was in the great hall of the Louvre. He disliked a motet by Lalande, applauded an oboe concerto played by Besozzi, the nephew of the famous oboe and bassoon players of Turin, disliked the screaming of Miss Delcambre, approved the violinist Traversa. "The whole was finished by 'Beatus Vir.' . . . The principal counter-tenor had a solo verse in it which he bellowed out with as much violence as if he had done it for life, while a knife was at his throat. But though this wholly stunned me, I plainly *saw*, by the smiles of ineffable satisfaction which were visible in the countenances of ninety-nine out of a hundred of the company, and *heard*, by the most violent applause that a ravished audience could bestow, that it was quite what their hearts felt and their souls loved. *C'est superbe!* was echoed from one to the other through the whole house.

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The attack of this orchestra became a tradition. Parisians boasted of it everywhere. Raaff, the tenor, met one in Munich. The Frenchman said: "You have been in Paris?" "Yes," answered Raaff. "Were you at the Concert Spirituel?" "Yes." "What do you think about the *premier coup d'archet?* Did you hear the first attack?" "Yes, I heard the first and the last." "The last? What do you mean?" "I mean to say, I heard the first and the last, and the last gave me the greater pleasure."

For this society Mozart, in 1778 and in Paris, composed a symphony in D (K. 297).

The success of the Concerts Spirituels incited others to rivalry. De La Haye, a farmer-general, who in 1770 looked after the excise duties on tobacco, and Rigoley, Baron d'Ogny, who had charge of post-horses and the postal service, were chiefly instrumental in the establishment of the Concert des Amateurs in 1769. The concerts were given in the grand salon of the Hôtel de Soubise, which then belonged to Charles de Rohan-Rohan, Prince of Soubise and d'Épinoy, peer,

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and Marshal of France, and is now occupied by the Dépôt des Archives Nationales. There were twelve concerts between December and March. They were subscription concerts. Composers were paid five louis d'or for a symphony, distinguished virtuosos were engaged, and the best players of the Opéra and of the King's Music were in the orchestra by the side of capable amateurs. Subscribers and orchestra were on most friendly terms, and Gossec, in the dedication of his "Requiem" to the managers of the Concert des Amateurs, praises them, and thanks them for their cordiality toward artists: "Of all the encouragements that you give them, the most powerful, I am not afraid to say, is the noble distinction with which you treat them. To uplift the soul of an artist is to work for the enlargement of art. This is something never known by those who usurp the title of protectors, more anxious to buy the title than to deserve it."

The orchestra of the Concert des Amateurs was the largest that had then been brought together in Paris. There were forty violins, twelve violoncellos, eight double-basses, and the usual number of flutes, oboes, clarinets, bassoons, horns, and trumpets. Symphonies and concertos were performed. There was no chorus, but there were excerpts from Italian and French operas. Gossec was the first conductor. He was succeeded by the Chevalier de Saint-Georges. This society was dissolved in 1781.

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It was replaced by the Concert de la Loge Olympique, which began by borrowing at the Palais Royal the house, the name, and the organization of a Masonic society. Subscribers were admitted only after a rigid examination, and they were admitted solemnly at a lodge meeting. Each subscriber paid two louis a year, and received a silver lyre on a sky-blue background, which was worn to gain entrance. In 1786 the society began to give its concerts in the Salle des Gardes in the Tuileries. The Queen and the Princes were often present, and the subscribers were in *grande toilette*. The musicians wore embroidered coats, with lace ruffles; they played with swords by their side and with plumed hats on the benches. Viotti often directed. The Bastille fell July 14, 1789, and in December of that year the Concert de la Loge Olympique ceased to exist. There was to be wilder music in Paris, songs and dances in the streets and in the shadow of the guillotine.

Haydn had been known and appreciated in Paris for some years before he received his commission from the Concert de la Loge Olympique. A symphony, "del Signor Heyden" (*sic*), was announced March 26, 1764, by the publisher Vénier; but it is said that Haydn's symphonic works were first made known in Paris in 1779, by Fonteski, a Pole by birth, who was an orchestral player. This "symphony" published by Vénier was really a quartet, for the term "sinfonia" then was applied loosely to any piece of music in which at least three concerting instruments were busied. Fétis says that the symphonies were first introduced by the publisher Sieber in the Concert des Amateurs.

However this may have been, Haydn wrote Artaria (May 27, 1781): "Monsieur Le Gros (*sic*) director of the Concert Spirituel, writes me much that is uncommonly pleasant about my 'Stabat Mater,' which has

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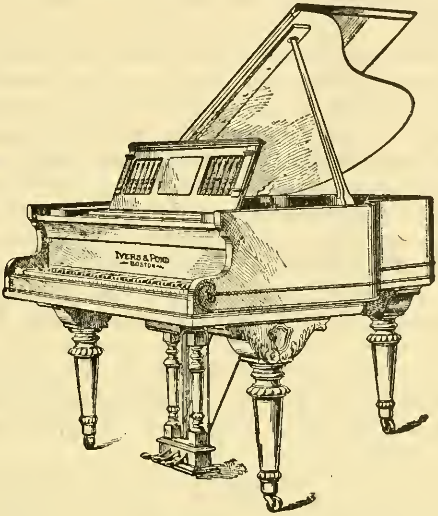

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been performed there four times with the greatest success. The members of the Society ask permission to publish the same. They propose to publish to my advantage all my future works, and they are surprised that I am so pleasing in vocal compositions; but I am not at all surprised, for they have not yet heard them; if they could only hear my operetta, 'L' Isola disabitata,' and my last opera, 'La fedeltà premiata';[*] for I am sure that no such work has yet been heard in Paris, and perhaps not in Vienna. My misfortune is that I live in the country."

This Joseph Legros (1739–93) was one of the most famous high tenors ever heard in France. He made his début at the Opéra in 1764. At first he was a cold actor; but Gluck's music and theories of dramatic art taught him the necessity of action, and he was distinguished as Orpheus, Achilles, Pylades, Atys, Rinaldo. He was a good musician, and he composed. A handsome man, he grew excessively fat, so that he was obliged to leave the stage. He directed the Concerts Spirituels from 1777 to 1791. Mozart had much to say about him in his letters from Paris. There is a singular story about him in the "Correspondance Littéraire" of Grimm and Diderot: "M. Legros, leading screecher in counter-tenor at the Académie royale de Musique, who, by the way, is not bursting with intelligence, supped one night with the Abbé le Monnier. They sang in turn, and the Abbé said to him with a most serious air: 'In three months I shall sing much better, because I shall have three more tones in my voice.' Legros, curious to know how one could extend his voice at will, allowed himself to be persuaded that by trimming the uvula he could give his voice a higher range and make it more mellow and agreeable."

It was at the concerts of the Loge Olympique that Cherubini heard for the first time a symphony of Haydn, and was so affected by it that he ever afterward honored him as a father. The French were long loyal to Haydn. In 1789 a player of the baryton, one Franz, from the orchestra at Esterház, played with great success at the Palais Royal pieces written for that instrument by Haydn. And it should

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[*] "L' Isola disabitata" (Esterház, 1779); "La fedeltà premiata" (originally an Italian opera, but produced in Vienna, 1784, as "Die belohnte Treue").

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not be forgotten that shortly before the composer's death he was cheered by his last visitor, a French officer, who sang to him "In Native Worth"; that French officers were among the mourners at his funeral; and that French soldiers were among the guard of honor around his coffin at the Schottenkirche.

Haydn gave the score of his first set of Paris symphonies to a Vienna banker, who paid him the promised sum of six hundred francs. After the performance in Paris the managers of the society sold the right of publication for one thousand or twelve hundred francs, and sent this sum to the composer as a token of the respect in which they held him.

Mr. Lionel de la Laurencie, in his invaluable work, "Le Goût Musical en France" (Paris, 1905), gives interesting details concerning the early appreciation of Haydn's music in Paris, though he does not quote the remark of Grétry in the "Mémoires, ou Essais sur la Musique" (Paris, 1797): "What lover of music has not been seized with admira-

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tion, hearing the beautiful symphonies of Haydn? A hundred times I have set to them the text which they seem to demand. And why not supply a text?"

Garaudé,* in his *Tablettes de Polymnie* (April, 1810), praised "the wise, elegant, correct plan" of these symphonies, and especially their "clearness, which is revealed even in passages that seem to be consecrated exclusively to science." We learn from Garaudé that it was the custom in his day to substitute in a concert performance of a symphony a favorite andante or adagio for the one in a less familiar work. "These substitutions are seldom happy, and they never complete the ensemble of ideas with which the composer wished to trace a great picture."

Another Parisian critic early in the nineteenth century was charmed by the "rhythmical good nature and joyous alacrity" of Haydn's finales. "He is the only one who possesses the rare privilege of always charming. After him everything seems insipid and glacial."

Reichardt wrote, sojourning in Paris in 1802–1803: "I can only repeat what I said seventeen years ago about the 'Concert des Amateurs': Haydn should come to Paris to enjoy his symphonies in all their perfection." In like manner Richard Wagner was enthusiastic over the performance of Beethoven's Ninth Symphony by the orchestra of the Paris Conservatory with Habeneck as conductor. Yet Reichardt afterward reproached the French audiences for loving first of all mere noise: "The composer can never use too freely the trumpets and the drums; a forte is never too fortissimo for them. . . . In music they seem to feel only the most extreme, the most radically opposed contrasts." While he admitted that he had never heard tender passages played with greater precision, he stated that "the eloquent and emotional accents which bring tears to the hearer of the simplest phrases in Haydn's andantes and adagios pass unperceived and unsuspected."

* Alexis de Garaudé was born at Nancy, March 21, 1779; he died at Paris, March 23, 1852. A pupil of Cambini, Reicha, Crescentini, and Garat, he was an imperial chamber singer from 1808 to 1830. He was professor of singing at the Paris Conservatory (1816–41). He wrote an opera, chamber music, a mass, songs, treatises on singing, and a description of his travels in Spain. He edited the *Tablettes* in 1810–11.

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Spohr, after his visit to London in 1820, was working on this concerto at Gandersheim. It was his purpose to perform it during the tour of the next winter, but he received an invitation to conduct a music festival at Quedlinburg. He completed the concerto, and performed it for the first time at this festival on October 14, 1820. The concerto was "received with great approbation." It made a great sensation at Frankfort, according to the composer, but when Spohr played it in Paris, early in 1821, there were various opinions concerning its worth. (See the naïve, vain, and at times sour letters written by Spohr from Paris and published in his autobiography.)

Spohr was never guilty of self-depreciation, and all his works were to him as fair and flawless children. He reprinted this concerto in his Violin School, with a commentary on the proper performance. He described the Allegro as "serious, but impassioned," the Adagio as "mild and serene," the Rondo as "agitated and imperious."

An orchestral introduction introduces themes of the first movement, after the orthodox manner of Spohr's period. The solo violin with a rapid scale announces the chief theme. The second theme is a melody in F major, which is followed by bravura passages characteristic of the composer. There are the usual repetitions. The Adagio is built on two themes, which are interwoven with bravura phrases and reintroduced partially in modified forms. The Rondo (in the major) is sometimes omitted in performance. An ingenious explanation of this omission is given by a Glasgow annotator: "The many passages in double stops and the frequent very difficult bravura phrases with which this Rondo abounds have probably been the cause of its frequent

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omission when the other two movements are brought forward by various violinists, for its merits as a violin solo with orchestra are in no way inferior to the best Spohr has produced."

This concerto was played here at a concert of the Boston Symphony Orchestra by Mr. Franz Kneisel, January 28, 1888.

ENTR'ACTE.

D'INDY'S "CÉSAR FRANCK," I.

Vincent d'Indy's life of César Franck has been published by Félix Alcan, Paris. The volume is the second in a series "Les Maîtres de la Musique," edited by Jean Chantavoine.

Franck's life was not an adventurous one and he was not a romantic personage. An entertaining book could be written about Lully, Handel, Haydn, Gluck, Mozart, Beethoven, Weber, Schumann, Liszt, Chopin, Berlioz, Wagner, or Tschaikowsky, with only a few references in each instance to the strictly musical career of any one of them and without any study of the quality of their music. Franck knew not court intrigues; noble dames did not conspire for him or against him; he was neither a man of the world nor a self-torturing analyst with a journal that reminds one of Rousseau or Senancour. Were he to figure in a novel of Parisian life, he would not be unlike the German music master in "Cousin Pons"; the latter is perhaps the more sharply defined character. Yet it is not hard to see why the disciples of Franck speak of Franck's life as heroic.

Mr. d'Indy is one of these disciples, and he frequently reminds the reader of the fact. He knew Franck well as musician and as man,

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and he admired and loved him when it was not the fashion to be a Franckist. As he himself says, and not without a flavor of bitterness that seasons other pages, the title "pupil of Franck" was not always considered a glory. "I have known the time when a young composer who had ventured to go to his home in the Boulevard Saint Michel to ask advice from the master, just to see him, would have veiled his face, if he had been questioned concerning his relations with the organist of Sainte Clotilde, and would have replied, as Peter to the high priest, 'I know not this man.'"

Dr. Johnson is known to us by his "brown coat with the metal buttons and the shirt which ought to be at wash," asthmatic gaspings and puffings, drumming with his fingers, tearing his meat, swallowing floods of tea, touching punctiliously all posts in his walk, treasuring bits of orange peel. He is a more distinct figure than many whom we meet in the street or at the club. Some of Plutarch's men and of Clarendon's friends and acquaintances are so well known to us that we shall recognize them at once in the next world: there will be no need of a formal introduction. Aubrey, Brantôme, Saint-Simon, had this happy trick of portraiture. There are biographers who have a soul above trifles. What to them is the precise whiskerage or the taste at table of the man whose life they take? But we know Hazlitt all the better on account of his pimples, and it would be a pleasure to know the brand of tobacco used by Charles Lamb just before he wrote the famous ode of renunciation. Disraeli tells us of the curtain of violet velvet, the Axminster carpet, the table of ivory marquetry, the inkstand,—a naiad with a golden urn,—vases released from an

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Egyptian tomb and ranged on a tripod of malachite, the portrait of a statesman, and the bust of an emperor that were in Sidonia's library. The reader at once wishes to know how Disraeli's library was furnished.

Mr. d'Indy has written a volume of two hundred and thirty-eight pages about César Franck and only forty-six of them are of a purely biographical nature.

How did Franck look to the passer-by? He was short in stature, with a highly developed forehead; with a quick and loyal glance, although his eyes were buried under the arch of his eyebrows; his nose was prominent, and his chin retreated under a large and extraordinarily expressive mouth; he was round-faced and he wore side whiskers. One of his friends told us that he looked like a respectable lawyer in a small French town. In no way did Franck call to mind the artist of the conventional type created by romantic legends or dear to Montmartre.

"Whoever jostled this man in the street, a man always in a hurry, with the face of an absent-minded person constantly making grimaces, trotting rather than walking, with a baggy coat, with trousers that were too short, would never have suspected how he was transfigured when, seated before the pianoforte, he explained or commented on some beautiful work, or when, with one hand on his forehead and the other about to combine the stops of the organ, he prepared one of his grand improvisations. Then music, as an aureole, wholly enveloped him; then, only then, was one struck by the conscious firmness of his mouth and chin, and only then did one remark the close identity between his broad, high forehead and that of the creator of the Ninth Symphony. The hearer felt himself overcome, almost frightened, by the palpable presence of genius shining around the highest and noblest figure of a musician produced in the France of the nineteenth century."

Little is said about Franck's domestic life. He married in 1848 a young woman of the stage, the daughter of Mme. Desmousseaux, a tragedian of some fame. He married her against the wishes of his parents, who were shocked at the thought of a theatre woman coming into the family. Franck was then in straitened circumstances. He was the organist of Notre Dame de Lorette, but the salary of a Parisian

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organist has always been small, and many of his piano pupils had left him. They were withdrawn by their parents on account of the squally political outlook. Perhaps the one romantic event in Franck's life was on his wedding day. The nuptial party was obliged to climb over a barricade on its way to the church, and the bride and the groom were helped in gallant fashion by the rioters behind the improvised fortification.

Mr. d'Indy says nothing about Franck's married life, and he mentions a son, Georges, only incidentally. We have heard that Franck was sadly henpecked; his wife constantly reminded him of the fact that his music was not popular; she begged him to compose in lighter vein, to follow the example of Jules Massenet and others; it is said that she knagged him in many ways. Perhaps her terrors have been exaggerated. The wife of a distinguished man is often misunderstood by his friends, possibly because she suspects the sincerity of their devotion, possibly because she has found out that the feet of the idol are clay. However irritating Mrs. Franck's tongue might have been, she might have coaxed her husband to wear trousers of a proper length. Dreamers, mystics, even sternly practical men of distinction, have been careless in this respect. It is commonly rumored that the late Johannes Brahms wore his trousers at half-mast, and there are pictures that unblushingly confirm the report that should be whispered.

The main question is this: Did Franck know that he was henpecked? Franck might well have thought, in his simplicity and purity, that all women were as his wife. Ironical or not, as the fact may be, he

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dedicated to her a song, "The Angel and the Child," and his "Beatitudes."

Franck was an indefatigable worker. Winter or summer he left his bed at half-past five and worked for two hours "for himself" at composition. After a slight breakfast he set out to give his lessons in all parts of the city. "Even to the end of his life this great man occupied the most of his time in teaching the piano to amateurs, even in classes at boarding-schools or colleges. Thus all day, on foot or in an omnibus, he would go from Auteuil to the Saint Louis, from Vaugirard to the faubourg Poissonnière." As a rule, he did not return to his calm lodging in the Boulevard Saint Michel until the evening meal, and, though he was tired out with the labor of the day, he, nevertheless, found a little time to orchestrate or copy his scores, when he did not set apart the evening for his organ pupils or for those to whom he taught composition, to lavish on them all disinterested, precious counsel. His chief works, the masterpieces that will resist the teeth of Time, were meditated, planned, and written in the early morning hours or in the few weeks of vacation from his duties at the Conservatory.

We are well informed as to the literary and artistic tastes, the views on social, political, religious subjects of certain celebrated composers. Berlioz, Schumann, Liszt, Wagner, wrote many articles for publication: they had facility of expression in words as in notes. Weber also wrote feuilletons easily and with force. Furthermore, the correspondence of Berlioz, Liszt, Wagner, gives an even more intimate insight into their tastes, opinions, beliefs. We know what books Beethoven read and the authors that he esteemed highly. He himself was one of Plutarch's men. Haydn kept a diary in London and was a shrewd observer. There were contemporaries of Chopin who have told us much about him and his characteristic fastidiousness in all matters of life and art. We know that Verdi was a simple man, happiest when on his farm, but his letters, especially those written about a proposed opera based on the story of King Lear, reveal him as a fine, discriminative critic. And what do we not know about Tschaikowsky! A man of wide reading, he gave in his letters and journal the reasons for his admirations and his

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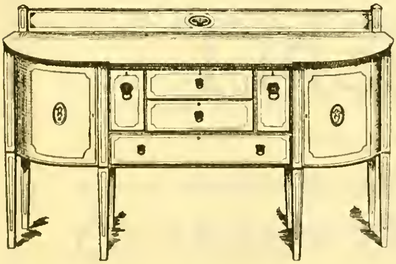

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hatreds, and with such keenness and gusto that the reader is convinced, for the time at least, and is ready to dislike that which once was dear to him. Furthermore, Tschaikowsky had a grim critical humor, as is shown in his parody of the French realistic style in fiction.

Mr. d'Indy assures us that Franck's industry in music did not forbid acquaintance with current manifestations of art, and especially of literature. In the summer he rented a little house at Quincy, and there he reserved some hours for reading books, both new and old, often books of a serious nature. One day, seated in the garden, he kept smiling as he read, and one of his sons asked him the title of such an amusing book. Franck answered: "'Kant's Critique of Pure Reason.' It is very amusing." Mr. d'Indy adds: "Are not these words, coming from the mouth of a believer and a Frenchman, the most subtle criticism that can be made on the heavy and undigested work of the German philosopher?" De Quincey, who wrote a ludicrously savage attack on Kant for "his hatred to pure Christianity," and argued from the paradox that "in all probability Kant never read a book in his life," would have been delighted at this summary disposal of the great philosopher. Mr. d'Indy, in turn, might have borrowed De Quincey's adjective "incondite," *i.e.*, "without composition or digestion," to characterize Kant's diction.

Franck was a man of singular modesty. He wrote neither for money, immediate success, nor future glory. "He never pretended to do anything else save to express, as best he could, his thoughts and sentiments with the aid of his art." He was not feverish in his longing for honors and distinctions. It never entered his head to intrigue, or to solicit votes, for a chair at the Institute; "not that, like Degas or Puvis de Chavannes, he disdained the title, but because he naïvely thought he had not done enough to deserve the honor." Singularly modest as he was, he had confidence in himself when he wrote. It was his delight to assemble his pupils and play before them a new work; he would invite their criticism, and if their suggestions seemed well founded he would follow their advice. He was most appreciative of the good works of others, even of contemporaries, and on his death-bed he expressed, though suffering, his warm liking for Saint-Saëns's "Samson

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and Delilah." The phrase, "*J'aime,*" was one of which he was never weary in praising a work or some detail in it. The personification of goodness in life and thought, he was not of a placid or cold nature: on the contrary, he was passionate, and his works bear testimony to this. He was righteously indignant against bad music, and he would thunder against his pupils when they were careless or stupid. He knew not suspicion or jealousy. He was disinclined to believe evil of any one. Not that he was a recluse or a fanatical ascetic, as some have thought. He gladly dined with friends or spent the evening with them. He was a devout Christian, but he was not by nature or through disappointment monastic.

The few important facts in the life of Franck have been told by Coquard, Imbert, Servières, and are to be found in the modern encyclopædias of musical biography. Mr. d'Indy has added certain details that are interesting in themselves or throw light on Franck as a composer.

Franck came of a Walloon family* which was in the sixteenth and seventeenth centuries a dynasty of painters. In his youth César studied drawing, and the taste remained with him when he reached maturity. Franck's father, a harsh and masterful man, was connected in some way with a bank, but he had many acquaintances in the world of art, and he decided that his two sons should be musicians. Mr. d'Indy says nothing about the career of César's brother, Joseph. We have been told that this brother drank immoderately, and did not hesitate to call on César for sums of money when the latter could ill afford to give it. Some of Joseph's music for the church is in the Brown Room of the Boston Public Library.

The father exhibited César as a child pianist in cities of Belgium, and the boy met Pauline Garcia, then also a child pianist. (Mme. Viardot was a year older than César, and her first piano lessons were given to her in Mexico when she visited America with her parents. She afterward studied in Paris with Meysenberg and Liszt, but in 1837 she made her first appearance as a singer at Brussels and abandoned the career of a pianist.) César, brought to Paris in 1835, entered the Conservatory in 1837, but the year before he took private lessons of Reicha. A volume of his manuscript exercises is in the collection that Mr. Brown so generously gave to the Boston Public Library.

Why did not César, who took prizes at the Conservatory with astonishing ease, compete for the Prix de Rome? It appears that his father wished him to be a pianoforte virtuoso, and thought he would thus gain fame and money; that he made the youth dedicate his first pianoforte trios to King Leopold I., and, building fantastic hopes on an interview granted at the palace in 1842, withdrew César from the Conservatory. Little is known about the two following years, which were spent in Belgium. In 1844 the family again settled in Paris, and was largely dependent on the earnings of the two sons. César worked day and night from that year to the year of his death, 1890. Shortly after his marriage he left his father's house and made his own home. He was exceedingly happy when he was appointed organist of Sainte Clotilde, for the organ was at the time one of Cavaillé Coll's masterpieces, and it still retains its admirable qualities.

When the Franco-Prussian War broke out, Franck was too old for active service, but his patriotism ran high, and, reading an article in heightened prose published in the *Figaro*, he set music to it: "I am Paris, the Queen of Cities." This ode for tenor and orchestra was never published. Mr. d'Indy says that this was the first attempt of a composer to set music to a prose poem.

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* Some say that this family was of German origin. For an interesting analysis of the Walloon character see Maeterlinck's article published in the October number of *Putnam's Magazine.*

Mr. d'Indy, speaking of Franck's appointment as organ teacher at the Conservatory, says: "From that moment he began to be exposed to the animosity, conscious or not, of his colleagues, who always refused to consider as 'one of themselves' an artist who placed art above every other consideration, a musician who loved music with a sincere and disinterested love." He gives instances of this animosity shown toward Franck and his pupils. He assails the government for its neglect of this genius. It is true that the Minister of Fine Arts, ashamed, perhaps, of breaking an engagement with Franck,—he had promised to attend a private performance of "The Beatitudes,"—endeavored to make him a teacher of composition at the Conservatory after Massé's retirement, "but Ernest Guiraud, the author of 'Mme. Turlupin,' was preferred to the author of the 'Beatitudes.'" And then the government granted Franck a distinguished favor: "it raised him, with the tailors, the bootmakers, and the tradesmen of all sorts who dealt with official persons, to the high dignity of—officer of the Academy!" When Franck was given the ribbon of the Legion of Honor some years later, he received it as a functionary who had served over ten years, and not as a composer who had honored his country.

It was not till 1890, the year of his death, in his sixty-eighth year, that one of his works, the superb quartet, aroused the enthusiasm of the

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audience, and then Franck, pleased with his first success, said to a pupil: "See, the public is beginning to understand me."

In May of that year the pole of an omnibus struck him in the side, and he did not recover from the shock. In the autumn he had a serious attack of pleurisy. Complications followed, and he died. His burial was as simple as his life. Mr. d'Indy takes a morose pleasure in calling the roll of those who should have been present, from the representatives of the government to the officers of the Conservatory. "Ambroise Thomas, the director, who, all his life, poured out dithyrambic commonplaces over less worthy tombs, hastened to put himself in bed when they announced to him the visit of one of Franck's family calling to invite him to the ceremony." Fourteen years afterward, when Franck's statue was inaugurated in the Square of Sainte Clotilde, in the presence of an enthusiastic throng, the Conservatory that had ignored him living claimed him proudly as one of its own. The Institute was not represented, for, although it had welcomed nonentities, it never opened its doors to one of the greatest of French musicians.

"Of what importance, however, are these fleeting labels, these shabby distinctions to those who, as Veuillot in literature, Puvis de Chavannes in painting, César Franck in music, have known, by the beauty and the sincerity of their work, to deserve the free name of creative artist?"

SYMPHONY IN C MAJOR, "JUPITER" (K. 551).

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,

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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 for 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 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

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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 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 true royal 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

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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 Tönkünstler 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 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

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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 symphonies. Gerber's "Lexicon der Tonkünstler" (1790) speaks appreciatively of Mozart. 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 over-

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powerfully great, fiery, perfect, pathetic, sublime symphony in C." This reference is undoubtedly to the "Jupiter."

When was the "Jupiter" first played?

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 to us 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 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 Wranitzky," "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.

It is possible that the "Jupiter" was performed at the concert given by Mozart at Leipsic. The two symphonies played were "unpublished."

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The two symphonies that preceded the great three were composed in 1783 and 1786. The latter one, in D, was performed in Prague with extraordinary success. The publishers were not slow in publishing Mozart's compositions, if they were as niggardly as Joseph II. himself. The two symphonies played were probably of the three composed in 1788. Even this conclusion is a guess.

Nor do we know who gave the title "Jupiter" to this symphony. Some say it was applied by J. B. Cramer, to express his admiration for the loftiness of ideas and nobility of treatment. Some claim that the triplets in the first measure suggest the thunder-bolts of Jove. Some think that the "calm, godlike beauty" of the music compelled the title. Others are satisfied with the belief that the title was applied to the symphony as it might be to any masterpiece or any impressively beautiful or strong or big thing. To them "Jupiter" expresses the power and brilliance of the work.

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all,—from Schumann's "There are things in the world about which nothing can be said, as Mozart's C major symphony with the fugue, much of Shakespeare, and pages of Beethoven," to von Bülow's "I call Brahms's first symphony the tenth, not because it should be placed after the ninth: I should put it between the second and the 'Eroica,' just as I think the first not the symphony of Beethoven but the one composed by Mozart and known by the name 'Jupiter.'" But there were decriers early in the nineteenth century. Thus Hans Georg Nägeli (1773–1836) attacked this symphony bitterly on account of its well-defined and long-lined melody, "which Mozart mingled and confounded with a free instrumental play of ideas, and his very wealth of fancy and emotional gifts led to a sort of fermentation in the whole province of art, and caused it to retrograde rather than to advance." He found fault with certain harmonic progressions which he characterized as trivial. He allowed the composer originality and a certain power of combination, but he found him without style, often shallow and confused. He ascribed these qualities to the personal qualities of the man himself: "He was too hasty, when not too frivolous, and he wrote as he himself was." Nägeli was not the last to judge a work according to the alleged morality or immorality of the maker.

The Prague symphony in D major (1786) is without a minuet. So is the symphony in G major (1783). There were some who thought in those days that a symphony worthy the name should be without that movement. Thus the learned Hofrath Johann Gottlieb Carl Spazier 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 is allowed? The first movement should be in some prevailing mood, joyful, uplifted, proud, solemn, etc. A 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

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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 learned 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. Nor should it be forgotten that 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. Haydn, some say,—but they speak erroneously,—first introduced the minuet into the symphony. The minuet is found also in the larger symphonies of Gossec, and Gossec wrote and published symphonies before Haydn had written his first. There is a minuet in the Symphony in D major of the Viennese composer, Georg Matthias Monn, written not later than 1740. (For a discussion of the minuet in the early symphonies see Detlef Schulz's "Mozarts Jugendsinfonien," Leipsic, 1900.)

And now a word about the Finale. The opening theme of four measures is an old church tone that has been used by many,—Bach, and no doubt many before him, Purcell, Michael Haydn, Handel, Beethoven, Croft, Schubert, Goss, Mendelssohn, Arthur Sullivan, and others. It was a favorite theme of Mozart. It appears in the Credo of the Missa Brevis in F (1774), in the Sanctus of the Mass in C (1776), in the development of the first movement of the symphony in B-flat (1779), in the development of the first movement of the sonata in E-flat for piano and violin (1785).

In the *Tablettes de Polymnie* (Paris, April, 1810), a writer observed that the fugue-finale of the Jupiter Symphony "is understood only by a very small number of connoisseurs; but the public, which wishes to pass for a connoisseur, applauds it with the greater fury because it is absolutely ignorant in the matter."

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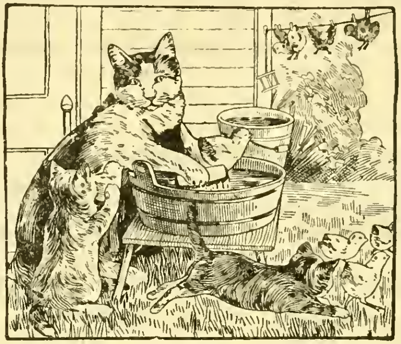

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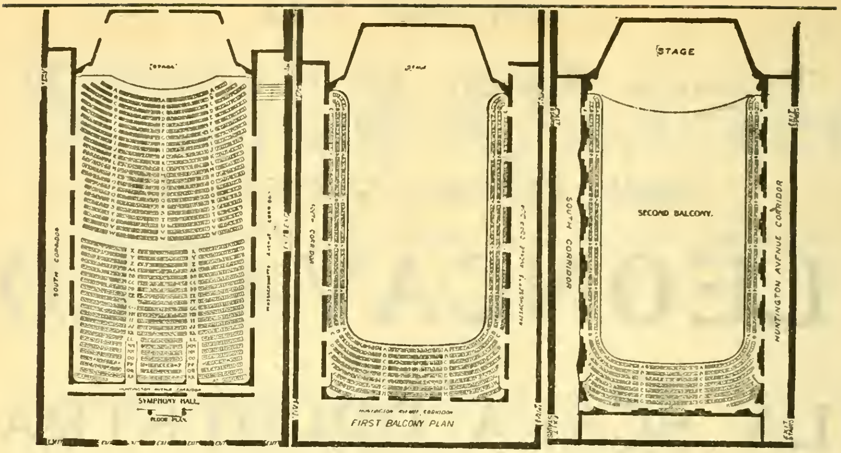

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BIRD	Serenade for two flutes, two oboes, two clarinets, two horns, and two bassoons.
RAYNALDO HAHN	Suite for two flutes, oboe, two clarinets, two horns, and two bassoons, trumpet, tympani, harp, and piano (*first time*).
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MOUQUET	Sinfonietta for two flutes, two oboes, two clarinets, two horns, and two bassoons (*first time*).
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WOOLLETT	Quintet for flute, oboe, clarinet, horn, and bassoon (*first time.*)
REINECKE	Trio for oboe, horn, and piano (*first time*).
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WEBER	Menuetto } For flute, oboe, two clarinets, two bassoons (*first time*).
HANDEL	Air Varie }
LAZZARI	Octet for flute, oboe, English horn, clarinet, two horns, and two bassoons.
LACROY	Variation Symphonique for flute, oboe, English horn, clarinet, bass clarinet, horn, and bassoon (*first time*).
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Adamowski, T.
Akeroyd, J.

Bak, A.
Bareither, G.
Barleben, C.
Barth, C.
Berger, H.
Bower, H.
Brenton, H. E.
Brooke, A.
Burkhardt, H.
Butler, H.

Debuchy, A.
Dworak, J. F.

Eichheim, H.
Eichler, J. Edw.
Elkind, S.

Ferir, E.
Fiedler, B.
Fiedler, E.
Fiumara, P.
Fox, P.
Fritzsche, O.

Gerhardt, G.
Gietzen, A.
Goldstein, S.
Grisez, G.

Hackebarth, A.
Hadley, A.
Hain, F.
Hampe, C.
Heberlein, H.
Heindl, A.
Heindl, H.
Helleberg, J.
Hess, M.
Hoffmann, J.
Hoyer, H.

Keller, J.
Keller, K.
Kenfield, L. S.
Kloepfel, L.
Kluge, M.
Kolster, A.
Krafft, W.
Krauss, O. H.
Kuntz, A.
Kuntz, D.
Kunze, M.
Kurth, R.

Lenom, C.
Loeffler, E.
Longy, G.
Lorbeer, H.
Ludwig, C. F.
Ludwig, C. R.

Mahn, F.
Mann, J. F.
Maquarre, A.
Maquarre, D.
Marble, E. B.
Mäusebach, A.
Merrill, C.
Mimart, P.
Moldauer, A.
Mullaly, J. L.
Müller, F.

Nagel, R.
Nast, L.

Phair, J.

Regestein, E.
Rettberg, A.
Rissland, K.
Roth, O.

Sadoni, P.
Sauer, G. F.
Sauerquell, J.
Sautet, A.
Schuchmann, F. E.
Schuëcker, H.
Schumann, C.
Schurig, R.
Senia, T.
Seydel, T.
Sokoloff, N.
Strube, G.
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SATURDAY EVENING, OCTOBER 27, at 8 o'clock.

PROGRAMME.

Brahms . . . . . Symphony No. 1, in C minor, Op. 68

I. Un poco sostenuto; Allegro.
II. Andante sostenuto.
III. Un poco allegretto e grazioso.
L' istesso tempo.
IV. Adagio; Allegro non troppo, ma con brio.

Richard Strauss . Tone-poem, "Don Juan" (after N. Lenau), Op. 20

Berlioz . Minuet of Will-o'-the-Wisps, Ballet of Sylphs, and Rákóczy March, from "The Damnation of Faust"

There will be an intermission of ten minutes after the Strauss selection.

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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SYMPHONY IN C MINOR, NO. 1, OP. 68 . . . . JOHANNES BRAHMS

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

Brahms was not in a hurry to write a symphony. He heeded not the wishes or demands of his friends, he was not disturbed by their impatience. As far back as 1854 Schumann wrote to Joachim: "But where is Johannes? Is he flying high or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself."

⁂

When Brahms began to make the first sketches of this symphony is not known. He was in the habit, as a young man, of jotting down his musical thoughts when they occurred to him. Later he worked no several compositions at the same time and let them grow under his hand. There are instances where this growth was of very long duration. He destroyed the great majority of his sketches. The few that he did not destroy are, or were recently, in the Library of the Gesellschaft der Musikfreunde at Vienna.

We know that in 1862 Brahms showed his friend Albert Dietrich* an early version of the first movement of the symphony. Brahms was then sojourning at Münster. He composed in the morning, and the afternoon and evening were spent in excursions or in playing or hearing music. He left Hamburg in September of that year for his first visit to Vienna, and wrote to Dietrich shortly before his departure

---

*Albert Hermann Dietrich was born August 28, 1829, near Meissen. He studied music in Dresden and at the Leipsic Conservatory. In 1851 he went to Düsseldorf to complete his studies with Schumann. He conducted the subscription concerts at Bonn from 1855 till 1861, when he was called to Oldenburg as court conductor. He retired in 1890 and moved to Berlin, where he was made an associate member of the Königliche Akademie der Künste and in 1899 a Royal Professor. He composed two operas, a symphony, an overture, choral works, a violin concerto, a 'cello concerto, chamber music, songs, piano pieces.

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that the symphony was not ready, but that he had completed a string quintet in F minor.

This first movement was afterward greatly changed. He told his friends for several years afterward that the time for his symphony had not yet arrived. Yet Theodor Kirchner wrote to Marie Lipsius that Brahms had carried this symphony about with him "many years" before the performance; and Kirchner said that in 1863 or 1864 he had talked about the work with Clara Schumann, who had then showed him portions of it, whereas "scarcely any one knew about the second symphony before it was completed, which I have reason to believe was after the first was ended; the second, then, was chiefly composed in 1877." In 1875 Dietrich visited Brahms at Zigelhausen, and he saw his new works, but when Dietrich wrote his recollections he could not say positively what these works were.

The first performance of the Symphony in C minor was from manuscript at Carlsruhe by the grand ducal orchestra, November 4, 1876. Dessoff conducted and the composer was present. Brahms conducted the performances of it at Mannheim a few days later and on November 15, 1876, at Munich. He also conducted performances at Vienna, December 17, 1876; at Leipsic, January 18, 1877; and at Breslau, January 23, 1877. Before the concert in Vienna certain persons were allowed to hear the symphony played as a pianoforte duet by Brahms and Ignaz Brüll.

Early in 1877 Cambridge University offered Brahms an honorary degree. If he had accepted it, he would have been obliged to go to England, for it is one of the University's statutes that its degrees may not be conferred *in absentia*. Brahms hesitated about going, although he was not asked to write a work for the occasion. The matter was soon settled for him: the directors of the Crystal Palace inserted an

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advertisement in the *Times* to the effect that, if he came, he would be asked to conduct one of their Saturday concerts. Brahms declined the honor of a degree, but he acknowledged the invitation by giving the manuscript score and parts of the symphony to Joachim, who led the performance at Cambridge, March 8, 1877, although Mr. J. L. Erb, in his ''Brahms,'' says that Stanford conducted. The programme included Bennett's overture to "The Wood Nymph,'' Beethoven's Violin Concerto (Joachim, violinist), Brahms's Song of Destiny, violin solos by Bach (Joachim), Joachim's elegiac overture in memory of H. Kleist, and the symphony. This elegiac overture was composed by Joachim in acknowledgment of the honorary degree conferred on him that day. He conducted the overture and Brahms's symphony. The other pieces were conducted by Charles Villiers Stanford, the leader of the Cambridge University Musical Society. The symphony is often called in England the ''Cambridge'' symphony. The first performance in London was at the Philharmonic concert, April 16 of the same year, and the conductor was W. G. Cusins. The symphony was published in 1877. The first performance in Berlin was on November 11 of that year and by the orchestra of the Music School led by Joachim.

It is said that the listeners at Munich were the least appreciative; those at Carlsruhe, Mannheim, and Breslau were friendly. Dörffel

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wrote in the *Leipziger Nachrichten* that the symphony's effect on the audience was "the most intense that has been produced by any new symphony within our remembrance."

⁂

The symphony provoked heated discussion. Many pronounced it labored, crabbed, cryptic, dull, unintelligible, and Hanslick's article of 1876 was for the most part an inquiry into the causes of the popular dislike. He was faithful to his master, as he was unto the end. And in the fall of 1877 von Bülow wrote from Sydenham a letter to a German music journal in which he characterized the Symphony in C minor in a way that is still curiously misunderstood.

"One touch of nature makes the whole world kin." This quotation from "Troilus and Cressida" is regarded by thousands as one of Shakespeare's most sympathetic and beneficent utterances. But what is the speech that Shakespeare put into the mouth of the wily, much-enduring Ulysses? After assuring Achilles that his deeds are forgotten; that Time, like a fashionable host, "slightly shakes his parting guest by the hand," and grasps the comer in his arms; that love, friendship, charity, are subjects all to "envious and calumniating time," Ulysses says:—

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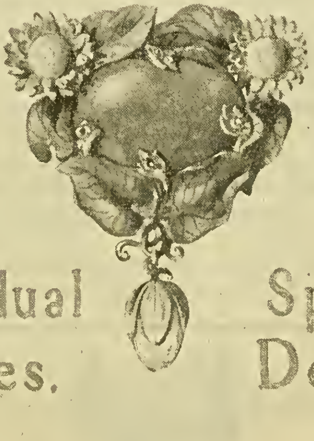

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> "One touch of nature makes the whole world kin,—
> That all, with one consent, praise new-born gauds,
> Though they are made and moulded of things past,
> And give to dust, that is a little gilt,
> More laud than gilt o'erdusted."

This much admired and thoroughly misunderstood quotation is, in the complete form of statement and in the intention of the dramatist, a bitter gibe at one of the most common infirmities of poor humanity.

Ask a music-lover, at random, what von Bülow said about Brahms's Symphony in C minor, and he will answer: "He called it the Tenth Symphony." If you inquire into the precise meaning of this characterization, he will answer: "It is the symphony that comes worthily after Beethoven's Ninth"; or, "It is worthy of Beethoven's ripest years"; or in his admiration he will go so far as to say: "Only Brahms or Beethoven could have written it."

Now what did von Bülow write? "First after my acquaintance with the Tenth Symphony, alias Symphony No. 1, by Johannes Brahms, that is since six weeks ago, have I become so intractable and so hard against Bruch-pieces and the like. I call Brahms's first symphony the Tenth, not as though it should be put after the Ninth; I should put it between the Second and the 'Eroica,' just as I think by the First Symphony should be understood, not the first of Beethoven, but the one composed by Mozart, which is known as the 'Jupiter.'"

⁂

The first performance in Boston was by the Harvard Musical Association, January 3, 1878.

The New York *Tribune* published early in 1905 a note communicated by Mr. Walter Damrosch concerning the first performance of the symphony in New York:—

"When word reached America in 1877 that Brahms had completed and published his first symphony, the musical world here awaited its first production with keenest interest. Both Theodore Thomas and Dr. Leopold Damrosch were anxious to be the first to produce this monumental work, but Dr. Damrosch found to his dismay that Thomas

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had induced the local music dealer to promise the orchestral parts to him exclusively. Dr. Damrosch found he could obtain neither score nor parts, when a very musical lady, a pupil of Dr. Damrosch, hearing of his predicament, surprised him with a full copy of the orchestral score. She had calmly gone to the music dealer without mentioning her purpose and had bought a copy in the usual way. The score was immediately torn into four parts and divided among as many copyists, who, working day and night on the orchestra parts, enabled Dr. Damrosch to perform the symphony a week ahead of his rival."

⁂

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettledrums, strings. The trombones appear only in the finale.

The first movement opens with a short introduction, Un poco sostenuto, C minor, 6-8, which leads without a pause into the first movement proper, Allegro, C minor. The first four measures are a prelude to the chief theme, which begins in the violins, while the introductory phrase is used as a counter-melody. The development is vigorous, and it leads into the second theme, a somewhat vague melody of melancholy character, announced by wood-wind and horns against the first theme, contrapuntally treated by strings. In the development wind instruments in dialogue bring back a fragment of this first theme, and in the closing phrase an agitated figure in rhythmical imitation of a passage in the introduction enters. The free fantasia is most elaborate. A short coda, built chiefly from the material of the first theme, poco sostenuto, brings the end.

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In view of the strides made by modern composers, one can hardly realize that such music was written at a time when Bach and Handel were still boys and one hundred years before Beethoven.

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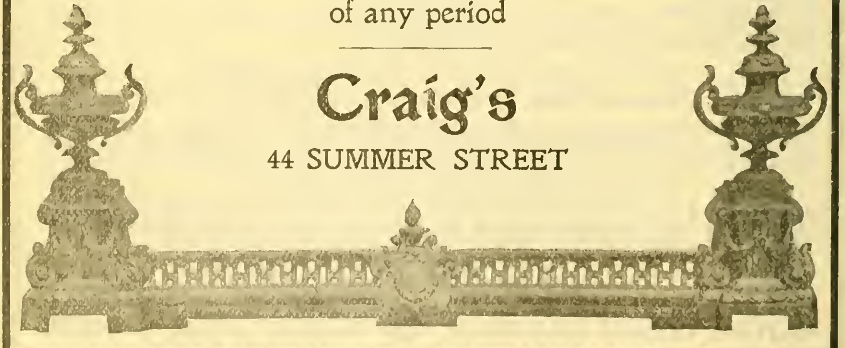
The second movement, Andante sostenuto, E major, 3-4, is a profoundly serious development in rather free form of a most serious theme.

The place of the traditional scherzo is supplied by a movement, Un poco allegretto e grazioso, A-flat major, 2-4, in which three themes of contrasted rhythms are worked out. The first, of a quasi-pastoral nature, is given to the clarinet and other wood-wind instruments over a pizzicato bass in the 'cellos. In the second part of the movement is a new theme in 6-8. The return to the first movement is like unto a coda, in which there is varied recapitulation of all the themes.

The finale begins with an Adagio, C minor, 4-4, in which there are hints of the themes of the allegro which follows. And here Mr. Apthorp should be quoted:—

"With the thirtieth measure the tempo changes to più andante, and we come upon one of the most poetic episodes in all Brahms. Amid hushed, tremulous harmonies in the strings, the horn and afterward the flute pour forth an utterly original melody, the character of which ranges from passionate pleading to a sort of wild exultation, according to the instrument that plays it. The coloring is enriched by the solemn tones of the trombones, which appear for the first time in this movement. It is ticklish work trying to dive down into a composer's brain, and surmise what special outside source his inspiration may have had; but one cannot help feeling that this whole wonderful episode may have been suggested to Brahms by the tones of the Alpine-horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland. This is certainly what the episode *recalls* to any one who has ever heard those poetic tones and their echoes. A short, solemn, even ecclesiastical interruption by the trombones and bassoons is of more thematic importance. As the horn-tones gradually die away, and the cloud-like harmonies in the strings sink lower and lower—like mist veiling the landscape—an impressive pause ushers in the Allegro non troppo, ma con brio (in C major, 4-4 time). The introductory Adagio has already given us mysterious hints at what is to come; and now there bursts forth in the



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strings the most joyous, exuberant Volkslied melody, a very Hymn to Joy, which in some of its phrases, as it were unconsciously and by sheer affinity of nature, flows into strains from the similar melody in the Finale of Beethoven's Ninth Symphony. One cannot call it plagiarism: it is two men saying the same thing."

This melody is repeated by horns and wood-wind with a pizzicato string accompaniment, and is finally taken up by the whole orchestra, fortissimo (without trombones). The second theme is announced softly by the strings. In the rondo finale the themes hinted at in the introduction are brought in and developed with some new ones. The coda is based chiefly on the first theme.

Dr. Heinrich Reimann finds Max Klinger's picture of Prometheus Unbound "the true parallel" to this symphony.

Dr. Hermann Deiters, an enthusiastic admirer of Brahms, wrote of this work: "The first symphony in C minor strikes a highly pathetic chord. As a rule, Brahms begins simply and clearly, and gradually reveals more difficult problems; but here he receives us with a succession of harsh discords, the picture of a troubled soul gazing longingly into vacancy, striving to catch a glimpse of an impossible peace, and growing slowly, hopelessly resigned to its inevitable fate. In the first movement we have a short, essentially harmonious theme, which first appears in the slow movement, and again as the principal theme of the allegro. At first this theme appears unusually simple, but soon we discover how deep and impressive is its meaning when we observe how it predominates everywhere, and makes its energetic influence felt throughout. We are still more surprised when we recognize in the second theme, so full of hopeful aspiration, with its chromatic progression, a motive which has already preceded and introduced the principal theme, and accompanied it in the bass; and when the principal theme itself reappears in the bass as an accompaniment to the second theme, we observe, in spite of the complicated execution and the psychic development, a simplicity of conception and creative force which is surprising. The development is carried out quite logically and with wonderful skill, the recapitulation of the theme is powerful and fine, the coda is developed with ever-increasing power; we feel

---

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involuntarily that a strong will rules here, able to cope with any adverse circumstances which may arise. In this movement the frequent use of chromatic progressions and their resultant harmonies is noticeable, and shows that Brahms, with all his artistic severity, employs, when needful, every means of expression which musical art can lend him. . . . The melodious adagio, with its simple opening, a vein of deep sentiment running throughout, is full of romance; the coloring of the latest Beethoven period is employed by a master hand. To this movement succeeds the naïve grace of an allegretto, in which we are again surprised at the variety obtained by the simple inversion of a theme. The last movement, the climax of the work, is introduced by a solemn adagio of highly tragic expression. After a short pause, the horn is heard, with the major third, giving forth the signal for the conflict, and now the allegro comes in with its truly grand theme. This closing movement, supported by all the power and splendor of the orchestra, depicts the conflict, with its moment of doubt, its hope of victory, and moves on before us like a grand triumphal procession. To this symphony, which might well be called heroic, the second symphony bears the same relation that a graceful, lightly woven fairy-tale bears to a great epic poem."

It was Dr. Theodor Billroth, the distinguished Viennese surgeon, and not a hysterical poet, who wrote to Brahms in 1890: "The last movement of your C minor Symphony has again lately excited me in a fearful manner. Of what avail is the perfect, clear beauty of the principal subject in its thematically complete form? The horn returns at length with its romantic, impassioned cry, as in the introduction, and all palpitates with longing, rapture, and supersensuous exaltation and bliss."

''Don Juan,'' a Tone-poem (after Nicolaus Lenau), Op. 20.

Richard Strauss

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

"Don Juan" is known as the first of Strauss's symphonic or tone-poems, but ''Macbeth,'' Op. 23, although published later, was com-

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posed before it. The first performance of "Don Juan" was at the second subscription concert of the Grand Ducal Court Orchestra of Weimar in the fall of 1889. The *Signale*, No. 67 (November, 1889), stated that the tone-poem was performed under the direction of the composer, "and was received with great applause." (Strauss was a court conductor at Weimar 1889–94.) The first performance in Boston was at a Symphony Concert, led by Mr. Nikisch, October 31, 1891. The piece has also been played at these concerts: November 5, 1898, November 1, 1902, February 11, April 29, 1905.

"Don Juan" was played here by the Chicago Orchestra, Theodore Thomas conductor, March 22, 1898.

The work is scored for three flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettledrums, triangle, cymbals, glockenspiel, harp, strings. The score is dedicated "To my dear friend, Ludwig Thuille," a composer and teacher, born at Bozen in 1861, who was a fellow-student at Munich.

Extracts from Lenau's * dramatic poem, "Don Juan," are printed on a fly-leaf of the score. We have taken the liberty of defining the

---

* 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.

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characters here addressed by the hero. The speeches to Don Diego are in the first scene of the poem; the speech to Marcello, in the last.

DON JUAN (*zu Diego*).

Den Zauberkreis, den unermesslich weiten,
Von vielfach reizend schönen Weiblichkeiten
Möcht' ich durchziehn im Sturme des Genusses,
Am Mund der Letzten sterben eines Kusses.
O Freund, durch alle Räume möcht' ich fliegen,
Wo eine Schönheit blüht, hinknien vor Jede,
Und, wär's auch nur für Augenblicke, siegen.

. . . .

DON JUAN (*zu Diego*).

Ich fliehe Überdruss und Lustermattung,
Erhalte frisch im Dienste mich des Schönen,
Die Einzle kränkend, schwärm' ich für die Gattung
Der Odem einer Frau, heut Frühlingsduft,
Drückt morgen mich vielleicht wie Kerkerluft.
Wenn wechselnd ich mit meiner Liebe wandre
Im weiten Kreis der schönen Frauen,
Ist meine Lieb' an jeder eine andre;
Nicht aus Ruinen will ich Tempel bauen.
Ja, Leidenschaft ist immer nur die neue;
Sie lässt sich nicht von der zu jener bringen,
Sie kann nur sterben hier, dort neu entspringen,
Und kennt sie sich, so weiss sie nichts von Reue.
Wie jede Schönheit einzig in der Welt,
So ist es auch die Lieb', der sie gefällt.
Hinaus und fort nach immer neuen Siegen,
So lang der Jugend Feuerpulse fliegen!

. . . .

DON JUAN (*zu Marcello*).

Es war ein schöner Sturm, der mich getrieben,
Er hat vertobt, und Stille ist geblieben.
Scheintot ist alles Wünschen, alles Hoffen;
Vielleicht ein Blitz aus Höh'n, die ich verachtet,
Hat tötlich meine Liebeskraft getroffen,
Und plötzlich ward die Welt mir wüst, umnachtet;
Vielleicht auch nicht; der Brennstoff ist verzehrt,
Und kalt und dunkel ward es auf dem Herd.

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Don Juan (*to Diego, his brother*).

O magic realm, illimited, eternal,
Of gloried woman,—loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss!
Through every realm, O friend, would wing my flight,
Wherever Beauty blooms, kneel down to each,
And, if for one brief moment, win delight!

. . . .

Don Juan (*to Diego*).

I flee from surfeit and from rapture's cloy,
Keep fresh for Beauty service and employ,
Grieving the One, that All I may enjoy.
The fragrance from one lip to-day is breath of spring:
The dungeon's gloom perchance to-morrow's luck may bring.
When with the new love won I sweetly wander,
No bliss is ours upfurbish'd and regilded;
A different love has This to That one yonder,—
Not up from ruins be my temples builded.
Yea, Love life is, and ever must be new,
Cannot be changed or turned in new direction;
It cannot but there expire—here resurrection;
And, if 'tis real, it nothing knows of rue!
Each Beauty in the world is sole, unique:
So must the Love be that would Beauty seek!
So long as Youth lives on with pulse afire,
Out to the chase! To victories new aspire!

. . . .

---

* John P. Jackson, journalist, died at Paris, December 1, 1897, at the age of fifty. He was for many years on the staff of the New York *Herald*. He espoused the cause of Wagner at a time when the music of that composer was not fashionable, and he Englished some of Wagner's librettos.

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DON JUAN (*to Marcello, his friend*).

It was a wond'rous lovely storm that drove me:
Now it is o'er; and calm all round, above me;
Sheer dead is every wish; all hopes o'ershrouded,—
'Twas p'r'aps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'r'aps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

There are two ways of considering this tone-poem: to say that it is a fantasia, free in form and development, and that the quotations from the poem are enough to show the mood and the purposes of the composer; or to discuss the character of Lenau's hero, and then follow foreign commentators who give significance to every melodic phrase and find deep, esoteric meaning in every modulation. No doubt Strauss himself would be content with the verses of Lenau and his own music: for he is a man not without humor, and on more than one occasion he has slyly smiled at his prying or pontifical interpreters.

Strauss has particularized his hero among the many that bear the name of Don Juan, from the old drama of Gabriel Tellez, the cloistered monk who wrote, under the name of "Tirso de Molina," "El Burlador de Sevilla y el Convidado de Piedra" (first printed in 1634), to "Juan de Manara," drama in four acts by Edmond Haraucourt, with incidental music by Paul Vidal (Odéon, Paris, March 8, 1898). Strauss's hero is specifically the Don Juan of Lenau, not the rakehelly hero of legend and so many plays, who at the last is undone by the Statue whom he had invited to supper.

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Lenau wrote his poem in 1844. It is said that his third revision was made in August and September of that year at Vienna and Stuttgart. After September he wrote no more, for he went mad, and he was mad until he died in 1850. The poem, "Eitel nichts," dictated in the asylum at Winnenthal, was intended originally for "Don Juan." "Don Juan" is of a somewhat fragmentary nature. The quotations made by Strauss paint well the hero's character.

L. A. Frankl, the biographer of the morbid poet, says that Lenau once spoke as follows concerning his purpose in this dramatic poem: "Goethe's great poem has not hurt me in the matter of 'Faust,' and Byron's 'Don Juan' will here do me no harm. Each poet, as every human being, is an individual 'ego.' My Don Juan is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy, in the one, all the women on earth, whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him." *

Now Strauss himself has not given a clue to any page of his score. Yet, in spite of this fact, Mr. William Mauke does not hesitate to entitle certain sections: "The First Victim, 'Zerlinchen'"; "The Countess"; "Anna." Why "Zerlinchen"? There is no Zerlina in the poem. There is no reference to the coquettish peasant girl. Lenau's hero is a man who seeks the sensual ideal. He is constantly disappointed. He is repeatedly disgusted with himself, men and women, and the world; and when at last he fights a duel with Don Pedro, the avenging son of the Grand Commander, he throws away his sword and lets his adversary kill him.

"Mein Todfeind ist in meine Faust gegeben;
Doch dies auch langweilt, wie das ganze Leben."

("My deadly foe is in my power; but this, too, bores me, as does life itself.")

The first theme, E major, allegro molto con brio, 2-2, is a theme of

---

* See the remarkable study, "Le Don Juanisme," by Armand Hayem (Paris, 1886), which should be read in connection with Barbey d'Aurevilly's "Du Dandysme et de Georges Brummell." Mr. George Bernard Shaw's Don Juan in "Man and Superman" has much to say about his character and aims.

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passionate, glowing longing; and a second theme follows immediately, which some take to be significant of the object of this longing. The third theme, typical of the hero's gallant and brilliant appearance, proud and knight-like, is added; and this third theme is entitled by Mr. Mauke "the Individual Don Juan theme, No. 1." These three themes are contrapuntally bound together, until there is, as it were, a signal given (horns and then wood-wind). The first of the fair apparitions appears,—the "Zerlinchen" of Mr. Mauke. The conquest is easy, and the theme of Longing is jubilant; but it is followed by the chromatic theme of "Disgust" (clarinets and bassoons), and this is heard in union with the second of the three themes in miniature (harp). The next period—"Disgust" and again "Longing"—is built on the significant themes, until at the conclusion (fortissimo) the theme "Longing" is heard from the deep-stringed instruments (rapidamente).

And now it is the Countess that appears,—"the Countess ——— ———, widow; she lives at a villa, an hour from Seville" (glockenspiel, harp, violin solo). Here follows an intimate, passionate love scene. The melody of clarinet and horn is repeated, re-enforced by violin and 'cellos. There is canonical imitation in the second violins, and afterward viola, violin, and oboes. At last passion ends with the crash of a powerful chord in E minor. There is a faint echo of the Countess theme; the 'cellos play (senza espressione) the theme of "Longing." Soon enters a "molto vivace," and the Cavalier theme is heard slightly changed. Don Juan finds another victim, and here comes the episode of longest duration. Mr. Mauke promptly identifies the woman. She is "Anna."

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This musical episode is supposed to interpret the hero's monologue. Dr. Reimann thinks it would be better to entitle it "Princess Isabella and Don Juan," a scene that in Lenau's poem answers to the Donna Anna scene in the Da Ponte-Mozart opera.* Here the hero deplores his past life. Would that he were worthy to woo her! Anna knows his evil fame, but struggles vainly against his fascination. The episode begins in G minor (violas and 'cellos). "The silence of night, anxious expectancy, sighs of longing"; then with the entrance of G major (oboe solo) "love's bliss and happiness without end." The love song of the oboe is twice repeated, and it is accompanied in the 'cellos by the theme in the preceding passage in minor. The clarinet sings the song, but Don Juan is already restless. The theme of "Disgust" is heard, and he rushes from Anna. The "Individual Don Juan theme, No. 2," is heard from the four horns,—"Away! away to ever-new victories."

Till the end the mood grows wilder and wilder. There is no longer time for regret, and soon there will be no time for longing. It is the Carnival, and Don Juan drinks deep of wine and love. His two themes and the themes of "Disgust" and the "Carnival" are in wild chromatic progressions. The glockenspiel parodies his second "Individual Theme," which was only a moment ago so energetically proclaimed by the horns. Surrounded by women, overcome by wine, he rages in passion, and at last falls unconscious. Organ-point. Gradually he comes to his senses. The themes of the apparitions, rhythmically disguised as in fantastic dress, pass like sleep-chasings through his

---

* It is only fair to Dr. Reimann to say that he does not take Mr. Wilhelm Mauke too seriously.

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brain, and then there is the motive of "Disgust." Some find in the next episode the thought of the cemetery with Don Juan's reflections and his invitation to the Statue. Here the jaded man finds solace in bitter reflection. At the feast surrounded by gay company, there is a faint awakening of longing, but he exclaims:—

> "The fire of my blood has now burned out."

Then comes the duel with the death-scene. The theme of "Disgust" now dominates. There is a tremendous orchestral crash; there is long and eloquent silence. A pianissimo chord in A minor is cut into by a piercing trumpet F, and then there is a last sigh, a mourning dissonance and resolution (trombones) to E minor.

> "Exhausted is the fuel,
> And on the hearth the cold is fiercely cruel."

⁂

Some say that Don Juan Tenorio was the Lord d'Albarran de Grenade, or the Count of Marana, or Juan Salazar mentioned by Bernal Diaz del Castillo, or Juan of Salamanca. Some have traced to their own satisfaction his family tree: thus Castil-Blaze gives the coat of arms of the Tenorio family, "once prominent in Seville, but long extinct." Others find the hero and the Stone Man in old legends of Asia, Greece, Egypt.

Such researches are harmless diversions.

We do know that in the fifteenth and sixteenth centuries in Spain an "auto" or religious drama entitled "Ateista Fulminado" was acted in churches and monasteries. The chief character was a dissipated, vicious, atheistical fellow, who received exemplary punishment at the foot of an altar. A Portuguese Jesuit wrote a book on this tradition, and gave to the hero adventures analogous to those in the life of Don Juan. There was also a tradition that a certain Don Juan ran off with the daughter of the Commander Ulloa, whom he slew. Don Juan in pursuit of another victim went to the monastery of Saint Francis at Seville, where they had raised a marble tomb to the commander, and there the rake was surprised and slain. The monks hid the corpse, and spread the report that the impious knight had insulted and profaned

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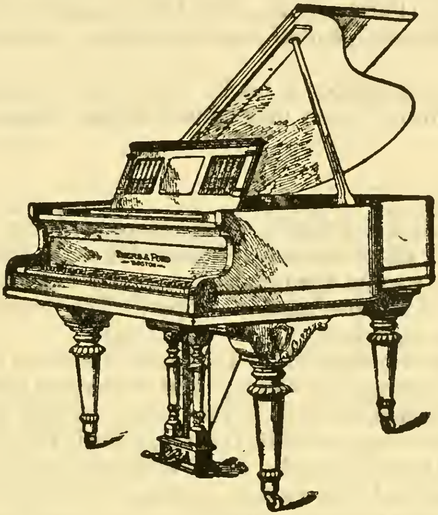

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the tomb of his victim, and the vengeance of heaven had removed the body to the infernal regions.

On these traditions Tirso de Molina may have founded his celebrated play, which in turn has been the source of so many plays, operas, pantomimes, ballets, poems, pictures, tales.

Here we are concerned only with Don Juan in music. They that wish to read about the origin of the legend and "El Burlado" may consult Magnabal's "Don Juan et la Critique Espagnole" (Paris, 1893); the pages in Jahn's "Mozart" (1st ed. 4th vol.); "Molière Musicien," by Castil-Blaze, vol. i. (Paris, 1852); Barthel's preface to Lenau's "Don Juan" (Reclam edition); Rudolf von Freisauff's "Mozart's Don Juan" (Salzburg, 1887).

August Rauber has written a book, ''Die Don Juan Sage im Lichte biologischer Forschung," with diagrams (Leipsic, 1899).

⁂

In Tirso de Molina's comedy these women figure: the Duchess Isabella; Thisbe, a fisher-maiden; Donna Anna de Ulloa; Aminta, a village maiden who was on the point of marrying a peasant. Don Juan invites the Statue of Donna Anna to supper. The Statue accepts, calls, and drags him down to hell.

This comedy was translated into Italian by Onofrio Gilberti. It was then entitled "Il Convitato di Pietra," and performed at Naples in 1652. There were other Italian versions in that year. A play founded at least on Gilberti's version was played in Italian at Paris in 1657. Dorimon's French version of the old comedy, "Le Festin de Pierre," was played at Lyons in 1658, and de Villiers's *tragi-comédie* at Paris in 1659.

The opera librettists first began with these old comedies. And here is a list that is no doubt imperfect:—

"Le Festin de Pierre," vaudeville by Le Tellier at the Foire Saint-Germain, 1713. The final ballet in the infernal regions made such a scandal that the piece was suppressed, but it was afterwards revived.

"Don Giovanni," ballet by Gluck (Vienna, 1761). The characters

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were Don Giovanni, his servant, Donna Anna and her father, and the guests at the feast.

"Il Convitato di Pietra," by Righini (Vienna, 1777). In this opera the fisher-maiden was introduced.

"Il Convitato di Pietra," by Calegari (Venice, 1777).

"Il Convitato di Pietra," by Tritto (Naples, 1783).

"Don Giovanni," by Albertini (Venice, 1784).

"Don Giovanni Tenorio," by Cazzaniga (Venice, 1787). Goethe saw it at Rome, and described the sensation it made. "It was not possible to live without going to see Don Giovanni roast in flames and to follow the soul of the Commander in its flight toward heaven."

"Il Convito di Pietra," by Gardi (Venice, 1787).

"Don Giovanni," by Mozart (Prague, October 29, 1787).

"Don Giovanni," by Fabrizi (Fano, 1788.)

"Nuovo Convitato di Pietra," by Gardi (Bologna, 1791.)

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"Il Dissolto Punito," by Raimondi (Rome, about 1818).

"Don Giovanni Tenorio," by Don Ramon Carnicer (Barcelona, 1822).

"Il Convitato di Pietra," by Pacini (Viareggio, 1832).

"Don Juan de Fantaisie," one-act operetta by Fr. Et. Barbier (Paris, 1866).

"The Stone-guest" ("Kamjennyi Gost"), left unfinished by Dargomijsky, orchestrated by Rimsky-Korsakoff, and produced with a prelude by César Cui at St. Petersburg in 1872. The libretto is a poem by Poushkin. The opera is chiefly heightened declamation with orchestral accompaniment. There is no chorus. There are only two songs. The composer, a sick man during the time of composition, strove only after dramatic effect, for he thought that in opera the music should only accent the situation and the dialogue. The commander is charterized by a phrase of five tones that mount and descend diatonically and in whole tones. The opera does not last two hours.

"Il Convitato di Pietra," by Manent (Barcelona, 1875).

"Il Nuovo Don Giovanni," by Palmieri (Triest, 1884).

"La Statue du Commandeur," pantomime, music by Adolphe David (Paris, 1892). In this amusing piece the Statue loses his dignity at the feast, and becomes the wildest of the guests. He applauds the dancers so heartily that he breaks a finger. He doffs his helmet and joins in a cancan, and forgets to take his place on the pedestal in a square in Seville. Consternation of the passers-by. Suddenly the Statue is seen directing unsteady steps. Don Juan and other revellers assist him to recover his position and his dignity.

Here may be added:—

"Don Juan et Haydée," cantata by Prince Polognac (St. Quentin, 1877.) Founded on the episode in Byron's poem.

"Ein kleiner Don Juan," operetta by Ziehrer (Budapest, 1879).

"Don Juan Fin de Siècle," ballet by Jacobi (London, 1892).

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It has been said that Franck was a Fleming by birth and therefore a mystic. He was a Walloon, and the Walloons are active and passionate rather than mystical. His ancestors in the sixteenth and seventeenth century were painters, and he thus inherited a taste for drawing. Mr. d'Indy hints that Franck's mastery of combination, shown even when he was a young pupil in the Paris Conservatory, ''an essential quality in the compounding of that bizarre and useless form of scribble known as 'The School of Fugue,'" was also an inheritance from old Walloon contrapuntists.

Mr. d'Indy studies carefully what may be called the genesis of Franck's work, and he knows that any one who wishes to judge sympathetically and honestly the work of a genius should go back to the first causes and try to discover the trunk and roots of the richly flowering branch.

Franck, according to him, was in no way connected with the men of the Renaissance. The art of the Renaissance, seeking nutrition in the sap of pagan art which had already dried, in spite of glorious efforts could produce only sterile forms without true æsthetic significance. Franck did not regard form as an end. He looked on "this manifestation of the work which one calls form" only as a corporeal part, the clothing of the ideal, which he named ''the soul of music"; and in all his works the form changes constantly, according to the nature of the idea. Franck, by reason of his clearness, light, vitality, was nearer to the Italian painters of the fourteenth and fifteenth centuries. His art was one of clear truth and serene light, a light without any violent color, for he was an ''expressionist," but not a

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colorist in the true sense of the word, and thus he was not Flemish or Dutch.

He was artistically related to the old French cathedral builders, both in the beauty and the rhythm of his musical lines and in absolute sincerity and conscientious naïveté. He was never musically successful in the expression of an evil sentiment. When he would fain sing of Satan and all his works, his voice was that of Meyerbeer. His soul was with the angels, and, when he chose the pagan story of Cupid and Psyche, he paraphrased it mystically, and the amorous dialogue was between the celestial bridegroom and the soul.

On the other hand, Franck, by reason of his sense of order and proportion, by reason of his logic in diction and the expression of his thought, was indisputably French.

Franck's first favorites in music were among the French composers who flourished toward the end of the eighteenth century. He delighted in the music of Monsigny, especially his ''Deserter''; of Dalayrac, from whose operas he took themes for his first piano fantasias; of Grétry, and he could not in the years of his maturity read certain pages of Grétry without deep emotion. The music of Méhul was dear to him, and ''Joseph'' filled him with enthusiasm. For at least twenty years the influence of Méhul was apparent in his own compositions. Themes in the piano trios and in ''Ruth'' might well have been signed by Méhul, although here and there, faintly expressed, is the unmistakable individuality of Franck.

His love for certain masterpieces by Gluck, Bach, Beethoven, absorbed him, so that in reading them he would forget time and the pressing duty. His pupil, Duparc, remembers him giving piano lessons at the Collège de Vaugirard, but, instead of hearing scales and exercises, Franck would play with infinite gusto and with instructive comments an act of ''Iphigenia in Tauris,'' pieces by Bach, or pages of "Euryanthe,'' and soon to his consternation the hour was at an end. Franck also admired greatly Schumann, the intimate melodist, and the songs of Schubert were for him an abiding joy. "He had even an inexplicable affection for certain works of Cherubini, and also for the preludes

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and the 'songs' of Ch. Valentin Alkan, whom he considered to be a 'poet of the piano.'"

Here speak the prejudices of Mr. d'Indy. There was also a time when Franck was passionately interested in Wagner's works, although he could not be reckoned among the Wagnerites of his period. As Coquard says of him: "He honestly enjoyed all that was beautiful in contemporaneous art, and with what simplicity did he do justice to his more successful colleagues! The living had no more kindly and fair-minded judge, whether they were named Gounod, Saint-Saëns, or Delibes."

Are there proofs of his musical preferences and affections in his own music? Is it of any use to point them out? There are some melodic phrases that remind one of Bach; the initial theme of the symphony recalls the question "Muss es sein?" put by Beethoven at the end of one of his quartets; the influence of Meyerbeer is seen in some of the inferior pages of "The Beatitudes" and that of Wagner in the symphonic poem, "Les Éolides," and in the "Prelude, Choral, and Fugue" for the piano.

"I do not think," says Mr. d'Indy, "that it is necessary to attach much importance to melodic or other resemblances. The great contrapuntists and polyphonic composers of the fifteenth and sixteenth centuries were none the less original because they treated—and how many times!—the same themes." He might have added that the originality of Franck was so pronounced that he could afford these few deliberate or unconscious reminiscences.

The Jesuit Balthasar Gracian preached a short sermon in his "Art

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of Worldly Wisdom" on the text: "Keep to yourself the final touches of your art." The teacher must always remain the superior master. He must teach an art artfully. "The source of knowledge need not be pointed out, no more than that of giving. By this means a man preserves the respect and dependence of others."

We do not know whether Franck was familiar with the little book respected so highly by Schopenhauer; but it was not in Franck's nature to conceal anything pertaining to the art he dearly loved in his conversations with his pupils. At the same time not even a favorite pupil can tell how a man like Franck achieved certain things. He can describe only his external methods.

According to Mr. d'Indy, and he here speaks as a composer who has fully mastered all matters of technic, there are three periods, absolutely distinct, in the composition of a work,—conception, disposition or arrangement, execution.

The conception may be subdivided into two different operations,—synthetic and analytic conception. Suppose a man girds up his loins to compose a symphony. First, he establishes the great lines, the general plan of the work; then he fixes the constituent elements, the themes, the musical ideas which are to be the essential features of the plan. These two labors are, as a rule, successive, but they are connected and may be modified; for the nature of the "idea," which is purely a personal element, may lead the composer to change the preconceived disposition of his plan, while, on the other hand, the nature of the plan may bring in certain types of musical ideas that will exclude others. "Whether the conception be synthetic or analytic, it is always independent of the hour, the surroundings; I may say it is almost independent of the composer's will." He is not able to continue his work until the materials are presented to him in a wholly satisfactory form. This mysterious period is often very long, especially with the great composers (see the sketch-books of Beethoven); "for their artistic conscience forces them to extreme severity in the choice of expression; but mediocre composers, or those intoxicated with their own supposed merit, are satisfied with the first material that comes to

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them, although its bad quality can make only a fragile, perishable monument."

During the second period, that of disposition, the composer, using the determined material, fixes definitely the plan of the work, both as a whole and in all its details. Even in this period he must invent, and there is often much hesitation and harassing doubt. "'It is the moment when one undoes in the morning that which he laboriously did the night before; it is also the moment of full enjoyment in the knowledge of close communion with beauty."

At last, when the heart and the imagination of the composer have conceived, when he has planned everything through the force of his intelligence, then comes the final period, that of execution, and this is only an amusement for the musician who is a master of his trade. There is the labor of writing; of scoring, if the work is to be orchestrated; there is the "plastic presentation on paper" of the completed musical work.

One composer will wait patiently for the dawn of an idea; another will try to hasten its coming, and he will stimulate his fancy. One, like Beethoven, will write at fever heat a mass of different sketches for one musical idea; another, like Bach, will not put his theme into writing until it is shaped definitely and irrevocably in his mind.

This is Mr. d'Indy's explanation of the process of composition when the composer is a man of true creative force.

Franck, like Gluck and many others, needed stimulation. It is told of Kinglake, that, when he was at work on his "Invasion of the Crimea," he would write in the morning a certain number of pages, but he would

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leave some spaces for the fitting adjectives. Then he would ride horseback for an hour or two, and on his return write down the missing words. Franck found inspiration in music itself. "How often have we seen him," says Mr. d'Indy, "pounding on the piano with a hard and constant fortissimo the prelude to 'The Mastersingers' or a piece by Beethoven, Bach, or Schumann! At last the deafening din would sink to a murmur, and then there would not be a sound: the master had found his idea." Throughout his life he thus courted inspiration. "One day when he was at work on one of his last pieces, a pupil found him ruthlessly massacring a piano piece. The pupil was astonished at the choice of the music, but Franck answered: 'Oh, that is only to excite me. When I wish to find a really good idea, I play over "The Beatitudes," for that still helps me best!'"

He was fortunate in this: he could conduct at the same time two musical operations without injury to either; he could assume immediately an abandoned task without taking time to put himself again in the vein. He gave his lessons with the conscientiousness that characterized him in all walks of life, but he would often walk suddenly to a corner of the room and jot down some measures which he did not wish to forget, and then return to the demonstration or the examination. Important works were written in this manner from notes taken here and there, and the connection was logical and without a break. He was especially busied by the task of disposition, for, although in a way he was classical and even traditional, he thirsted all his life for new forms in the constituent elements and in the structure of a work. As soon as Beethoven after innumerable experiments settled on his theme, he apparently established at the same time its development, and he sometimes forgot to note its course in his sketch-book. Franck filled and erased many pages before he determined definitely the disposition of a composition. He was a stern critic of himself, and, when he was in doubt concerning a relative key or the precise course of a development, he liked to consult his pupils, to share with them his anxiety, to ask their advice. The three versions of the "mother idea" of the string quartet (published on pages 167–169) show Franck's labor in search of perfection. He was at times active in composition, for during

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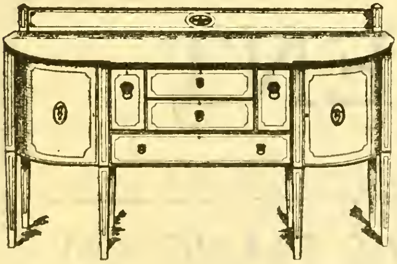

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the two months of his vacation in 1889 he wrote this string quartet and sketched the last two acts of his second opera, "Ghisele." Yet he searched a long time for the prayer-like phrase of the larghetto, and Mr. d'Indy remembers how one day, when he went to visit his master, the latter exclaimed even before shaking hands: "I have found it! It's a beautiful phrase. You will see." And they went at once to the piano.

Mr. d'Indy is one of those who believe that the majority of great creators whose life is sufficiently long present in their work three modes of expression. This, he believes, is a law of nature. To argue this point would now be irrelevant. It is enough to say that Beethoven and Verdi showed a continuous and logical advance from youth to their last year. Whether three successive and absolutely different modes of expression characterize their work is another question.

Franck's first period extended from 1841 to about 1858, the period of the four piano trios, all the fugitive piano pieces, many songs, and, as the chief mark of the period, his first oratorio, "Ruth."

The second period extends from 1858 to 1872, the period of strictly religious works, masses, motets, organ pieces, with the oratorio, "The Redemption," as the climax.

The third period includes all the orchestral music from 1875, the admirable string quartet and piano quintet, the two operas, the organ chorals, and, as a concrete expression, the sublime epic, "The Beatitudes."

The chief characteristics of Franck's style are: (1) the nobility and the worth of the melodic phrase; (2) the originality of the harmonic aggregation; (3) the solid eurhythmy of the musical architecture.

An examination of these claims of Franck's use of the cyclic style, the fugue, and the variation in an evolution of the sonata form, and of his peculiarly serene and lofty expression must be reserved for another article. But it may here be said that as Tschaikowsky's music, by reason of its savage intensity, barbaric love of color and monotonous rhythm, or frank declaration of personal emotion with, at times, a childlike blurt, does not appeal to the fastidious and the ingeniously superrefined, so the noble qualities of Franck's music are

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not quickly recognized by all. Mr. d'Indy, speaking of Franck's love of order, style, and meditative weight, says: "Perhaps it is for this reason—I like to think that their attitude is not one of bad faith or ignorance of art—that the Germans do not yet understand his music, the luminous logic of which is not to be assimilated easily by minds, however profound they may be, which will always lack the sentiment of true proportions and of good style." He cites the Walhalla near Regensburg, the pictures of Böcklin, and the too long tone-poems of Richard Strauss as flagrant proofs of this lack.

Hazlitt sometimes thought that the most acute and original-minded men make bad critics, for they see everything too much through a particular medium. "What does not fall in with their own bias and mode of composition strikes them as commonplace and factitious. What does not come into the direct line of their vision they regard idly, with vacant, 'lack-lustre eye.' Men who have fewer native resources, and are obliged to apply oftener to the general stock, acquire by habit a greater aptitude in appreciating what they owe to others. Their taste is not made a sacrifice to their egotism and vanity, and they enrich the soil of their minds with continual accessions of borrowed strength and beauty." A man like Hazlitt's friend Joseph Fawcett has the true critical spirit: "That is the most delicious feeling of all," he would exclaim, "to like what is excellent, no matter whose it is."

MINUET OF WILL-O'-THE-WISPS, BALLET OF SYLPHS, AND RÁKÓCZY MARCH, FROM "THE DAMNATION OF FAUST." . HECTOR BERLIOZ

(Born at la Côte Saint-André, December 11, 1803; died at Paris, March 9, 1869.)

Gérard de Nerval published his translation into French of Goethe's "Faust" in November, 1827. Berlioz, reading it, was intoxicated. "The marvellous book," he wrote, "fascinated me at once; I could not put it down; I read it constantly, at my meals, in the theatre, in the street, everywhere. This translation in prose contained some versified fragments, songs, hymns, etc. I yielded to the temptation of setting music to them. Hardly had I finished this difficult task,—and I had not heard a note of the score,—I committed the folly of having the score engraved—at my expense."

At least two translations into French of "Faust" had been published before de Nerval's, but Berlioz was apparently unacquainted with them. De Nerval in his preface wrote: "'Faust' is about to be performed in all the theatres of Paris, and those who will see the performances will no doubt be curious to consult at the same time the German masterpiece." The *Figaro* of November 30, 1827, referred to the translation published "at a moment when the chief theatres purpose to represent the very bizarre and marvellous adventures of Dr. Faust." A "Faust" by Théaulon and Gandolier, with music by the orchestral leader, Béancourt, was performed with great success at the Nouveautés. Stapfer's "Faust," illustrated by Delacroix, was published in March,

1828. ''Faust,'' with Frédéric Lemaître as the hero, was produced at the Porte-Saint-Martin, October 29, 1828.

Berlioz had left Paris, August 30, 1827, to visit his parents after an absence of three years. In September he wrote from Grenoble begging Humbert Ferrand to visit him. ''We'll read 'Hamlet' and 'Faust' together. Shakespeare and Goethe, the mute confidants of my life . . . I made yesterday, in a carriage, the ballad of 'The King of Thule' in the Gothic style. I'll give it to you to put in your 'Faust,' if you have a copy." Back in Paris, he dreamed of turning "Faust" into a "descriptive symphony." He also thought of composing music for a ballet ''Faust'' of which Bohain was the author, for production at the Opéra. ''If the superintendent* wishes to know my claims for the task, here they are: my head is full of 'Faust,' and, if nature has endowed me with any imagination, it is impossible for me to find a subject on which my imagination can exercise itself with greater advantage." Although Bohain was then the manager of *Figaro* and of the Nouveautés theatre, his ballet was not accepted. Berlioz, nevertheless, composed the work entitled ''Huit Scènes de Faust,'' which, engraved in 1829, is now extremely rare. There is a copy in the Brown collection in the Boston Public Library.

The eight scenes were as follows: (1) "Songs of the Easter Festival," a number which is, as far as the first part is concerned, identical with the Easter Hymn in "The Damnation of Faust" and varies only slightly in the second part; (2) "Peasants under the Lime Trees,"

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* The Vicomte Sosthène de La Rochefoucauld, Superintendent of Fine Arts. Lesueur certified to him that his pupil, Berlioz, would be "a painter in his art."

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the Peasant Song in the later work, but written a tone higher and without the concluding presto in 2-4; (3) "Concert of Sylphs," which is practically the same as in "The Damnation of Faust," but is now sung by chorus and not by "six solo voices"; (4) "Echo of a Jovial Companion," Brander's song; (5) "The Song of Mephistopheles," the "Song of the Flea"; (6) "The King of Thule," Marguerite's "Gothic Song,"—the version in "The Damnation of Faust" is a tone lower, and the characteristic syncopation in the initial phrase is added; (7*a*) "Marguerite's Romance," as in the later version; (7*b*) "Soldiers' Chorus," revised for "The Damnation of Faust"; (8) "Mephistopheles' Serenade," accompanied at first only by a guitar. The music of Mephistopheles was composed for a tenor; so the Serenade was lowered for "The Damnation of Faust," but the "Song of the Flea" remains in the original key. Berlioz inserted in the "Eight Scenes" descriptive mottoes, chosen from Shakespeare's "Hamlet" and "Romeo and Juliet," quotations from Goethe and Thomas Moore, and singular annotation of his own.

The "Eight Scenes" were dedicated to the Vicomte de La Rochefoucauld, but Adolphe Boschot represents Berlioz as saying: "These scenes were not written for him, but for F. H. S., that is, for Harriet Smithson!"

The "Concert of Sylphs" was sung by pupils of the Royal School of Music at a concert given by Berlioz in Paris, November 1, 1829. The other scenes were not performed.

Berlioz sent, April 10, 1829, a copy of the score to Goethe with a letter in which he addressed him as "Monseigneur." Ferdinand Hiller asked Eckermann how Goethe received it. Eckermann said: "Goethe showed me the score and tried to read the music by the eye. He had a lively desire to hear it performed. There was also a very well written letter from M. Berlioz, which Goethe also gave me to read. Its elevated and most respectful tone gave us a common joy. He will certainly answer, if he has not already done so."* But Goethe, according to his custom whenever there was question about music, wished the opinion of Zelter in Berlin. He sent the score to him, and received no reply for a couple of months. When the reply came, it was as follows: "Certain persons make their presence of mind understood only by coughing, snoring, croaking, and expectoration. M. Hector Berlioz seems to be one of this number. The smell of sulphur which Mephistopheles emits seizes him, and makes him sneeze and explode in such a way that he makes all the orchestral instruments rain and spit with-

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* For a copy of Berlioz's letter see the "Goethe-Jahrbuch" of 1890, pp. 99, 100, and Prodhomme's "Berlioz," pp. 70, 71 (Paris, *s. d.*).

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out disturbing a hair of Faust's head. Nevertheless, I thank you for sending it to me."

Goethe never answered Berlioz's letter, never acknowledged the gift.

⁂

The revisions of these "Scenes" were made and the other portions of "The Damnation of Faust" composed in 1845-46. The first performance of "The Damnation of Faust" was at the Opéra-Comique, Paris, December 6, 1846. The singers were Mrs. Duflot-Maillard, Roger, Léon, Henri. The first performance in the United States was at New York, under Dr. Leopold Damrosch, February 12, 1880, with Amy Sherwin, Jules Jordan, Franz Remmertz, Bourne. The first performance in Boston was under Mr. Lang, May 14, 1880, with Mrs. Humphrey-Allen, W. J. Winch, Clarence Hay, and "an Amateur" (S. B. Schlesinger). The first performance of the work as an opera was at Monte Carlo, February 18, 1893, with Miss d'Alba, Jean de Reszke, Melchissédec, and Illy.

The Minuet of Will-o'-the-wisps is a species of instrumental serenade, given by ignes fatui under Marguerite's window at night by the command of Mephistopheles. The movement begins moderato, D major, 3-4, with a minuet theme, played in full harmony by wood-wind and brass. The minuet is developed by strings and wind; the latter instruments have the more important part. There is a shorter trio in D minor, with a cantabile melody for strings, accompanied by "continual light-flickerings in the higher wood-wind; ever and anon come great fire-flashes in the full orchestra, an effect produced by sudden crescendos from piano to fortissimo in all the strings (in tremolo) and brass, ending in a shriek of the higher wood-wind." The return of the minuet, after the trio, is shortened, and it leads to a presto, D major, 2-2. Flute, piccolos, and oboes burlesque Mephistopheles' own serenade to Marguerite. The minuet theme returns twice more, "until its light is suddenly blown out, and the whole ends in a dying flicker of the first violins." The minuet is scored for two piccolos, one flute, two oboes, two clarinets, one bass clarinet, four bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, two pairs of kettledrums, triangle, cymbals, and strings.

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Berlioz, early in 1846, was about to leave Vienna for Budapest. He wrote the Rákóczy March the night before his departure. "A Viennese amateur, who knew well the manners of the country I was to visit, came to me some days before with a volume of old airs. 'If you wish to please the Hungarians,' he said, 'write a piece on one of their national airs. They will be enraptured, and you in turn will give me, when you are back, news of their *Elien* (hurrah!) and applause. Here is a collection, and you have only to choose.' I took his advice and chose the Rákóczy tune."

The march was played for the first time at Budapest, and the description of the reception of it by the Hungarians is familiar. "The extraordinary effect it produced tempted me to introduce it in my score of 'Faust.' I took the liberty of putting my hero in Hungary at the beginning of the action, and making him witness the passage of an Hungarian army across the plain where he is walking, buried in thought. A German critic found it exceedingly strange that I had made Faust travel to such a place. I do not see why I should not, and I should not have hesitated the least in the world to take him anywhere else, if it would have helped my score. I had not bound myself to follow Goethe's plan, and the most eccentric travels may be attributed to a character like Faust without any shock to probability. Other German critics took up this singular thesis later, and attacked me with still greater violence for the changes I made in Goethe's plan! As if there were no other 'Fausts' than Goethe's! . . . I have often wondered why those same critics never reproached me for the libretto of my 'Romeo and Juliet' symphony, which is little like the immortal

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tragedy. No doubt, because *Shakespeare is not a German.* Patriotism! Fetishism! Cretinism!"

Christopher Marlowe pictures Faust as an accomplished traveller who was personally conducted by Mephistopheles. Faust says (scene vii.):—

> Having now, my good Mephistophilis,
> Passed with delight the stately town of Trier,
> Environed round with airy mountain-tops,
> With walls of flint, and deep entrenchèd lakes,
> Not to be won by any conquering prince;
> From Paris next, coasting the realm of France,
> We saw the river Maine fall into Rhine,
> Whose banks are set with groves of fruitful vines;
> Then up to Naples, rich Campania,
> Whose buildings fair and gorgeous to the eye,
> The streets straight forth, and paved with finest brick;
> Quarter the town in four equivalents.
> There saw we learnèd Maro's golden tomb,
> The way he cut, an English mile in length,
> Thorough a rock of stone in one night's space;
> From thence to Venice, Padua, and the rest,
> In one of which a sumptuous temple stands,
> That threats the stars with her aspiring top.
> Thus hitherto has Faustus spent his time:
> But tell me, now, what resting place is this?
> Hast thou, as erst I did command,
> Conducted me within the walls of Rome?

Akos László gives this account of the origin of the Rákóczy March:— When Prince Franz Rákóczy II. (1676–1735) entered in solemn state

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his town of Eperjes, bringing with him his young bride, the Princess Amalie Karoline, daughter of Duke Vanfried of Hesse, the leader of the gypsies, Michael Barna, court fiddler and favorite of the Prince, wrote a processional march in honor of the pair and played it with his band. The march was originally of a joyous nature, but Barna rewrote it. He learned that his master was about to revolt against the Austrian house, in spite of the treaty of Szatmár; and he threw himself at the feet of his master, and with tears he spoke from his heart: "Most gracious Prince! You abandon a pleasant life, to chase after nothing!" And to soothe the Prince he took his fiddle in his hand and played the rewritten tune, the tune with which he had greeted his happy master, who then blazed the zenith of his might.

The Prince died exiled in Turkey, whither Barna had followed him.

The "Rákóczy Song" was popular among the Hungarian people and the wandering gypsy musicians. It was first put in notation by Karl Vaczek of Jászó, who died, very old, in 1828. He was an amateur who had played the flute before the Austrian court, and was known as one learned in music. He learned the Rákóczy tune from a grandchild of Michael Barna, a woman renowned throughout all Hungary for her beauty and fiddling; and her name was Panna Czinka.

Vaczek wrote the tune on paper and gave the manuscript to a fiddler named Ruzsitska, who made of it a greater work, for he broadened it into a march and battle music.

The original melody of Barna was preferred by the Hungarians. Berlioz in his transcription used portions of Ruzsitska's version; he took the true "Rákóczy song" and also Ruzsitska's battle music.

Panna Czinka was educated musically by a German Kapellmeister at Rozsnyo. When she was fourteen, she married a gypsy who played the "Viola da Gampa," and with her husband and her two brothers went here and there in Hungary. Their performance of the Rákóczy March was sensational. Before her death her band was composed wholly of her sons. When she died, her beloved Amati, which had been given her by the Archbishop of Czáky, was buried with her; for she had asked this.

⁂

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When "The Damnation of Faust" was first performed, Wagner's "Tannhäuser" was not a year old on the stage; Verdi's greatest opera was then "Ernani"; Schumann had still ten years to live; Tschaikowsky was six years old; Brahms was a student of thirteen years.

⁂

The romantic Berlioz, who was especially romantic in statements of fact, gave an account in his Memoirs of the composition of "The Damnation of Faust." We quote from Mr. William F. Apthorp's translation:—

"It was in the course of this trip to Austria, Hungary, Bohemia, and Silesia,* that I began the composition of my legend of 'Faust,' over the plan of which I had long been ruminating. As soon as I had made up my mind to undertake it, I had also to resolve to write nearly the whole of the libretto myself; the fragments from the French translation of Goethe's 'Faust' by Gérard de Nerval, which I had already set to music twenty years before, and counted on introducing in my new score, after remodelling them, and two or three other scenes, written according to my directions by M. Gandonnière † before I left Paris, did not amount to the sixth part of the work.

"So I tried, while rolling along in my old German post-chaise, to write the verses intended for my music. I began with Faust's invocation to Nature, trying neither to translate nor even to imitate the masterpiece, but merely to draw inspiration from it and to extract what musical substance it contained. . . . Once started, I wrote the verses I needed just as my musical ideas came to me, and I wrote my score with an ease that I have seldom experienced with my other works. I wrote when and where I could,—in my carriage, on the railway, on steamboats, and even in cities, in spite of the various cares occasioned by the concerts I had to give. Thus, in an inn at Passau, on the Bavarian frontier, I wrote the introduction: 'Le vieil hiver a fait place au printemps.' In Vienna I wrote the scene on

---

* Berlioz, leaving Paris in October, 1845, with Marie Recio, who afterward became his second wife, arrived at Vienna, November 3. He returned to Paris in May of the next year.—Ed.

† Little is known of Almire Gandonnière. He edited the *Archives de la Banlieue*, a journal of only two numbers, published in July and August, 1846, on the occasion of the elections, and in 1848 he was mentioned as the author of "Tour du Monde," a republican cantata.—Ed.

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the banks of the Elbe, Mephistopheles' air, 'Voici des roses,' and the Ballet of the Sylphs. . . . In Pesth, by the light of a gas-jet in a shop, I wrote the choral refrain of the Dance of Peasants, one night that I had lost my way in the town. In Prague I got up in the middle of the night to write a melody that I trembled for fear of forgetting, the chorus of angels in Marguerite's apotheosis:—

Remonte au ciel, âme naïve
Que l'amour égara.

''In Breslau I wrote the words and music of the Latin students' song:—

Jam nox stellata velamina pandit.

''On my return to France, having gone to spend a few days near Rouen, at M. le Baron de Montville's country-seat, I composed the grand terzet:—

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"The rest was written in Paris, but always on the spur of the moment,—at home, at a café, in the Tuileries garden, and even on a curbstone of the boulevard du Temple. I did not look for my ideas, I let them come; and they presented themselves in the most unforeseen order. When at last the whole sketch of the score was finished, I set to working it all over, to polishing its various parts, to uniting them and welding them together with all the fury of diligence and patience of which I am capable, and to finishing the instrumentation, which had only been briefly indicated up to that time. I look upon this work as one of the best I have produced; the public, so far, seems to agree with me.

''It was nothing to have written it, I had to bring it out; and it was then that my troubles and misfortunes began. Copying the orchestral and vocal parts cost me a huge sum; then the numerous rehearsals I had with the performers and the exorbitant price of sixteen hundred francs I had to pay for the rent of the Opéra-Comique theatre, the only place that was then at my disposal, drew me into an enterprise that could not help ruining me. But I kept on, buoyed up by a specious argument that any one would have made in my place: 'When I gave "Roméo et Juliette" for the first time at the Conservatoire,' I said to myself, 'the eagerness of the public to come and hear it was such that we had to sell *lobby tickets* to give standing-room to the overflow when the hall was full; and, in spite of the enormous expense of the performance, a small profit was left for me. Since then my name has grown in public estimation, the noise of my successes abroad gives it, moreover, an authority which it formerly lacked; the subject of "Faust" is quite as famous as that of "Roméo," it is generally believed to be sympathetic to me, and that I have treated it well. So everything makes me hope that there will be a great curiosity to hear this new work, which is on a larger scale and more varied in tone than its predecessors, and that the expenses will at least be covered.' . . . Illusion! Years had gone by since the first performance of 'Roméo et Juliette,' during which the indifference of the Paris

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public for everything concerning the arts and literature had made incredible progress. Already at this time it had so lost interest, especially in a musical work, that it refused to shut itself up by daylight (I could not give my concerts in the evening) in the Opéra-Comique theatre, to which the world of fashion hardly ever goes in any case. It was the end of November,* it was snowing, the weather was frightful; I had no fashionable singer to sing Marguerite; as for Roger, who sang Faust, and Herman Léon, who took the part of Mephistopheles, they were heard every day at that same theatre, and they were not *fashionable* either. The upshot was that I gave 'Faust' twice to half a house. The swell Paris public, the public that goes to concerts and is supposed to care for music, stayed quietly at home, with as little thought of my music as if I had been the most obscure pupil at the Conservatoire; and there was no more of an audience at the Opéra-Comique at these two performances than there would have been if the flimsiest opera in its repertory had been given."

The press, however, was not on the whole unfavorable.

Berlioz added: "I was ruined and I owed a considerable sum which I did not have." Bertin advanced him one thousand francs from the treasury of the *Journal des Débats*, of which Berlioz was the music critic; friends gave him money, some four hundred francs, some five hundred; Friedland and Sax advanced him twelve hundred francs apiece, and the publisher Hetzel one thousand, so that he could journey to Russia. Balzac said to him: "You will come back with one hundred and fifty thousand francs: I know the country; you cannot bring back less." Berlioz answered this in his Memoirs: "The reader will soon see that if my concerts at St. Petersburg and Moscow produced more than I had hoped, I *could*, however, bring back much less than the one hundred and fifty thousand francs predicted by Balzac."

---

* The first concert was announced for November 29, 1846. It did not take place till December 6.—Ed.

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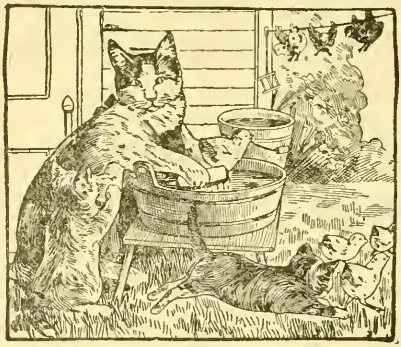

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JOSEF SUK.	Quartet for Strings, B-flat major, Op. 11
SCHUBERT.	Quartet-Satz (Allegro assai), C minor, Op. posth.
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Schubert	Quartet in D minor (Op. Posth.)
Beethoven	Trio for Piano, Violin, and Violoncello, in E-flat major, Op. 70, No. 2
R. Glière	Quartet in A major, Op. 2. First time

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BEETHOVEN	Quartets, Op. 74 and 127	SCHUMANN	Quartet in F major
BEETHOVEN	Grosse Fuge, Op. 133	BRAHMS	Sextet in G major
BEETHOVEN	Trio in B-flat major	LOEFFLER	Sextet in D minor
MOZART	Quartet in A major	GLIERE, R.	Quartet in A major (*new*)
SCHUBERT	Quartet in D minor	SCONTRINO	Quartet (*first time*)
RAVEL	Quartet in F major (*first time*)		

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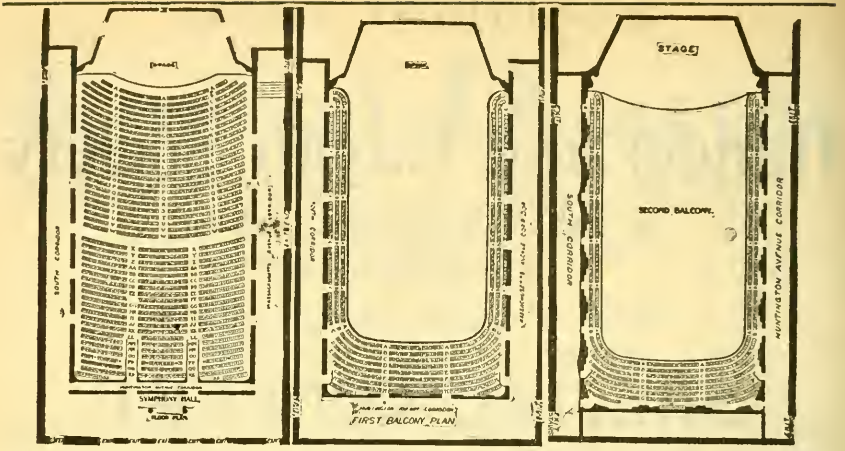

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BEETHOVEN	Octet, Op. 103, for two oboes, two clarinets, two horns, and two bassoons.
MOZART	Trio for oboe, clarinet, and bassoon (*first time*).
STRAUSS	Concerto for horn, Op. 40 (*first time*).
BIRD	Serenade for two flutes, two oboes, two clarinets, two horns, and two bassoons.
RAYNALDO HAHN	Suite for two flutes, oboe, two clarinets, two horns, and two bassoons, trumpet, tympani, harp, and piano (*first time*).
MOUQUET	"Pan," for flute and piano (*first time*).
MOUQUET	Sinfonietta for two flutes, two oboes, two clarinets, two horns, and two bassoons (*first time*).
REINECKE	Sextet for flute, oboe, clarinet, two horns, and bassoon (*first time*).
WOOLLETT	Quintet for flute, oboe, clarinet, horn, and bassoon (*first time.*)
REINECKE	Trio for oboe, horn, and piano (*first time*).
GRIEG	Lyrische Stucke (four small pieces).
WEBER	Menuetto } For flute, oboe, two clarinets, two bassoons (*first time*).
HANDEL	Air Varie } For flute, oboe, two clarinets, two bassoons (*first time*).
LAZZARI	Octet for flute, oboe, English horn, clarinet, two horns, and two bassoons.
LACROIX	Variation Symphonique for flute, oboe, English horn, clarinet, bass clarinet, horn, and bassoon (*first time*).
ENESCO	Decemet for two flutes, two oboes, two clarinets, two horns, and two bassoons (*first time*).

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ÉTUDE, C-sharp minor, opus 25, No. 7	
ÉTUDE, G-sharp minor, opus 25, No. 6	
BALLADE, opus 52	
PRELUDE	Liadow
NOCTURNE (for left hand alone)	Scriabine
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Adamowski, T.
Akeroyd, J.

Bak, A.
Bareither, G.
Barleben, C.
Barth, C.
Berger, H.
Bower, H.
Brenton, H. E.
Brooke, A.
Burkhardt, H.
Butler, H.

Debuchy, A.
Dworak, J. F.

Eichheim, H.
Eichler, J. Edw.
Elkind, S.

Ferir, E.
Fiedler, B.
Fiedler, E.
Fiumara, P.
Fox, P.
Fritzsche, O.

Gerhardt, G.
Gietzen, A.
Goldstein, S.
Grisez, G.

Hackebarth, A.
Hadley, A.
Hain, F.
Hampe, C.
Heberlein, H.
Heindl, A.
Heindl, H.
Helleberg, J.
Hess, M.
Hoffmann, J.
Hoyer, H.

Keller, J.
Keller, K.
Kenfield, L. S.
Kloepfel, L.
Kluge, M.
Kolster, A.
Krafft, W.
Krauss, O. H.
Kuntz, A.
Kuntz, D.
Kunze, M.
Kurth, R.

Lenom, C.
Loeffler, E.
Longy, G.
Lorbeer, H.
Ludwig, C. F.
Ludwig, C. R.

Mahn, F.
Mann, J. F.
Maquarre, A.
Maquarre, D.
Marble, E. B.
Mäusebach, A.
Merrill, C.
Mimart, P.
Moldauer, A.
Mullaly, J. L.
Müller, F.

Nagel, R.
Nast, L.

Phair, J.

Regestein, E.
Rettberg, A.
Rissland, K.
Roth, O.

Sadoni, P.
Sauer, G. F.
Sauerquell, J.
Sautet, A.
Schuchmann, F. E.
Schuëcker, H.
Schumann, C.
Schurig, R.
Senia, T.
Seydel, T.
Sokoloff, N.
Strube, G.
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Tak, E.
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Weber . . Scene and Aria, "Wie nahte mir der Schlummer," from "Der Freischütz"

Schubert . . . . Unfinished Symphony in B minor

- I. Allegro moderato.
- II. Andante con moto.

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Schumann . . . . "Ich grolle nicht," "Mondnacht"
Schubert . . . . "Erlkönig"

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.
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OVERTURE, "DER FREISCHÜTZ" . . . . CARL MARIA VON WEBER

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Der Freischütz," a romantic opera in three acts, book by Friedrich Kind, music by Weber, was first performed at Berlin, June 18, 1821. It was the first opera performed in the new theatre, Schauspielhaus, erected by Schinkel in 1819–21, to replace the original building, which was burned down in 1817. Weber wrote in his diary that the opera was received with "incredible enthusiasm; Overture and Folk-song were encored; fourteen out of seventeen music-pieces were stormily applauded. Everything went exceedingly well, and was sung *con amore*. I was called before the curtain, and took Mad. (*sic*) Seidler and Mlle. (*sic*) Eunike with me, as I could not get hold of the others. Verses and wreaths came flying. '*Soli Deo Gloria.*'" Some of these verses were malicious, and reflected on Spontini, much to Weber's distress.

Weber began work on the overture February 22, 1820; and May 13 he noted in his diary: "Overture of 'Die Jägersbraut' finished, and with it the whole opera. God be praised, and to Him alone be the glory." ("Die Jägersbraut" was the original title of the opera, and it was kept until into the year 1820, when Weber changed it to "Der Freischütz" at the advice of Count Brühl, Intendant of the Berlin Court theatres.) Weber heard the music for the first time at a rehearsal of the Dresden orchestra, June 10, 1820, and this was the first music of the opera that he heard.

The first public performance of the overture was at Copenhagen, October 8, 1820. Weber was making a tour through North Germany and Denmark. The second performance was at Brunswick, October 31, 1820. And, before the performance of the opera itself, the overture was played for the third time at Dresden, December 18, 1820, at a con-

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cert given by Weber's friend, Heinrich Joseph Bärmann, the brilliant clarinetist and the grandfather of Mr. Carl Baermann, of Boston. The performance at Brunswick inspired a favorable review published in the leading music journal of Leipsic. The overture was therein described as "a most important work of art, which displays the fantasy and genius of a bold speaker of the prologue." Max von Weber tells us that his father's overture brought Bärmann money but no glory; for the attention of the audience was fixed on the new work, and the virtuoso was applauded as by absent-minded hearers, although he blew in most artistic fashion. He also says that the themes of the overture were not readily grasped, that the novelty of the orchestration disconcerted the conservative and elderly of the audience, and that applause at the end was without heart on account of the surprise and perplexity of those who were well disposed toward the composer. F. W. Jähns, on the other hand, says the applause was so great that the overture was played the second time. And here it may be stated that Max von Weber speaks as though this performance were the first, and does not mention those at Copenhagen and Brunswick. But see "Carl Maria von Weber in seinem Werken," by F. W. Jähns (Berlin, 1871, pp. 318, 319).

We have mentioned the success of this overture at Berlin, when it was played as the prelude to the opera and under Weber's direction, a success that dumbfounded the followers of Spontini, and settled the future of German opera in the capital. And so, wherever the overture was played, the effect was overwhelming,— as in London, where the opera was first performed in English, July 22 (?), 1824, at the English opera house. W. T. Parke wrote: "The music of this opera is such a continued display of science, taste, and melody as to justify any praises bestowed on it. The overture embraces most of the subjects of the airs in the opera, ingeniously interwoven with each other, and is quite original. The grandeur of some passages and the finely contrasted simplicity of others produced an effect which was irresistible. It was vehemently encored."

Two hundred and nineteen of the three hundred and forty-two measures of this overture are in the opera itself, and yet there is no

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thought of patchwork. As Mr. Mees has well said: "Weber's overture, far from being a kaleidoscopic series of tunes, is absolutely symmetrical in form, in that it comprises an exposition of the melodies utilized, a section in which they are worked out, and a climacteric coda."

Although the originality of the music is striking, Weber did not escape the charge of plagiarism; and this charge has been repeated by some who evidently did not take the trouble to investigate for themselves. Weber was accused of appropriating a theme from the piano concerto in D major, Op. 8, of J. L. Böhner (1787-1860), the singular being who was supposed to have sat to Hoffmann for his portrait of Johannes Kreisler. This theme was used by Weber, they say, in measures 12, 13, 14, of the Allegro of Agathe's grand aria, as well as at the beginning of the second, chief, and the last theme of the overture, the theme that also occurs at the end of the opera.

The arrangements of the overture are numberless, and some are curious. Moscheles made a version for three pianos, twelve hands, which was played in Paris, April 13, 1825, by Mendelssohn, Herz, Pixis, C. Pleyel, Schunke, and the arranger. There are arrangements for one, two, three, and four flutes; for flute, violin, and guitar; for flute and guitar; for violin and guitar; for two clarinets; for cornet.

Much has been written about the overture, from the rhapsody of Douglas Jerrold to Wagner's critical remarks concerning the true reading. The admiration of Berlioz is well known (and yet perhaps Berlioz is not now widely read in this country): "The overture is crowned Queen to-day: no one dreams of disputing it. It is cited as the model of the kind. The theme of the slow movement and that of

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the Allegro are sung everywhere. There is one theme that I must mention, because it is less noticed, and also because it moves me incomparably more than all the rest. It is that long, groaning melody, thrown by the clarinet over the tremolo of the orchestra, like unto a far-off lamentation scattered by the winds in the depths of the forest. It strikes home to the heart; and for me, at least, this virginal song, which seems to breathe skyward a timid reproach, while a sombre harmony shudders and threatens, is one of the most novel, poetic, and beautiful contrasts that modern art has produced in music. In this instrumental inspiration one can already recognize easily a reflection of the character of Agathe, which is soon to develop in all its passionate purity. The theme is borrowed, however, from the part of Max. It is the cry of the young hunter at the moment when, from his rocky height, he sounds with his eyes the abysses of the infernal glen. Changed a little in outline, and orchestrated in this manner, the phrase is different both in aspect and accent." Compare with this the remarks of Berlioz in the section on the clarinet in his "Treatise on Instrumentation." The clarinet, he says, has the precious faculty of producing "distance, echo, an echo of echo, and a twilight sound." "What more admirable example could I quote of the application of some of these shadowings than the dreamy phrase of the clarinet, accompanied by a tremolo of stringed instruments in the midst of the Allegro of the overture to 'Freischütz'? Does it not depict the lonely maiden, the forester's fair betrothed, who, raising her eyes to heaven, mingles her tender lament with the noise of the dark woods, agitated by the storm? O Weber!!"

⁂

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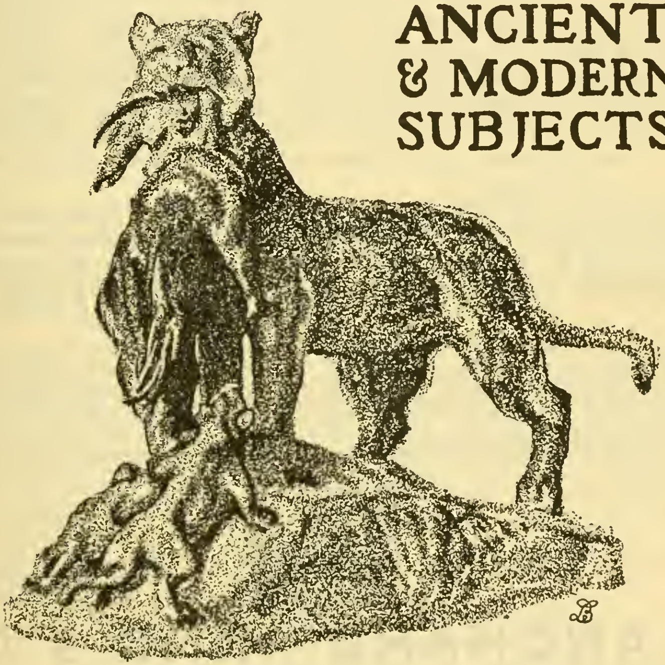

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The overture begins adagio, C major, 4-4. After eight measures of introduction there is a part-song for four horns. This section of the overture is not connected in any way with subsequent stage action. After the quartet the Samiel motive appears, and there is the thought of Max and his temptation. The main body of the overture is molto vivace, C minor, 2-2. The sinister music rises to a climax, which is repeated during the casting of the seventh bullet in the Wolf's Glen. In the next episode, E-flat major, themes associated with Max (clarinet) and Agathe (first violins and clarinet) appear. The climax of the first section reappears, now in major, and there is use of Agathe's theme. There is repetition of the demoniac music that introduces the allegro, and Samiel's motive dominates the modulation to the coda, C major, fortissimo, which is the apotheosis of Agathe.

It is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and strings.

Mr. Apthorp wrote in his notes to a programme book (January 7, 1899): "I believe there is no other word in any other language that corresponds accurately to the German *Freischütz*. The literal English translation 'Free Marksman' does not in the least convey its meaning. The same may be said of the Italian '*Franco* arciero'—under which misleading title the opera was given at Covent Garden—and the French 'Franc archer.' Grove has it that the opera was given under this last title at the production under Berlioz in Paris; but Berlioz himself says nothing of this in the account of the production in question he gives in his Mémoires, and Wagner reports distinctly that it was then given as 'Le Freischutz.'*

"The word *Freischütz* (literally 'free marksman') means a Schütz, or marksman, who uses *Freikugeln*—that is, 'free bullets,' or charmed bullets which fly to the mark of themselves, without depending upon the marksman's aim, and are therefore aptly termed 'free.'"

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* This production, with music for the recitatives by Berlioz, was at the Théâtre de l'Opéra, Paris, June 7, 1841, and the opera was then entitled "Le Freyschutz" (see De Lajarte's "Bibliothèque Musicale du Théâtre de l'Opéra," vol. ii. p. 166, Paris, 1878). The absurd version of Castil-Blaze was first performed in Paris at the Odéon, December 7, 1824, and the opera was then entitled "Robin des Bois." The error in Grove's Dictionary, to which Mr. Apthorp refers, is retained, with many other errors, in the revised and enlarged edition edited by Mr. Fuller-Maitland.—Ed.

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The first performance of "Der Freischütz" in the United States was an English version produced at New York, March 2, 1825. The chief singers were Miss Kelly, Mrs. de Luce, Woodhull, and Clarke. Miss Lydia Kelly was a niece of Michael Kelly, singer and the author of the amusing Memoirs. She is described as "rather masculine in appearance." Her costumes were distinguished for "richness and elegance." She had "never-failing animal spirits, good humor, and vivacity." She married a French baron, who left her as soon as she failed to be a profitable investment.

The opera was announced as in rehearsal by a company of which Charles E. Horn and Mrs. Edward Knight were the chief singers in the Boston newspapers of December 17, 1827, but the opera, or rather an English adaptation of it, was performed here for the first time at the Boston Theatre, February 19, 1828, when Mr. Finn was announced as Caspar, and Mrs. Bernard * as Linda. Especial attention was called to the Wolf's Glen and the fireworks prepared by Mr. Broad, and for some time the scene of the Wolf's Glen was a favorite feature of a miscellaneous theatrical entertainment. The overture was played as early as February 7, 1828, and it was at first advertised as by "Carlo" von Weber.

The first performance in German was on May 6, 1864, when the chief singers were Frederici, Canissa, Habelmann, and Graff.

* Mrs. Bernard was a Miss Tilden. Colonel Clapp's statement, in his "Records of the Boston Stage" (p. 256), that "Der Freischutz" was produced in 1827 by Horn and Mrs. Knight, is not supported by news papers of that year.

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Mme. Olive Fremstad, dramatic soprano, was born in Stockholm about thirty-five years ago. She studied the pianoforte in Christiania, and played in public as an infant prodigy. Her family came to this country and settled in Minneapolis when she was about twelve years old. Mme. Fremstad went to New York to study singing, and her teacher was Mr. Frederick Bristol. Her first appearance in this country in an important concert was under Mr. Anton Seidl's direction. She went to Germany to study with Mme. Lilli Lehmann, and became a member of the opera company in Cologne and later of the one in Munich. In 1896 she sang at the Bayreuth Festival as one of the Rhine Daughters, and in the spring of 1902 she appeared at Covent Garden, London. Her first appearance at the Metropolitan Opera House, New York, was on November 25, 1903, as Sieglinde.

Mme. Fremstad sang in Boston as early as May 9, 1892, in a performance of Bruch's "Arminius," given in Tremont Temple by the visiting choral society of New Bedford, led by Mr. Carl Zerrahn. She made her first appearance here as an opera singer at the Boston Theatre as Sieglinde, April 7, 1904. She impersonated Venus, April 15 of that year, and Kundry, March 9, 1905. She began her career as a contralto.

Recitative, "How tranquilly I slumber'd," and Aria, "Softly sighing," from the Opera, "Der Freischütz."

Carl Maria von Weber

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Der Freischütz," a romantic opera in three acts, book by Friedrich Kind, music by Weber, was first performed at Berlin, June 18, 1821.

The recitative and aria of Agathe (act ii., No. 8) are sung by her in a narrow antechamber with two side doors. In the centre is a curtained doorway, which leads to a balcony. Aennchen's spinning-wheel is on one side; on the other is a large table, upon which are a lighted lamp and a white dress trimmed with green. Agathe is now alone.

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Ob Mond auf seinem Pfad wohl lacht?
Welch' schöne Nacht!

Leise, leise, fromme Weise
Schwing' dich auf zum Sternen-kreise!
Lied erschalle! Feiernd walle
Mein Gebet zur Himmelshalle.

O wie hell die goldnen Sterne, mit wie reinem Glanz' sie glüh'n! Nur dort, in der Berge Ferne, scheint ein Wetter aufzuziehn. Dort am Wald auch schwebt ein Heer düst'rer Wolken dumpf und schwer.

Zu dir wende ich die Hände,
Herr ohn' Anfang und ohn' Ende!
Vor Gefahren uns zu wahren
Sende deine Engelschaaren!

Alles pflegt schon längst der Ruh';
Trauter Freund! was weilest du?
Ob mein Ohr auch eifrig lauscht,
Nur der Tannen Wipfel rauscht,
Nur das Birkenlaub im Hain
Flüstert durch die hehre Stille;
Nur die Nachtigall und Grille
Scheint der Nachtluft sich zu freu'n.

Doch wie! täuscht mich nicht mein Ohr? Dort klingt's wie Schritte, dort aus der Tannen Mitte kommt was hervor— Er ist's! Er ist's! die Flagge der Liebe mag weh'n! Dein Mädchen wacht noch in der Nacht! Er scheint mich noch nicht zu seh'n— Gott! täuscht das Licht des Mond's mich nicht, so schmückt ein Blumenstrauss den Hut! Gewiss, er hat den besten Schuss gethan! Das kündet Glück für morgen an! O süsse Hoffnung! Neubelebter Muth!

All' meine Pulse schlagen
Und das Herz wallt ungestüm,
Süss entzückt entgegen ihm!
Konnt' ich das zu hoffen wagen?
Ja! es wandte sich das Glück
Zu dem theuren Freund zurück;
Will sich morgen treu bewähren!

---

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Ist's nicht Täuschung, ist's nicht Wahn?
Himmel, nimm des Dankes Zähren
Für dies Pfand der Hoffnung an!
All' meine Pulse schlagen
Und das Herz wallt ungestüm,
Süss entzückt entgegen ihm!

*How tranquilly I slumber'd before on him I gaz'd! But evermore with sorrow love hand in hand must go. The moon reveals her silv'ry light. (*She draws the curtain from before the balcony; a bright starlight night is seen.*) O lovely night! (*She steps out upon the balcony and folds her hands in prayer.*)

Softly sighing, day is dying,
Soar my prayer heav'nward flying!
Starry splendor shining yonder,
Pour on us thy radiance tender!

(*Looking out.*) How the golden stars are burning thro' yon vault of ether blue; but, lo, gath'ring o'er the mountains is a cloud, foreboding storm, and along yon pinewood's side veils of darkness slowly glide.

Lord, watch o'er me, I implore thee;
Humbly bending, I adore thee;
Thou hast tried us, ne'er denied us,
Let thy holy angels guide us!

Earth has lull'd her care to rest;
Why delays my loit'ring love?
Fondly beats my anxious breast:
Where, my Rodolph,† dost thou rove?

Scarce the breeze among the boughs wakes a murmur thro' the silence; save the nightingale lamenting, not a sound disturbs the night. But hark! doth my ear deceive? I heard a footstep; there in the pinewood's shadow I see a form! 'Tis he, 'tis he! O love, I will give thee a sign. Thy maiden waits through storm and shine. (*She waves a white kerchief.*) He seems not to see me yet. Heav'n, can, it be I see a-right? With flow'ry wreath his hat is bound! Success at last our hopes have crown'd. What bliss to-morrow's dawn will bring! Oh! joyful token, hope renews my soul!

How ev'ry pulse is flying,
And my heart beats loud and fast;
We shall meet in joy at last.
Could I dare to hope such rapture?

---

* The translation into English is by Natalia Macfarren.

† Here the translator follows an old English version, in which Rodolph was substituted for Max.

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Frowning Fate at last relents
And to crown our love consents.
Oh, what joy for us to-morrow!
Am I dreaming? Is this true?
Bounteous heav'n, my heart shall praise thee
For this hope of rosy hue.
How ev'ry pulse is flying,
And my heart beats loud and fast;
We shall meet in joy at last.

The accompaniment is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, strings.

Weber began work on Agathe's scene August 25, 1817; he completed this work December 9, 1819.

Caroline Seidler, who created the part, was the daughter of the concert-master, Anton Wranitzki. She was born at Vienna about 1790. Her father trained her for the stage. In 1812 she married the violinist Seidler, of Berlin (1778–1840), and in 1816 she went to Berlin and appeared in various parts at the Royal Opera. She was engaged there, and she made her first appearance as a member of the company at Potsdam, June 3, 1817. Versatile, she sang in a great variety of parts. She left the stage May 26, 1838. Ledebur thus describes her: "Her voice was pure, clear, and uncommonly agreeable. The compass was of two full octaves, and very agile. Her personal appearance was charming, and if her dramatic art was not suited to performances of great intensity, it was excellently adapted to graceful and joyous parts, as Henriette in Auber's 'Maçon,' Zerlina, Rosina, etc."

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Max von Weber said of her voice that it was "the sweetest one that could be imagined; it was of great compass, and went straight to the heart. She was then thirty-one years old, and she was in the full bloom of beauty. Her Agathe, it is true, was no humble German maiden, but a bewitching woman. She sang superbly."

It was her performance of Agathe's scene that determined the fate of Weber's opera at the first performance. The audience had been cool.

⁂

Agathe's recitative and aria were sung at a Symphony Concert in Boston by Miss Marie Jahn, April 18, 1891, and by Mme. Johanna Gadski, October 31, 1903.

There are valuable studies of this aria, studies of pedagogic and æsthetic value, by Stephen de La Madeleine (Études Pratiques de Style Vocal, Paris, 1868, vol. i. pp. 63–141) and by Heinrich Dorn ("Streifzüge im Gebiete der Tonkunst," Berlin, 1879, pp. 94–106). The one by Dorn, translated into English, was published in the *Music Review* (Chicago, January, 1893, pp. 182–186).

UNFINISHED SYMPHONY IN B MINOR . . . . . FRANZ SCHUBERT

(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

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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

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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 Ober-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 exceedingly 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:—

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Overture in C minor (new) . . . . *Hüttenbrenner*
Symphonie in B minor . . . . *Schubert*
  1. Allegro } (MS. First time.)
  2. Andante }
  3. Presto vivace, D major
Old German Songs, unaccompanied
  1. Liebesklage } . . . . *Herbeck*
  2. Jägerglück }
(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 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. The incredible work, the Unfinished Symphony of Schubert, finished by August Ludwig, was performed at the Philharmonie, Berlin, December 8, 1892.

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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 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

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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 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 Edmondstoune Duncan's* "Schubert," published in London and New York this year. After quoting Felix Weingartner's remarks,—"Schu-

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* 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," an 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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bert was the lyric musician *κατ' εζοχήν.* 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 realise 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 underlying pulsation of its waves, and the freedom and expanse which a wildness 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 moment later. Thought succeeds thought with ever-increasing interest and excitement until a powerful climax is wrought and the key

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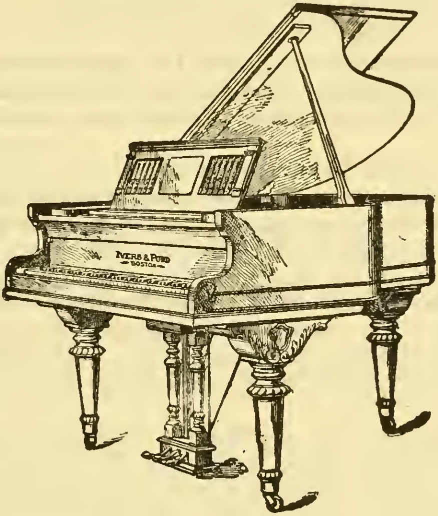

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of the tonic is reached. Here we meet with a simple little modulation —quite magical in its neatness and beauty (horns and bassoons)— which serves to introduce the second subject. So natural is the transition that any one might hear the movement many 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. . . .

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"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':—

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"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;
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 contrast 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 realised to any extent

---

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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."

"ICH GROLLE NICHT," OP. 48, NO. 7 . . . . . ROBERT SCHUMANN

(Born at Zwickau, Saxony, June 8, 1810; died at Endenich, near Bonn, July 29, 1856.)

"Ich grolle nicht" is the eighteenth song in Heinrich Heine's (1799–1856) "Lyrisches Intermezzo" (1822–23), dedicated to Salomon Heine. Schumann set music to it in 1840.

Ich grolle nicht, und wenn das Herz auch bricht,
Ewig verlornes Lieb! ich grolle nicht.
Wie du auch strahlst in Diamantenpracht,
Es fällt kein Strahl in deines Herzens Nacht.

Das weiss ich längst. Ich sah dich ja im Traum,
Und sah die Nacht in deines Herzen's Raum,
Und sah die Schlang', die dir am Herzen friszt,
Ich sah, mein Lieb, wie sehr du elend bist.

Charles Godfrey Leland's translation is as follows:—

I *will* be patient, though my heart should break,
Thou love forever lost! no plaint I'll make.
But, though thou glitterest in diamonds bright,
There falls no gleam into thy heart's deep night.

I saw't in dreams, I knew it long ago;
I saw the night through thy heart's chambers flow;
I saw the snake which gnaws upon thy heart;
I saw, my love, how wretched still thou art.

"Ich grolle nicht" is the seventh of a series of songs, "Dichterliebe." All the poems of this series are by Heine. "Dichterliebe" is dedicated to the famous dramatic singer, Wilhelmina Schröder-Devrient (1804–60).

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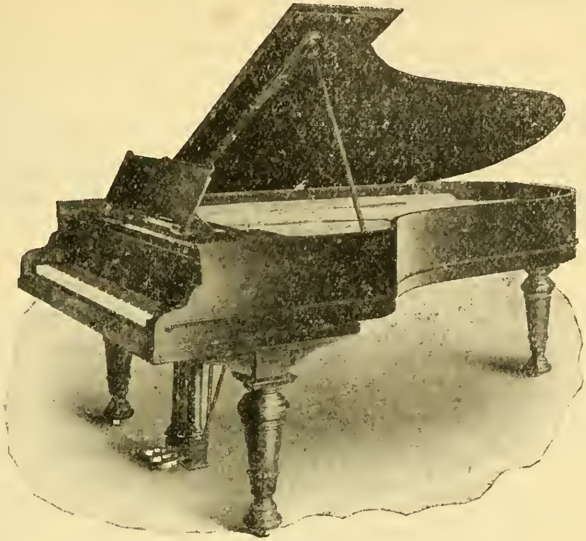

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The original key is C major. "Nicht zu schnell," 4-4.

The song was sung here at a Symphony Concert by Miss Emily Winant, November 27, 1886.

"MONDNACHT," OP. 39, NO. 5 . . . . ROBERT SCHUMANN

The poem is by Joseph Freiherr von Eichendorff (1788–1857). Schumann composed the music to it in the spring of 1840, and sent the song to Clara Wieck's mother on her birthday, May 15 of that year.

MONDNACHT.

Es war, als hätt' der Himmel
  Die Erde still geküsst,
Dass sie im Blütenschimmer
  Von ihm nun träumen müsst'.

Die Luft ging durch die Felder,
  Die Aehren wogten sacht,
Es rauschten leis die Wälder,
  So sternklar war die Nacht.

Und meine Seele spannte
  Weit ihre Flügel aus,
Flog durch die stillen Lande,
  Als flöge sie nach Haus.

MOONLIGHT NIGHT.

It seemed as if the heaven
  Had laid on earth a kiss,
While, slumbering 'mid moonlit flowers,
  She seemed to dream of bliss.

The breeze sighed o'er the meadows
  And through the waving corn,
While hummed the forest shadows,
  And stars the night adorn.

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My soul outspread her pinions,
  And through the tranquil air
Ranged fancy's wide dominions,
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"Mondnacht" is the fifth of a series of twelve songs with text by Eichendorff. The series is entitled "Liederkreis."

The original key is E major. "Zart, heimlich," 3-8.

The song was sung here at Symphony Concerts by Miss Gertrude Franklin (now Mrs. Salisbury), January 31, 1885, and by Mr. William J. Winch, October 17, 1891.

"ERLKING," BALLAD BY GOETHE . . . . FRANZ SCHUBERT

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

The songs introduced by Goethe in the *Singspiel*, "Die Fischerin," are said to have been written in 1781. The first publication of "Erlkönig" was in the *Berliner Literatur- und Theaterzeitung* of September 21–28, 1782.

"Erlkönig" is an erroneous translation into German of the Danish "ellerkonge," "ellekonge," *i.e.*, "elverkonge," "elvekonge," king of the elves. Goethe and Herder therefore employed a word without meaning in the title of their poems, and Sir Walter Scott brought over the mistake into English, when in a note to Goethe's poem he spoke

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of "the Erlking" as "a goblin that haunts the Black Forest, in Thuringia." The story of "The Erlking's Daughter" (music by Gade) is taken from an old Danish legend. There is no *Erlkönig* in any saga.

Wer reitet so spät durch Nacht und Wind?
Es ist der Vater mit seinem Kind;
Er hat den Knaben wohl in dem Arm,
Er fasst ihn sicher, er hält ihn warm.

"Mein Sohn, was birgst du so bang dein Gesicht?"
"Siehst, Vater, du den Erlkönig nicht?
Den Erlenkönig mit Kron' und Schweif?"
"Mein Sohn, es ist ein Nebelstreif."

"Du liebes Kind, komm, geh' mit mir!
Gar schöne Spiele spiel ich mit dir;
Manch' bunte Blumen sind an dem Strand,
Meine Mutter hat manch' gülden Gewand."

"Mein Vater, mein Vater, und hörest du nicht,
Was Erlenkönig mir leise verspricht?"
"Sei ruhig, bleibe ruhig, mein Kind;
In dürren Blättern säuselt der Wind."

"Willst, feiner Knabe, du mit mir gehn?
Meine Töchter sollen dich warten schön;
Meine Töchter führen den nächtligen Reihn
Und wiegen und tanzen und singen dich ein."

"Mein Vater, mein Vater, und siehst du nicht dort
Erlkönigs Töchter am düstern Ort?"
"Mein Sohn, mein Sohn, ich seh' es genau:
Es scheinen die alten Weiden so grau.

"Ich liebe dich, mich reizt deine schöne Gestalt;
Und bist du nicht willig, so brauch' ich Gewalt."
"Mein Vater, mein Vater, jetzt fasst er mich an'
Erlkönig hat mir ein Leid's gethan."

Dem Vater grauset's; er reitet geschwind,
Er hält in den Armen das ächzende Kind,
Erreicht den Hof mit Müh' und Noth;
In seinen Armen das Kind war todt.

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The following translation into English is by Mr. William F. Apthorp:—

Who rides so late through night and wind? It is the father with his child: he has the boy well in his arms, he holds him safe, he keeps him warm.

"My son, why hidest thou thy face in fright?" "Father, dost thou not see the Erlking? The Erlking with crown and tail?" "My son, it is a streak of mist."

"Thou dear child, come, go with me! Full pretty games I'll play with thee; there are many flowers on the strand, my mother has many a pretty garment."

"My father, my father, and dost thou not hear what promises Erlking whispers to me?" "Be quiet, stay quiet, my child; the wind is murmuring through wilted leaves."

"And wilt thou go with me, pretty boy? My daughters shall wait on thee well; my daughters lead the nightly dance, and shall rock and dance and sing thee to sleep."

"My father, my father, and seest thou not these Erlking's daughters at the gloomy place?" "My son, my son, I see it clearly: the old willows look so gray."

"I love thee, thy beauteous form enchants me; and if thou'rt not willing, I'll use force." "My father, my father, now he seizes hold of me! Erlking has done me a harm!"

The father shudders in terror; he rides fast, he holds the groaning child in his arms, and reaches his court-yard with trouble and hardship; in his arms the child was dead.

Schubert composed the music to Goethe's ballad in 1815. There are four versions. The fourth and definitive is dedicated to Moriz Graf von Dietrichstein, and it is catalogued as Op. 1. The original key is G minor. Schnell, 4-4.

Spaun tells of his going one afternoon with Mayrhofer to visit Schubert. They found him reading Goethe's ballad aloud and in an excited manner. Suddenly he sat down and composed the music as fast as he could write. Schubert then had no pianoforte. The

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three went to the Convict, and there the song was first sung, to the delight and the wonder of all present. Spaun in 1817 sent to Goethe manuscript copies of Schubert's songs with a letter. Goethe never made answer.

August Ritter von Gymnich, an amateur, was the first to sing "Erlking" before a large audience. This was at a party at Sonnleithner's, December 1, 1820. In January of the next year he sang it at a meeting of a small music society, and a little later Pettenkofen and Vogl sang it in public with great effect.

"Erlkönig" has been sung here at Symphony Concerts by Mrs. Amalie Joachim, March 26, 1892, and by Mme. Johanna Gadski, October 31, 1903.

Goethe's ballad has tempted many composers. The most remarkable of these settings is the one by Löwe.

SYMPHONY NO. 1, IN B-FLAT MAJOR, OP. 38 . . ROBERT SCHUMANN

(Born at Zwickau, Saxony, June 8, 1810; died at Endenich, near Bonn, July 29, 1856.)

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

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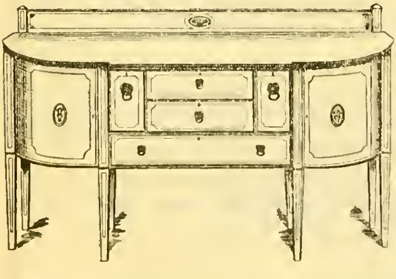

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know it by the performance at Zwickau." In a letter dated in 1839 he wrote of a symphony which he had nearly finished in 1832.

During the years from 1833 to 1841 Schumann wrote many of his finest and most characteristic works, but they were piano 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 wrote 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

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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 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

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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. Not till February 14 did Schumann play the symphony to her. "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 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

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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.

Dein Nebel wallt herauf von fern,
Und Nacht verhüllt der Liebe Stern:

Du Geist der Wolke, trüb' und feucht,
Was hast Du all' mein Glück verscheucht,

Was rufst Du, Thränen in's Gesicht
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!"

⁂

We are 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 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

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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, his conversation was full of interesting experiences. Thus, he once mentioned—what must now seem surprising—that Schumann frequently expressed his disappropation 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 led by Mendelssohn: indeed, two of the tones could hardly be heard, on account of the character of the instruments then used. 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

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⁂

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harmonic 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."

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 on January 1, 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 by Hellmesberger. In 1861 the Viennese public first began to find some beauty in the music.

⁂

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The first performance in Boston was by the Musical Fund Society, Mr. Suck conductor, January 15, 1853. 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 from 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 (without 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 could 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,

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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.

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.

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,

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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 fortissimo 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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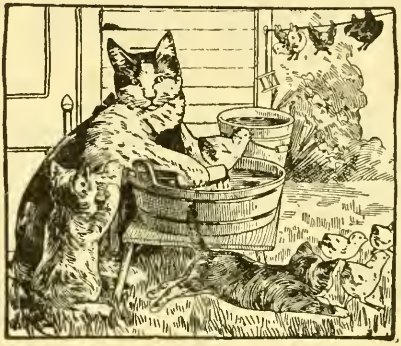

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Chopin	Concerto for Pianoforte in E minor, No. 1
Sinding	Symphony in D minor

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PROGRAM

1.	BEETHOVEN	Sonata quasi una fantasie
2.	(*a*) MOZART	Adagio, B minor
	(*b*) MENDELSSOHN	Scherzo a capriccio, F-sharp minor
3.	(*a*) CHOPIN	Barcarolle
	(*b*) CHOPIN	Waltz, A-flat major
4.	SCHUMANN	Carneval
5.	BRAHMS	Variations on a theme by Paganini
6.	(*a*) BALAKIREFF	L'Alouette (The Lark)
	(*b*) CZERNY	Octave Étude No. 33 (School of Velocity)
	(*c*) TAUSIG	Nachtfalter Walzer

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SECOND CONCERT

Monday Evening, November 19, 1906

At eight o'clock

PROGRAM

BEETHOVEN.	String Quartet in F minor, Op. 95
HUGO KAUN.	String Quartet, D major, Op. 41, No. 2. (First time)
DVORAK.	Piano Quartet, E-flat major, Op. 87

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I.	*a.* Aria from "Rinaldo"	*Handel*
	b. Ich liebe dich *c.* Neue Liebe, neues Leben	*Beethoven*
II.	*a.* Litaney (first and second verses) *b.* Die junge Nonne *c.* Rastlose Liebe	*Franz Schubert*
III.	Frauen Liebe und Leben (Song Cycle of eight songs) (By request)	*Schumann*
	1. Seit ich ihn gesehen 2. Er, der herrlichste von Allen 3. Ich kann's nicht fassen, nicht glauben 4. Du Ring an meinen Finger 5. Helft mir, ihr Schwestern 6. Susser Freund, du blickest 7. An meinem Herzen, an meiner Brust 8. Nun hast du mir den ersten Schmerz gethan	
IV.	Three Songs with Organ Accompaniment	
	a. Fifth Psalm	*Rebling*
	b. Sei still	*Raff*
	c. Vater Unser	*Carl Krebs*
V.	*a.* Befreit *b.* Heimliche Aufforderung	*Richard Strauss*

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Programme, First Concert

Schubert	Quartet in D minor (Op. Posth.)
Beethoven	Trio for Piano, Violin, and Violoncello, in E-flat major, Op. 70, No. 2
R. Glière	Quartet in A major, Op. 2. First time

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The following is the partial list of works intended for performance during the season :

BEETHOVEN	Quartets, Op. 74 and 127	SCHUMANN	Quartet in F major
BEETHOVEN	Grosse Fuge, Op. 133	BRAHMS	Sextet in G major
BEETHOVEN	Trio in B-flat major	LOEFFLER	Sextet in D minor
MOZART	Quartet in A major	GLIERE, R.	Quartet in A major (*new*)
SCHUBERT	Quartet in D minor	SCONTRINO	Quartet (*first time*)
RAVEL	Quartet in F major (*first time*)		

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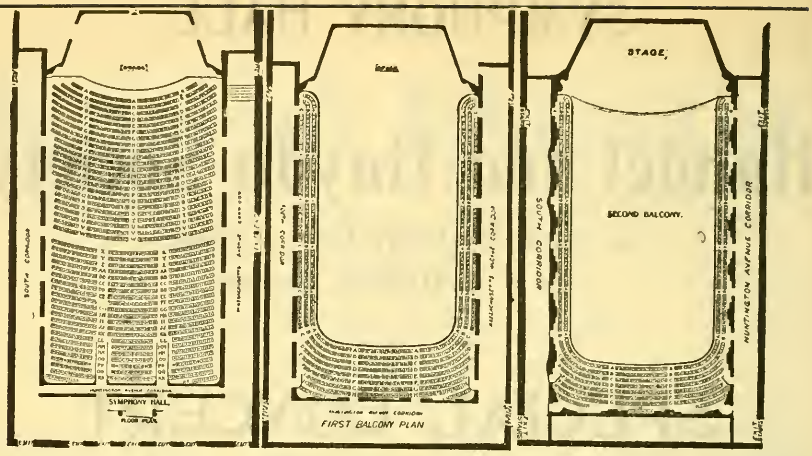

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The programmes will be selected from the following list of works:

BEETHOVEN	Octet, Op. 103, for two oboes, two clarinets, two horns, and two bassoons.
MOZART	Trio for oboe, clarinet, and bassoon (*first time*).
STRAUSS	Concerto for horn, Op. 40 (*first time*).
BIRD	Serenade for two flutes, two oboes, two clarinets, two horns, and two bassoons.
RAYNALDO HAHN	Suite for two flutes, oboe, two clarinets, two horns, and two bassoons, trumpet, tympani, harp, and piano (*first time*).
MOUQUET	"Pan," for flute and piano (*first time*).
MOUQUET	Sinfonietta for two flutes, two oboes, two clarinets, two horns, and two bassoons (*first time*).
REINECKE	Sextet for flute, oboe, clarinet, two horns, and bassoon (*first time*).
WOOLLETT	Quintet for flute, oboe, clarinet, horn, and bassoon (*first time.*)
REINECKE	Trio for oboe, horn, and piano (*first time*).
GRIEG	Lyrische Stucke (four small pieces).
WEBER	Mennetto } For flute, oboe, two clarinets, two bassoons (*first time*).
HANDEL	Air Varie
LAZZARI	Octet for flute, oboe, English horn, clarinet, two horns, and two bassoons.
LACROIX	Variation Symphonique for flute, oboe, English horn, clarinet, bass clarinet, horn, and bassoon (*first time*).
ENESCO	Decemet for two flutes, two oboes, two clarinets, two horns, and two bassoons (*first time*).

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ÉTUDE, A-flat major, opus 25, No. 1 ÉTUDE, C-sharp minor, opus 25, No. 7 ÉTUDE, G-sharp minor, opus 25, No. 6 BALLADE, opus 52	Chopin
PRELUDE	Liadow
NOCTURNE (for left hand alone)	Scriabine
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Programme of the
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SATURDAY EVENING, NOVEMBER 17
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Adamowski, T.
Akeroyd, J.

Bak, A.
Bareither, G.
Barleben, C.
Barth, C.
Berger, H.
Bower, H.
Brenton, H. E.
Brooke, A.
Burkhardt, H.
Butler, H.

Debuchy, A.
Dworak, J. F.

Eichheim, H.
Eichler, J. Edw.
Elkind, S.

Ferir, E.
Fiedler, B.
Fiedler, E.
Fiumara, P.
Fox, P.
Fritzsche, O.

Gerhardt, G.
Gietzen, A.
Goldstein, S.
Grisez, G.

Hackebarth, A.
Hadley, A.
Hain, F.
Hampe, C.
Heberlein, H.
Heindl, A.
Heindl, H.
Helleberg, J.
Hess, M.
Hoffmann, J.
Hoyer, H.

Keller, J.
Keller, K.
Kenfield, L. S.
Kloepfel, L.
Kluge, M.
Kolster, A.
Krafft, W.
Krauss, O. H.
Kuntz, A.
Kuntz, D.
Kunze, M.
Kurth, R.

Lenom, C.
Loeffler, E.
Longy, G.
Lorbeer, H.
Ludwig, C. F.
Ludwig, C. R.

Mahn, F.
Mann, J. F.
Maquarre, A.
Maquarre, D.
Marble, E. B.
Mäusebach, A.
Merrill, C.
Mimart, P.
Moldauer, A.
Mullaly, J. L.
Müller, F.

Nagel, R.
Nast, L.

Phair, J.

Regestein, E.
Rettberg, A.
Rissland, K.
Roth, O.

Sadoni, P.
Sauer, G. F.
Sauerquell, J.
Sautet, A.
Schuchmann, F. E.
Schuëcker, H.
Schumann, C.
Schurig, R.
Senia, T.
Seydel, T.
Sokoloff, N.
Strube, G.
Swornsbourne, W. W.

Tak, E.
Tischer-Zeitz, H.
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SATURDAY EVENING, NOVEMBER 17, at 8 o'clock.

PROGRAMME.

Weber . . . . . . Overture to the Opera "Oberon"

Chopin . Concerto in E minor, for Pianoforte and Orchestra, Op. 11

I. Allegro maestoso.
II. Romanze: Larghetto.
III. Rondo: Vivace.

Sinding . . . . . Symphony in D minor, No. 1, Op. 21

I. Allegro moderato.
II. Andante.
III. Vivace: Più moderato.
IV. Maestoso.

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(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Oberon; or, the Elf-king's Oath," a romantic opera in three acts, book by James Robinson Planché, music by Carl Maria von Weber, was first performed at Covent Garden, London, on April 12, 1826. Weber conducted the performance. The first performance in Boston was at Music Hall by the Parepa Rosa Company, May 23, 1870.

Weber was asked by Charles Kemble in 1824 to write an opera for Covent Garden. A sick and discouraged man, he buckled himself to the task of learning English, that he might know the exact meaning of the text. He therefore took one hundred and fifty-three lessons of an Englishman named Carey, and studied diligently, anxiously. Planché sent the libretto an act at a time. Weber made his first sketch on January 23, 1825. The autograph score contains this note at the end of the overture: "Finished April 9, 1826, in the morning, at a quarter of twelve, and with it the whole opera. *Soli Deo Gloria!!!* C. M. V. Weber." This entry was made at London.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings. The overture begins with an introduction (Adagio sostenuto ed il tutto pianissimo possibile, D major, 4-4). The horn of Oberon is answered by muted strings. The figure for flutes and clarinets is taken from the first scene of the opera (Oberon's palace; introduction and chorus of elfs). After a pianissimo little march there is a short dreamy passage for strings, which ends in the violas. There is a full orchestral crashing chord, and the main body of the overture begins (Allegro con fuoco in D major, 4-4). The brilliant opening measures are taken from the accompaniment figure of the quartet, "Over the dark blue waters," sung by Rezia, Fatime, Huon, Scherasmin (act ii., scene x). The horn of Oberon is heard again; it is answered by the skipping fairy figure. The second theme (A major, sung first by the clarinet, then by the first violins) is taken from the first measures of the second part of Huon's air (act i., No. 5). And then a theme taken from the peroration, presto con fuoco, of Rezia's air, "Ocean! Thou mighty monster" (act ii., No. 13), is given as a conclusion to the violins. This theme ends the first part of the overture. The free

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fantasia begins with soft repeated chords in bassoons, horns, drums, basses. The first theme is worked out in short periods; a new theme is introduced and treated in fugato against a running contrapuntal counter-theme in the strings. The second theme is treated, but not elaborately; and then the Rezia motive brings the spirited end.

At the first performance of the opera the overture was repeated.

⁂

The story of Oberon was founded by J. R. Planché on Wieland's "Oberon," which in turn was derived from an old French romance, "Huon de Bordeaux." As much fault has been found with the libretto, and several have endeavored to tinker the opera, the remarks of Planché himself are of interest. They may be found in his "Recollections and Reflections" (London, 1872), vol. i. pp. 79–84: "Such was the state of music in England six-and-forty years ago that when, in conjunction with Bishop, I had made an attempt in my second opera, 'Cortez; or, the Conquest of Mexico' (produced November 5, 1823), to introduce concerted pieces and a finale to the second act more in accordance with the rules of true operatic construction, it had proved, in spite of all the charm of Bishop's melody, a signal failure. Ballads, duets, choruses, and glees, provided they occupied no more than the fewest number of minutes possible, were all that the play-going public of that day would endure. A dramatic situation in music was 'caviare to the general,' and inevitably received with cries of 'Cut it short!' from the gallery and obstinate coughing or other significant signs of impatience from the pit. Nothing but the Huntsman's Chorus and the diablerie in 'Der Freischütz' saved that fine work from immediate condemnation in England; and I remember perfectly well the exquisite melodies in it being compared by English music *critics* to 'wind through a keyhole'!*

"An immense responsibility was placed upon my shoulders. The fortunes of the season were staked upon the success of the piece. Had I constructed it in the form which would have been most agreeable to me and acceptable to Weber, it could not have been performed by the company at Covent Garden, and if attempted must have proved a

---

* In a number of the *Quarterly Musical Magazine and Review* for June, 1825, a critic, describing the music of "Der Freischütz," says: "Nearly all that was not irresistibly ridiculous was supremely dull."—J. R. P.

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complete fiasco. None of our actors could sing, and but one singer could act—Madame Vestris, who made a charming Fatima. . . . No vocalist could be found equal to the part of Sherasmin (*sic*). It was, therefore, acted by Fawcett, and a bass singer, named Isaacs, was lugged in head and shoulders to eke out the charming quatuor, 'Over the Dark Blue Waters.' Braham, the greatest English tenor perhaps ever known, was about the worst actor ever seen, and the most unromantic person in appearance that can well be imagined. His deserved popularity as a vocalist induced the audience to overlook his deficiencies in other qualifications, but they were none the less fatal to the dramatic effect of the character of Huon de Bordeaux, the dauntless paladin who had undertaken to pull a hair out of the Caliph's beard, slay the man who sat on his right hand, and kiss his daughter! Miss Paton, with a grand soprano voice and sufficiently prepossessing person, was equally destitute of histrionic ability. . . .

"My great object was to land Weber safe amidst an unmusical public, and I therefore wrote a melodrama with songs, instead of an opera, such as would be required at the present day. I am happy to say that I succeeded in that object, and had the great gratification of feeling that he fully appreciated my motives, and approved of my labors. On the morning after the production of the opera I met him on the stage. He embraced me most affectionately, and exultingly exclaimed, 'Now we will go to work and write another opera together, and *then* they shall see what we can do!'

"Much has been said of the want of human interest in the story. The same complaint might be made of nearly every drama founded on a fairy tale, or in which supernatural agency is employed to work out the plot. But it seems to have escaped the objectors that, as far as

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the expression of the passions is concerned, there can be no difference, either in words or music, whether the personages are mortals or fairies. The love, the jealousy, the anger, the despair of an elf or a demon must be told in the same language, and set to the same notes, as would be employed to express similar emotions in human beings, while much more scope is given to the fancy of the composer in the supernatural situations. But, independently of this argument, the trials of Huon and Rieza (*sic*) are among the severest known to humanity,—shipwreck on a desolate island, separation, slavery, temptation in its most alluring forms, and the imminent danger of death in the most fearful,—not, as the writer of 'The Life of Weber' incorrectly states, 'with the lily wand of Oberon always behind them,' but utterly hopeless of fairy aid; for the magic horn that should evoke it is lost before their trials commence, and only recovered at the last moment, to bring the opera to a happy termination. That I may have failed in my attempt to depict the passions aroused by those situations is another question, and that I leave the critics to decide. I simply contend that the charge of want of human interest in the story is not founded on fact."

⁂

Although Weber in London was so feeble that he could scarcely stand without support, he was busy at rehearsal, and "directed the performance at the pianoforte." According to Parke, the first oboist of Covent Garden: "The music of this opera is a refined, scientific, and characteristic composition, and the overture is an ingenious and masterly production. It was loudly encored. This opera, however, did not become as popular as that of 'Der Freischütz.'" Weber died of consumption about two months after his last and great success.

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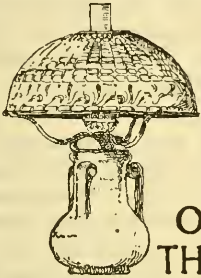

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⁂

Planché's libretto was translated into German by R. G. Th. Winkler, whose pseudonym was Th. Hell. An early version, "orchestrated, increased, and modified; from the pianoforte score by Franz Gläser," was produced in Vienna. Later the recitatives supplied by Benedict for performance in Italian were used in Germany, also *secco* recitatives by Lampert, the court conductor at Gotha; and recitatives by Franz Wüllner were approved in many German theatres. The character of the *Singspiel* therefore wholly disappeared. A new version of "Oberon," with libretto revised by Major Josef Lauff and with additional music by Josef Schlar, was produced at Wiesbaden in May, 1900. "There was an attempt to make the music harmonize more or less with the spirit of the present day." Still another version was produced at the Dresden Court Opera, September 29, 1906. There was a new dialogue by an unnamed person, but Weber's music remained unchanged. The new dialogue was based on Hell's translation.

⁂

The woman who created the part of Rezia was Mary Anne Paton, who, years ago as Mrs. Joseph Wood, was the toast of this town. Her life was an adventurous one. She was born (1802) in Edinburgh, the daughter of a master in the high school; and, as a little girl, she played the violin, piano, and harp. When she was eight years old, she played and sang in public, and she published some of her own compositions. She went to London in 1811 and applied to Bishop for singing lessons. He refused to teach her. She went about offering her services without charge, but she was constantly repulsed, and she sang chiefly at private parties. At last in 1822 she appeared at the Haymarket as Susanna in "The Marriage of Figaro," triumphed gloriously, and was then engaged at Covent Garden to sing in leading parts. She was "a very agreeable-looking girl. Her figure was about the middle height, slender and delicate. Her hair and eyes were dark, her complexion clear. Her face was not very beautiful when in repose, but, when animated in acting or singing, its expression reflected every change of sentiment, and her countenance beamed with vivacity. . . . Her voice was sweet, brilliant, and powerful, its compass extending from

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A to D or E, and her intonation was correct. . . . Her style was naturally florid. . . . She had warm sensibility."

About this time Miss Paton fell madly in love with a young man named Blood, a surgeon of good family, who was extremely fond of music. They were betrothed, but her father objected violently. She was obstinate until the day of the wedding, when she "stated that prudential motives induced her for the present to recede." She also returned her lover's gifts. He immediately married a play-actress, and Miss Paton, who began "to droop and become melancholy," was consoled only by a secret marriage (1824) with Lord William Pitt Lennox, a younger son of the fourth Duke of Richmond.

Weber first heard Miss Paton—for she kept her maiden name—in his own "Der Freischütz." He was delighted with her. He wrote his wife: "Miss Paton is a singer of the first rank and will play Rezia divinely. . . . I really cannot see why the English singing should be so much abused. The singers have a perfectly good Italian education, fine voices and expression." After the performance of "Oberon" he wrote, "Miss Paton sang superbly."

Planché says in his "Recollections and Reflections": "Miss Paton, with a grand soprano voice and sufficiently prepossessing person, was equally destitute of histrionic ability." "Equally" here refers to Braham, the Sir Huon.

In 1826 Miss Paton was acknowledged and received as the wife of Lord William Lennox. Her days and nights were full of trouble. Her health was such that the public was often disappointed; ugly stories were noised about; there was a divorce; and Miss Paton chose for her

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second husband "Mr. Wood, a kind-hearted young vocalist, who had lately appeared on the Covent Garden boards."

We learn from the "Memoir of Mr. and Mrs. Wood" that Miss Paton as Lady Lennox was well treated by her husband's family: "She was never asked to sing, even at their domestic parties, but was treated with the greatest respect, though she often voluntarily delighted the circle with the syren strains of her melodious voice." Lennox was jealous, and had "groundless suspicions" of Wood; but let us listen to the biographer:—

"He charged Lady Lennox with having transferred her affections from himself to Wood. The lady repelled the allegation indignantly. Crimination and recrimination followed; and Lennox, forgetful of every honorable feeling, regardless of every manly impulse, struck her a violent blow, which felled her to the earth! We have no words to express our indignation at this outrage.

> 'The man who lays his hand upon a woman, save in the way of kindness,
> Is a wretch, whom 'twere gross flattery to call a coward.'

"The injured woman rose with a changed spirit, and left the house of Lord Lennox, never to return."

Wood and Miss Paton were married in 1831. The jewels given her by Lord Lennox were sold, and brought five hundred and twenty-nine pounds.

The Woods first visited the United States in 1833, and appeared at the Park Theatre, New York, in September. Richard Grant White is the author of this characteristic note: "Her voice was powerful, of uncommon compass, and agreeable in quality, although not sympathetic. Her voçalization was moderately good, her style brilliant; and as a bravura singer she could hold her own even with all but the greatest of the Italian prima donnas of her day. It was in finish of vocalization, in purity and simplicity of style in cantabile passages (supreme test of high vocal art), and in expression, that she fell short of their excellence. She was a 'fine woman,' but not handsome, her mouth being so large that when she opened it it became cavernous, with stalactic teeth. But her eyes were bright, and her face when she was acting pleased her audiences. She had been married to Lord

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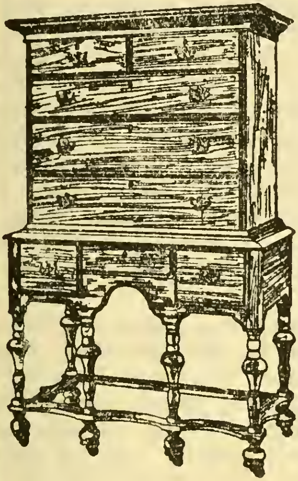

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William Lennox, a squint-eyed scapegrace, who treated her so brutally that she obtained a divorce from him and eagerly accepted as her second husband Joseph Wood, a tall, handsome pugilist, whose fine, but quite uncultivated, tenor voice took him out of the prize ring, and who won her heart by giving her noble husband a thrashing. . . . Mrs. Wood was worshipped almost as if she had been a beauty. I remember, being at boarding-school, in the lowest form, how a young gentleman in the highest, the cock and the swell of the school,—an awful being who had attained the mature age of perhaps seventeen years, and of whom it was said that he could raise whiskers,—returning from Philadelphia after the long vacation, brought with him a lithographic portrait of Mrs. Wood as Amina. This he had framed and hung in the most conspicuous part of his room, with a crimson cushion before it, upon which he compelled all his visitors to kneel, at least once, on pain of exclusion from his apartment and his good graces. The Woods preserved their popularity here until, on occasion of a petty quarrel with a New York actress named Conduit, there was a cabal raised against them, the American eagle screamed defiance, and amid a disgraceful disturbance, which attained almost the proportions of a riot, they were driven from the stage of the Park Theatre in 1836."

General James Watson Webb of the *Courier* was prominent in fomenting this row, which is described at length in the "Memoirs" above quoted. All sorts of missiles were thrown on the stage, from a cent to a piece of a bench six feet long. The friends of Wood—among them were Wetmore, Hone, Ogden, Pell, Livingstons, and Carrolls—presented the Woods with "a splendid service of plate." Of this service were two goblets with covers, "surmounted with a beautifully chased American eagle, of the frosted chasing, gilded inside richly, with scroll in front for engraving inscription."

The Woods made their first appearance in Boston, December 4, 1833, in an English adaptation of Rossini's "La Cenerentola." They were here again in 1835, 1836, 1840. And here, too, there were squabbles,

---

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In 1843 Mrs. Wood entered a convent, which she soon left. Her career as a public singer ended about 1844. She went into the country and took "a warm interest in the Anglican service," drilled a choir, and sang solos. She died in 1864. Her husband married a singer named Sarah Dobson, and died in 1890.

⁂

The first performance of "Oberon" in the United States was at New York, October 9, 1828, at the Park Theatre. Mrs. Austin was the heroine, and Horn the Sir Huon. (There was a performance of "Oberon," a musical romance, September 20, 1826; but it was not Weber's opera. It may have been Cooke's piece, which was produced at London early in that year.) This performance was "for the benefit of the beautiful Mrs. Austin." An admirer, whose name is now lost, spoke of her "liquid voice coming as softly on the sense of hearing as snow upon the waters or dew upon the flowers." White says that her voice was a mezzo-soprano of delicious quality. "She was very beautiful, in what is regarded as the typical Anglo-Saxon style of beauty,—'divinely fair,' with blue eyes softly bright, golden brown hair, and a well-rounded figure." She was praised lustily in print by a Mr. Berkeley, "a member of a noble English family, who accompanied her, and managed all her affairs with an ardent devotion far beyond that of an ordinary man of business." She visited Boston during the season of 1828–29, and she sang here in later years. White says that she was not appreciated at first in New York, because she had made her début at Philadelphia. "For already had the public of New York arrogated to themselves the exclusive right of deciding upon the merits of artists of any pretensions who visited the country professionally. And it is true that, if they received the approbation of New York, it was a favorable introduction to the public of other towns. Not so, however, with those who chose Philadelphia or Boston as the scene of their début. The selection was in itself regarded by the Manhattanese as a tacit acknowledgment of inferiority or as a slight to their pretensions as arbiters; and in such cases they were slow at bestowing their approval, however well it might be deserved."

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I doubt whether "Oberon" was performed in New York exactly as Weber wrote it, for it was then the fashion to use the framework and some of the songs of an opera and to introduce popular airs and incongruous business. "Oberon" was in all probability first given in this country in 1870. Performances, however, have been few. There were some at San Francisco in December, 1882, when the part of Rezia was taken alternately by Miss Lester and Miss Leighton.

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(Born at Zelazowa-Wola, near Warsaw, March 1, 1809; died at Paris, October 17, 1849.)

In March, 1830, Chopin wrote from Warsaw: "I hope yet to finish before the holidays the first Allegro of my second concerto" (*i.e.*, the one in E minor). The concerto in F minor was composed and played before the one in E minor, but it was published later (1836).

He wrote on May 15 of the same year: "The Rondo for my concerto is not yet finished, because the right inspired mood has always been wanting. If I have only the Allegro and the Adagio completely finished, I shall be without anxiety about the Finale. The Adagio is in E major, and of a romantic, calm, and partly melancholy character. It is intended to convey the impression which one receives when the eye rests on a beloved landscape which calls up in one's soul beautiful memories,—for instance, on a fine moonlit spring night. I have written violins with mutes as an accompaniment to it. I wonder if that will have a good effect? Well, time will show."

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In August the Finale was ready, and in September the concerto was rehearsed with a quartet. Chopin wrote: "Those who were present say that the Finale is the most successful movement (probably because it is easily intelligible)." The musical world of Warsaw—Poles, Czechs, Germans, Italians—were invited to the rehearsal with full orchestra, except trumpets and drums, September 22, 1830. "Then I have also to provide the desks and mutes, which I had yesterday totally forgotten: without the latter the Adagio would be wholly insignificant and its success doubtful. The Rondo is effective, the first Allegro vigorous. Cursed self-love! And, if it is any one's fault that I am conceited, it is yours, egoist: he who associates with such a person becomes like him."

The concert was given in the theatre at Warsaw on October 11, 1830. The programme was as follows:—

Symphony	*Görner*
First Allegro from the Concerto in E minor	*Chopin*
Aria with Chorus	*Soliva*
Sung by Miss Wolkow.	
Adagio and Rondo from the Concerto in E minor	*Chopin*
Overture to "Guillaume Tell"	*Rossini*
Cavatina from "La Donna del lago"	*Rossini*
Sung by Miss Gladkowska.	
Fantasia on Polish Airs	*Chopin*

Carlo Evasio Soliva, composer and singing-teacher, was born at Casal-Monferrato about 1792. He studied at Milan, and his opera, "La Testa di Bronzo," was produced at the Scala in 1816. He taught singing at the Warsaw Conservatory from 1821 to 1832, when he went to St. Petersburg, where he was made conductor and director of the opera in 1834. He also taught at the Imperial School and at the court; afterward travelled in Italy, and made his home in Paris, where he died in 1851. Among his works are four operas, sacred music, chamber music, songs, and a treatise on singing. George Sand wrote a sonnet in memory of him:—

> Du beau dans tous les arts, disciple intelligent,
> Tu possédas longtemps la science profonde
> Que n'encourage point la vanité d'un monde
> Insensible ou rebelle au modeste talent.
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Puis dans Cimarosa ton âme se féconde,
Et de Paesiello tu sors jeune et vivant.
Si dans ce peu de mots je ne puis de la vie
Résumer de travaux la force et le génie,
Laissons dire le reste aux pleurs de l'amitié.

The singers at this concert were Soliva's pupils. Anna Wolkow was born near Grodno in 1811, and made her début at the Warsaw Theatre in 1830 as Fiorella in Rossini's "Il Turco in Italia." Her beauty and her skill in song were long admired at Warsaw.

Constantia Gladkowska was born in the palatinate of Masovia, and she studied at the Warsaw Conservatory. Chopin was madly in love with her. In 1829 he wrote to Titus Woyciechowski: "I have—perhaps to my misfortune—already found my ideal, which I worship faithfully and sincerely. Six months have elapsed, and I have not yet exchanged a syllable with her of whom I dream every night. Whilst my thoughts were with her, I composed the Adagio of my concerto" (the one in F minor). Henriette Sontag heard her sing in 1830, and said that her voice was beautiful but already somewhat worn, and she must change her method of singing if she did not wish to lose her voice within two years; but Chopin worshipped Constantia as a singer as well as woman. His sweetheart made her début as Agnese in Paër's opera in 1830. We learn from Chopin's letters that she looked better on the stage than in the parlor, that she was an admirable tragic play-actress, that she managed her voice excellently up to the high F and G, observed wonderfully the nuances. "No singer can easily be compared to Miss Gladkowska, especially as regards pure intonation and genuine warmth of feeling." In this same year he was sorely tormented

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by his passion, and some of his letters were steeped in gloom. At the concert October 11, 1830, she "wore a white dress and roses in her hair, and was charmingly beautiful. . . . She never sang so well as on that evening, except the aria in 'Agnese.' You know 'O! quante lagrime per te versai.' The *tutto detesto* down to the lower B came out so magnificently that Zielinski declared this B alone was worth a thousand ducats." In 1831 he dined eagerly with Mrs. Beyer in Vienna because her name was Constantia: "It gives me pleasure when even one of her pocket handkerchiefs or napkins marked 'Constantia' comes into my hands." In a letter he says of the young woman at Warsaw: "If W. loves you as heartily as I love you, then would Con— No, I cannot complete the name, my hand is too unworthy. Ah! I could tear out my hair when I think that I could be forgotten by her!" The next year he was still in love, although he let his whiskers grow only on the right side. "On the left side they are not needed at all, for one sits always with the right side turned to the public." Constantia married Joseph Grabowski, a merchant of Warsaw, in 1832. Count Wodzinski tells another story,—that she married a country gentleman and afterward became blind. In 1836 Chopin asked Maria Wodzinska to marry him. She refused him, and said that she could not act in opposition to the wishes of her parents. During the winter of 1836–37 Chopin met George Sand.

C. Görner, horn player and composer, went to Berlin in 1835, and died there in 1847.

The concert was most successful. The theatre was full; and Chopin, who had been exceedingly nervous, played at his ease on one of Streicher's pianos. Soliva conducted. "The first Allegro of the con-

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certo went very smoothly, and the audience rewarded him with thundering applause. Of the reception of the Adagio and Rondo we learn nothing except that in the pause between the first and second parts the connoisseurs and amateurs came on the stage, and complimented him in the most flattering terms on his playing. The great success, however, of the evening was his performance of the Fantasia on Polish airs. 'This time I understood myself, the orchestra understood me, and the audience understood us.'" Soliva was obliged to make many corrections in the score. Carl Mikuli, who copied many of Chopin's manuscripts, says that "they were full of slips of the pen, such as wrong notes and signatures, omissions of accidentals, dots, and intervals of chords, and incorrect markings of slurs and octaves."

Chopin played the concerto at Breslau (November, 1830), Vienna (1831), Munich (1831), Paris (February 26, 1832, and April 5, 1835), Rouen (1838).

This concerto has been changed by some pianists for the sake of fuller orchestration and their own glory. The most famous of these versions is the one by Tausig.

Chopin dedicated this concerto to Friedrich Kalkbrenner, whose playing he greatly admired. The work was published in 1833.

⁂

The concerto was scored originally for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, bass trombone, a set of three kettledrums, strings, and solo pianoforte.

Allegro, maestoso, E minor, 3-4. There are three chief themes, and they are exposed—the first two in E minor, the third in E major —by the first violins in the orchestral introduction. After the third theme fragments of the first are heard, and they prepare the first entrance of the pianoforte. The themes are used again in similar fashion, and the tonalities are those of the introduction, but the themes are broadened and lead to a virtuoso use of the pianoforte. In the second orchestral tutti there is employment of the first motive, and there is a modulation to C major with the second theme given to the solo instrument. Brilliant pianoforte passages follow, while the

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orchestra makes use of the first motive. There is then a tutti with the first motive in E minor, followed by the pianoforte with the second motive in E minor and at last the third in G major. The close is in E minor with the initial motive in the orchestra.

Romanze: Larghetto, E major, 4-4. The strings play a short introduction. The first phrase is used later in various ways. The important motives are given out in succession by the pianoforte and varied. Later a theme in C-sharp minor is introduced which has only passing significance and gives way to the second motive, which is now in G-sharp minor. The strings sing the first theme with ornamentation in the pianoforte.

Rondo: Vivace, E major, 2-4. After a few measures of orchestral introduction the first chief theme is given to the pianoforte. The most noticeable of the other themes are an energetic tutti motive and a delicate melody given to the pianoforte.

⁂

Chopin's Concerto in E minor has been played at these concerts in Boston by Mme. Madeline Schiller, December 23, 1882; Miss Adele aus der Ohe, March 26, 1887; Mme. Teresa Carreño, October 29, 1887; Miss Etelka Utassi, October 27, 1888; and by Mr. Ernest Hutcheson, March 1, 1902.

Mme. Szumowska has played at these concerts in Boston: Chopin's Concerto in F minor, No. 2, April 6, 1895 (her first appearance here); Saint-Saëns's Concerto in G minor, March 14, 1896, March 28, 1903.

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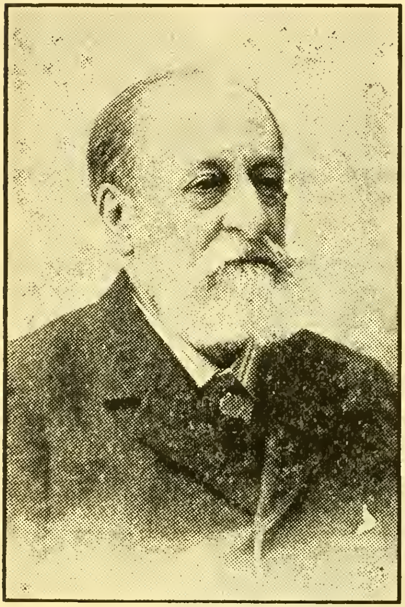

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ENTR'ACTE.

D'INDY'S LIFE OF CÉSAR FRANCK, III. (*End.*)

Mr. Vincent d'Indy is not an idolatrous biographer. Examining the complete works of César Franck, he does not believe in their plenary inspiration. Nor does he think it treasonable to say that, although there are certain interesting features in the early works of Franck, there is little in them to foretell the great compositions of his third and last period.

The first epoch of Franck's productiveness (1841–58) included four piano trios, piano pieces, songs, the oratorio "Ruth," and an opera in three acts, which was never performed, and, according to Franck's own wish, has not been published. There are traces of both Beethoven and Meyerbeer in the trios, of Liszt in the piano pieces, of Franck's favorite French composers of the eighteenth century and of Méhul in the songs. No doubt the majority of the piano pieces were pot-boilers, for to Franck's father the temple of art was at the end of an avenue of prosperous business. Some of the songs written in 1842–43 are knownto us: "L'Émir de Bengador," which was sung in Boston by Mr. Lamson, March 9, 1892, the first time that Franck's name appeared here on the programme of a public concert; ''Robin Gray" with Florian's words; and is not "Passez toujours," which Mr. d'Indy dates 1872, a song of the earlier epoch? Of these early songs only "L'Ange et l'Enfant," "the first of Franck's angelic expressions," reminds one of the higher qualities of the composer.

The pianoforte pieces are all cast in the same mould, and they are monotonous by reason of an absence of modulation.

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"Ruth," which has not been performed in Boston, is melodically fresh and ingenious, though the melodic vein often reminds one of Méhul, and the influence of Meyerbeer may also be detected. Mr. d'Indy points out a curious and striking resemblance between the motive of Boaz's tenderness, written by Franck in 1843, and that of Des Grieux' passion for Manon, written by Massenet forty years after. The motives are almost identically the same. The embarrassment, the timidity, the monotony, that characterize nearly all the early works of Franck are also found in "Ruth." There is almost nothing in these early works to foreshadow Franck's quintet, violin sonata, quartet, portions of "The Beatitudes," and "Psyche." Yet the pianoforte trios deserve a special note, and not merely because Liszt and von Bülow were struck by certain novel methods of expression in them. Readers of the latter's correspondence will remember several allusions to the trios, and although Mr. d'Indy does not mention these letters, he quotes from Dr. Mason's "Memories of a Musical Life," in which Mason, a pupil of Liszt, noted in his journal of 1853 performances of two of Franck's trios by Liszt, Laub, and Cossmann.

Mr. d'Indy says that Franck's thought was constantly nourished by tradition, and was not the slave of conventionalism. Mr. Paul Dukas finds that the classicism of Franck does not consist in purity of form. "It is not merely a more or less sterile filling of scholastic frames, such as the imitation of Beethoven has suggested by the hundred, later the imitation of Mendelssohn, a yearly product, due to the respect for futile traditions." The music of Franck is not beautiful by reason of reproduction of the form of the sonata and the symphony. Because Franck's thought was classic, it found its natural, inevitable expression in the classic form; not because there was obedience to a preconceived theory, not because reactionary dogmatism subordinated thought to form. "Productions of this kind, like unto organisms in which the function creates the organ, are as different from the majority of the planned works of the neo-classics as a living body from a wax anatomical figure."

Mr. d'Indy quotes Mr. Dukas at some length and approvingly. He himself points out that Beethoven in his later works, written from 1815 to 1827, showed the path to others on which he himself hardly

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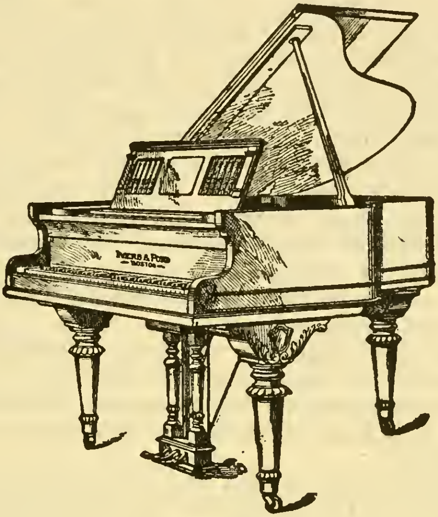

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entered. Beethoven indicated, perhaps unconsciously, the transformation or the renovation of the sonata form, which had been imposed on all composers by virtue of its harmonic logic ever since the seventeenth century. He added to this form two other forms that till then had been essentially separate. One of them was the fugue, which had in Bach's time a moment of ineffable grandeur, and it may be said that composers for a period of years thought in fugue form; the other was the "grand variation," which should not be confounded with the "theme and variations" dear to so many later composers and hearers. These forms were languishing when Beethoven revived them, as in the piano sonatas, Op. 106 and 110, and the quartets, Op. 127, 131, 132.

Beethoven died, and no one saw the inestimable worth of the new form in Italy, France, or Germany. Italy, with its splendid sixteenth century, was in the course of a glittering degeneracy; France was under the influence of Meyerbeer, and there was no orchestral music worthy of mention save that of Berlioz, which was far removed in thought and expression from that of Beethoven. "Neither the elegant symphonies of Mendelssohn nor those of Spohr brought a new element to the ancient form. Schubert and Schumann, true geniuses in the song or in the piano piece of small dimensions, were ill at ease in the sonata or the symphony, perhaps because they did not know enough of that of which Spohr and Mendelssohn knew too much. Brahms himself, in spite of a sense of development which can without exaggeration be likened unto that of Beethoven, did not know how to take advantage of the precious information left by the master of Bonn for the future, and his mass of symphonic work can be regarded only as a continuation, not a progress."

It was toward the end of 1841 that César Franck, then nineteen years old, "took up the thread of the Beethovian discourse, and attempted to knot it to his own thoughts and to make with it a solid band of new musical forms and expressions." But how did he conceive the idea of establishing in his first piano trio an important work on the base of a single theme, competing with other motives equally recalled in the course of the work, and of creating a musical cycle? This will remain a mystery. Liszt, according to Mr. d'Indy, had a

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glimpse of this form, but he never succeeded in the perfect presentation of it. This trio with two generative themes, treated either in fugal manner or after the manner of the variation, as the later Beethoven conceived it, was, indeed, the source of the synthetic symphonic school which arose in France toward the end of the nineteenth century.

The second period (1858–72) was one almost wholly of music for the church. The charming songs, "Le Mariage des Roses" and "Lied," were, however, of this period, which reached its climax in the oratorio, "The Redemption."

Mr. d'Indy does not rank Franck among the greatest, or even the great, composers of music truly suitable for church service. He makes, first of all, the bold statement that the origin of music, as that of other arts, was in religion. "The first song was a prayer." This may well be disputed. "To praise God, to celebrate religious beauty, joy, and even terror, was the sole object of all artistic works for nearly eight hundred years. And thus the artists then expressed life, that is to say, man's thoughts and emotions, love, hope, joy, and sorrow,

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in a manner, it may be said in passing, far more profound and true than those who, under pretence of portraying actual life, are able to express only the decoration, the exterior, which is futile and fleeting." The Renaissance, obedient to a false idea, produced certain individual masterpieces, but from that epoch a sort of conventional art arose in church music. The rhythm of the old monodies and the harmonious architecture of vocal counterpoint were abandoned. The symphonic and operatic styles found their way into the church. Sacred music degenerated with stupefying rapidity. It became the plaything of the prevailing fashion. It was pompous in the seventeenth century, to suit the etiquette of the Grand Monarch's court; it was frivolous in the eighteenth to amuse the lords and noble dames who left a supper to yawn at a service; it was bourgeois and formal in the reign of the *juste milieu*, and this style, without the nobility of the seventeenth century and the charm of the eighteenth, prevailed in France to the end of the nineteenth. There were schools formed to teach pupils the art of making music that was religiously inexpressive.

Franck in this respect was little better than his colleagues, so that the music he wrote expressly for the church, with the exception of the "Agnus Dei," and perhaps "The Kyrie," in his mass, and one or two motets, is less religious in the highest meaning of the word, than his quintet, quartet, symphony, and pages of "The Redemption," "Psyche," and "The Beatitudes."

There were two causes for this inferiority. Learned as Franck was in the music of the eighteenth and nineteenth centuries, he knew little of the great polyphonic works of the sixteenth century, which were not easily obtained during his second period. He was not well grounded in the principles of the true Gregorian song. The other cause was that of circumstance. When he was appointed organist of Sainte Clotilde, the parish was not rich. Collections in church were of much importance, and the clergy counted on the organist and chapel-master to furnish attractive and brilliant music. As he was obliged to compose all the necessary music for festivals, he generally wrote in haste and for the occasion.

The conspicuous works of his second period are "The Redemption,"

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an oratorio, which is unknown in Boston, and the superb set of six organ pieces, in which we find the great master who wrote the later works on which his reputation will stand. In "The Redemption" he applied deliberately for the first time the principles of tonal architecture with which he had hitherto timidly experimented. Yet the pages of this oratorio are of unequal worth.

The third and great creative period of Franck was from 1872 until his death in 1890. It would seem that at last he was sure of himself and through with experiments. He had been accumulating the requisite force, and, as his pupil Ropartz says, a new career disclosed itself to him as he stood on the threshold of his fiftieth year, and he went forward full of ardent faith and youthful enthusiasm. He had both the knowledge and the will.

Mr. d'Indy says little about the symphonic poems and the two operas. He does not find in the latter the movement in advance which characterizes Franck's other music of this period. The operas are less dramatic than his oratorios. It was not wholly the fault of the librettists. Franck's genius was not in any way theatrical. He could not conceive music solely for stage effect or to catch the votes of an opera-house audience. He did not search for any new dramatic expression, and the librettos suggested none to him.

Nor do we think that the symphonic poems, with the possible exception of "Les Éolides," will have long life. "Les Djinns" (after Hugo's fantastic poem) is far from the spirit of the poet, and there hardly seems to be any attempt at transliteration. In "Le Chasseur Maudit" the most successful episode is the suggestion of a peaceful Sunday morning with a serene landscape and church bells inviting the faithful. Franck was not an adept in musical demonology. He knew not how to express diabolical passion and rage. He saw celestial visions; he had no power to sing of hell, its ruler and his hosts.

It is surprising that Mr. d'Indy passes over the wonderful piano quintet with only a line and says little about the symphony. On the other hand, he dwells on the quartet, the three organ chorals, and "The Beatitudes." We cannot understand the implied subordination of the quintet, which is to us Franck's masterpiece. Mr. Charles Martin

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Loeffler, one of the keenest, most discriminative and illuminative of critics, as he is one of the few composers of marked distinction now living, once finely said: "When everything has been discussed and disputed, let every musician retire with the score of Franck's quintet, and soulless must he be that does not exclaim, 'Holy, Holy, Holy!' at such music."

What Mr. d'Indy says of Franck's piano music of the third period is interesting chiefly by reason of an incomprehensible omission.

It will be remembered that Franck wrote pianoforte pieces in his first period. For many years afterward he neglected the pianoforte. Mr. d'Indy, commenting on this neglect, says: "After the avalanche of fantasias and the plethora of concertos that burdened the first half of the nineteenth musical century it seemed that the instrument, heir to the masterpieces thought for the clavichord by Bach, Haydn, and Mozart, and conqueror of the title of nobility through Beethoven, was doomed, artistically speaking, to a barren decadence. If great specialists of the piano adapted their talent ingeniously to the new technic; if a Schumann found for the expression of the poetry of his soul in little compositions of genius a style more orchestral than his orchestration and spreading itself in charming and intimate sonorities; if a Liszt, demolishing at a blow the whole scaffolding of classic 'pianism,' enriched the instrument by means of combinations previously unsuspected, and gave a decisive impetus to virtuosity (no master, however, had brought new artistic material to Beethoven's monumental work); in a word, if the technic and the piano writing had become quite transcendent, the music intended for the instrument alone had rather degenerated. Now every form that does not progress ends by withering and disappearing."

Not one word about Chopin, the supreme composer for the pianoforte! Is it possible that Chopin does not exist for Mr. d'Indy? We are aware that the music of Tschaikowsky, with its fierce intensity, unreserved emotion, and barbaric splendor, is distasteful to him; but is he unable to find new forms of exquisite beauty and rare and personal emotional expression in the music of Chopin? The omission of this great name is simply inexplicable. Nor do Mr. d'Indy's fine words

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about Franck's "'Prelude, Choral, and Fugue" console us for this exhibition of prejudice or lack of artistic appreciation.

In his remarks about Franck's symphony Mr. d'Indy reminds the reader that in the lustrum 1884–89 there was in France a curious return toward pure symphonic form. Three composers, Lalo, Saint-Saëns, and Franck, came forward with true symphonies that demand most respectful attention. Lalo's in G minor, classic in form, is remarkable "through the seductiveness of the motives, and still more by reason of the charm and elegance of harmonies and rhythm." The Symphony in C minor by Saint-Saëns, charged with indisputable talent, seems as a challenge to the traditional laws of tonal construction, a challenge sustained with much eloquence, but the final impression is one of doubt and sadness. The symphony of Franck, on the other hand, is a steady flight toward pure joy and vivifying light.

There is a careful and detailed study of Franck's quartet. In his preparatory remarks the biographer says that a string quartet, if it is to have any artistic significance, must be a work of maturity. He does not know one good quartet written even by a genius in his youth. The best quartets of Mozart were composed when he was thirty-three years old, and that for Mozart is almost old age. Beethoven did not venture to write a quartet until he was in his thirtieth year, and his truly characteristic quartets were not written until he was fifty-two. Mr. d'Indy incidentally says that Grieg, "a charming improviser of more or less popular songs," is not at all a symphonist and probably will never be one. Nor is it true that he who can write for the orchestra should *a fortiori* be able to write a quartet. "There is hardly any connection between the manner of thinking and realizing an idea

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by means of the strings in the orchestra and by achieving the same operation for a chamber quartet: the foundation, the form, the manner of writing itself, are, in this latter sort of compositions, nearly the opposite of what they are in a symphony for orchestra." Franck first thought of his quartet in 1888, and not till the spring of 1889 did he make the first sketches, when he was in his sixty-seventh year.

The Sermon on the Mount urged Franck to composition long before he sketched the plan of "The Beatitudes." He loved the sacred text and read it constantly. When he first began his career as a church organist, he wrote an organ piece entitled '"The Sermon on the Mount," but the manuscript of the unpublished piece is lost. He gave the same title to an orchestral piece, a species of symphonic poem, composed about 1846. This work was never published, but the manuscript is in the possession of Franck's son Georges.

Franck wished a versified text for his oratorio, but he had no confidence in his literary ability, and he was persuaded to take a version prepared by Mme. Colomb, after he had sketched the plan of the poem as he wished it. The gallant Mr. d'Indy says that, while Mme. Colomb's verses are not remarkable as poetry, they did not hamper the composer, and were to be preferred to those that would have come from a professional librettist. Franck worked ten years on this epic, as Mr. d'Indy names the oratorio.

And Mr. d'Indy has much to say about oratorio and epic. ''At first a mythical opera, the oratorio soon became purely lyric, and then approached the symphonic form by changing into the cantata; but in our modern epoch, one full of doubt and trouble, when faith, submitting to the assaults of skepticism, no longer finds its natural expression in art, the musical oratorio was led insensibly to replace and continue the epic, a species of literary work wholly abandoned." This ''lotus of literature," which is named the epic, flowers invariably in times of trouble, periods of gigantic wars or intestine strife, sublime acts and monstrous crimes. Such are the Homeric poems, the Æneid, which crosses the boundary that separates the pagan world when it was most skeptical from Christian civilization with its burst of enthusiastic faith. Such is the ''Divine Comedy." When there is an attempt to produce an epic out of its *milieu*, then it loses in part

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its significance, and Mr. d'Indy names the "Pharsalia," "Paradise Lost"; but was not the condition of affairs, political and religious, in the England of Milton's time favorable to an epic? Among musical epics Mr. d'Indy ranks Beethoven's Missa Solemnis, Schumann's "Faust," Berlioz's "Damnation of Faust," Wagner's "Ring," and Franck's "Beatitudes." He reviews Franck's work at length, finding in it all the requisite conditions in classic times for the constitution of an epic poem,—unity, grandeur, a subject of abundant interest. He names it, in short, the "expected work of the end of the nineteenth century, a work which in spite of some inevitable weaknesses (sometimes good Homer nods) will remain as a superb temple solidly built on the traditional foundations of faith and music, rising in fervent prayer above the tumult of the world toward heaven."

Mr. Vincent d'Indy fights ingeniously his own battle in recounting the life of his master. His description and approval of Franck's manner of composing and style are a defence of his own. When he comes to the portrayal of Franck as a teacher, he seizes the opportunity to renew his war against the Paris Conservatory and to praise indirectly the instruction offered at the Schola Cantorum. Mr. d'Indy is at the head of this school, and the instruction in composition is supposed to be similar to that enjoyed by Franck's private pupils. There is to-day dispute over the true character of the Schola Cantorum and the "pretensions" of Mr. d'Indy, who by rigid adherence to the principles of art as he understands them has made bitter enemies. He has on all occasions spoken plainly his opinions concerning official and commercial musicians, whether they were living or dead. It is not surprising that he in turn is assailed.

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A witty attack on him was published in the *Mercure Musical* of last June, and in July the attack was answered. The assailant, Mr. Émile Vuillermoz, gave an amusing description of the Schola Cantorum. He spoke of the establishment of the school as apparently praiseworthy, but the real purpose of the chief was soon exposed. "In place of furnishing simply to young pupils the means of drawing freely from the treasures of science and history, it seems to have been in the chief's hands an instrument of systematic pedagogy, a sort of lists where this obstinate fellow put the worth of his dogmas and rigorous formulas of art to the proof. He drew high barriers about his new disciples, and said unto them: 'You are my beloved sons, in whom I am well pleased; I wish to create you in my image, and the universe will belong to you. Here in my garden you will find the tree of the knowledge of good and evil. When you have eaten its fruit, you will be like gods. Do not mix with the crowd that surrounds you, for it is nourished on error, and here only will you find the divine food of truth.' And, with the ascendency which characters of tempered steel always exert, this inflexible captain quickly persuaded his young recruits that the official conservatories were homes of heresy and imbecility, and that the Schola Cantorum would change the face of the world. Timid persons, amateurs, sons of families, and the young who had been rejected at the entrance examinations of the Conservatory hastened to his side." These words are put into the mouth of one reporting as a committeeman years hence on the question of whether an exhumed name, "Dindy" or "d'Indy," should be admitted to a biographical dictionary. The words of Mr. Vuillermoz grow more and more bitter, as when Mr. d'Indy is described as discrediting all harmonic studies that put into play sensorial and innate faculties, and choosing "a system of mechanical writing, an automatically sonorous arithmetic, which reduced the divine exercise of inspiration to a patient game of chess."

César Franck was the teacher of the organ at the Paris Conservatory. He was never a teacher of composition at that institution, though he was talked of as the successor of Victor Massé. Franck's organ class

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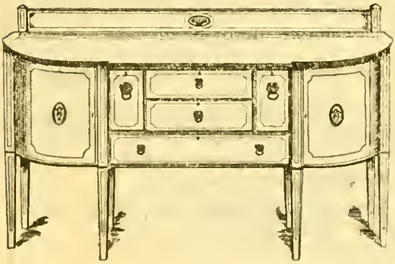

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was, according to Mr. d'Indy, for a time at least, the "true centre of composition study." In 1872 and for some years afterward the three teachers of advanced composition were Massé, "a composer of opéras-comiques, who had no idea of the symphony" and was constantly sick; Reber, "an old woman of a musician, with narrow and antiquated ideas"; and Bazin, "who had no suspicion of what musical composition might be."

The organ pupils at the Conservatory naturally came under Franck's influence, the late Samuel Rousseau, Pierné, Chapuis, Dallier, Marty, Vidal, and others. He influenced in a measure, no doubt, his colleagues in the National Society of Music, Chabrier, Gabriel Fauré, Dukas, Guilmant, and certain interpretative artists, as the violinists Ysaye and Armand Parent.

There were more intimate pupils, however, those taught composition by him at his dwelling in the Boulevard Saint Michel. "They contributed to establish and preserve the high traditions of his instruction and to prove its excellence by their own works." Now that his name is illustrious, the name of "Franck's pupil" is Legion, "and the majority of composers who lived in his period pretend that they drank from the cup of his wine and fecund instruction."

Who were the true pupils of Franck, according to Mr. d'Indy? Those who studied composition with him before the war of 1870 were Cahen, Coquard, and Duparc. Then came the cavalry officer, Alexis de Castillon. After 1872 the intimate pupils were d'Indy, Camille Benoit, Augusta Holmès, Chausson, de Wailly, Kunkelmann, de Bréville, de Serrès, Ropartz, Vallin, Bordes, and the lamented Lekeu. De Castillon, Chausson, and Lekeu, the most talented with the exception of Mr. d'Indy, are dead. Coquard is known in this country only by one song. Augusta Holmès, known here chiefly by her songs, had other teachers and shows little of Franck's spirit of knowledge in her music. Duparc, a composer of a few remarkable songs, has long lived in retirement on account of his health. The music of de Wailly that we have heard has little distinction. Mr. d'Indy himself is the most conspicuous and apparently the most talented of these "intimate

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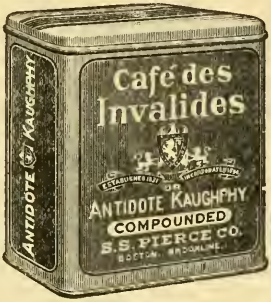
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pupils," who, to use Mr. d'Indy's words, were closely acquainted with their teacher and able to enter into mental intimacy and heed his vivifying counsel: "they alone knew what one of Franck's lessons in composition was, the united effort of master and pupils to gain one and the only goal, Art."

And yet a distinguished composer who reverences Franck and admires Mr. d'Indy as man and musician said to us not long ago: "The general scheme of Franck's sonata form, as in his quartet, symphony, and sonata, may be found most masterfully expounded in d'Indy's works. In the works of all the other followers, however, this scheme becomes annoying, tedious, and, above all, foreseen. A scheme of cast-iron!"

Vincent d'Indy entered the Paris Conservatory as a member of Franck's organ class. As a conservatory pupil, he took a minor prize; he then left the institution to be Franck's private pupil. He has never lost an opportunity since his withdrawal of showing his dislike—contempt is the better word—for that school, and as the biographer of Franck he has much to say against the Conservatory and its shabby treatment of Franck and his pupils. Thus he insists that the majority of the teachers in Franck's time were wholly ignorant of the music of the sixteenth and seventeenth centuries and of much of eighteenth-century music; that they looked on Bach as an unmitigated bore and laughed at Gluck: they found "fifths" in "Armide." "Now it is all changed, and any young pupil would think himself disgraced if he did not ornament his pieces with a multitude of parallel fifths more or less exposed to view. Other times, other fifths!" Bizet's "Carmen" found no favor with the professors or with many of the pupils; some

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accused the composer of extreme Wagnerism; others veiled their faces before the "coarse subject" and cried "Shame!" There were pupils who refused to read even masterpieces for fear of "harming their individuality."

And was it much better in other conservatories of Europe?

"To teach an art with good results, it is necessary first to know the trade, the business, then the art, and, finally, the pupil who is to be initiated into the art." Mr. d'Indy believes that in all the music schools of Germany and France—except, of course, the Schola Cantorum—there are very few teachers of composition who know how to teach art, because they scarcely know art themselves and practise it only empirically. Now, the mechanical part and art itself are two different things, though they are often confounded. "In my time at the Paris Conservatory there were some professors of composition who did not know well the mechanical part and were wholly unfit to teach it to others." As for any knowledge of the pupil and his individual gifts, requirements, and character, the whole system of musical instruction in France is based on the levelling of different minds. How, then, can these teachers be expected to discriminate and differentiate? They pour the same and commonplace instruction into young minds that may differ widely. They do not suspect that musical food which is good or, at least, inoffensive for one may poison another; that a precept necessary for a pupil of limited intelligence will be intolerable and injurious for one more highly endowed.

At a conservatory, especially at that of Paris, where the chief aim is to produce first-prize men, the professors usually succeed in turning the pupils into rivals, who often become enemies. The teachers also urge their pupils to compose much, for practice, to gain facility. Pupils in these schools feel themselves obliged to perform tasks, but in art there is no such thing as a task, a duty, something obligatory; no more in music than in painting or in architecture. "Everything," says Mr. d'Indy, "that one produces in art should be, not a daily *pensum*, but the result of some suffering in which the young artist has left a bit of his heart, and for the expression of which he employs all his intellectual faculties." The system of requiring each pupil to produce much is not good for the majority, because it accustoms them to writing something, no matter what, and to being satisfied with all that flows from

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the pen as long as the flow is copious. They have, then, no idea of the leading part that should be played by that faculty of the intelligence which is called taste, which determines the choice of material and the orderly and fitting arrangement of it. To this mistaken instruction is due the production of works hurriedly thought and useless to art that are heard in theatres and concert halls throughout Europe.

It is not necessary to discuss Franck's mastery of technic in considering him as a teacher. Mr. d'Indy analyzes other characteristics that made him, as he says, a pre-eminent instructor in composition. First of all, he had the gift of becoming thoroughly acquainted with each pupil, with his abilities and his limitations. He studied, no doubt unconsciously, the psychological character of each, and thus knew the direction he should take. He respected each one's individuality, and tried to preserve it in developing and training it. "This is why the musicians of his schooling, all solidly educated under him, have kept in their music an individual aspect. Franck loved his art passionately and exclusively, and his teaching was founded on love. He was not bound by strict rules, by dry and fastidious theories. He was a father as well as a teacher to each pupil, and such was his kindness and affection that the pupils were not only devoted to him, but were closely joined one with another, so that there was no disputing, no envious, sour rivalry, and since his death there has been no cloud on their relationship."

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Franck insisted on his pupils writing not much but well. He did not ask for a quantity of exercises: he demanded that what was brought, however little, was most carefully considered and worked out.

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he wished the counterpoint to be intelligently woven and melodic—and the study of fugue, in which he sought after expression rather than combination, he then initiated him in the "mysteries of composition," wholly based, according to him, on tonal construction. He built up music as an architect an enduring house. Musical phrases, like builder's material, however beautiful, are as naught—they do not constitute a musical work—unless their place and relation are ruled by sure and logical laws. Franck respected form, but he gave the pupil liberty to apply it. His teaching was liberal, for "respecting more than any one else the high laws of our art, laws of nature and tradition, he knew how to apply them in an intelligent manner by conciliating them with the right of imitative individuality." Severe in his denunciation of faults in construction, he was indulgent to faults in detail, nor was he shocked by violations of conventional rules. He would say, "That is not permitted at the Conservatory, but I like it." He never said merely: "That is bad. Do it over for me": he sought out the reason why it was bad, and explained it to the pupil.

He taught also by example. If a pupil found a difficulty in the course of construction, Franck would take a volume of Bach, Beethoven, Schumann, or Wagner, point out a passage, and say: "You see he had the same trouble; see how he extricated himself; study these measures, find the inspiration to correct your piece, but don't imitate him,—find your own solution."

His affection for his pupils was so great that he bore them constantly in mind, and informed them of what he thought might interest them. Often late at night, after he was through, as one would think, with teaching, he would write at length and with pains advice to pupils in the country. No wonder that this master is still gratefully and lovingly remembered as "Père Franck," or that Mr. d'Indy, when he was in Boston, spoke of his master in a spirit of religious enthusiasm and worship.

Mr. d'Indy as man and composer is known and honored in Boston, for even those who were unable to appreciate wholly his noble Second Symphony realized the sincerity of the man and the dignity of his art.

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It was to be expected that his life of César Franck would be a careful, discriminative, illuminative study of the great composer. He is eloquent, but his eloquence is not extravagant, and his love for Franck does not blind him to the existence of inferior compositions signed by the loved name.

It may be in writing certain pages that Mr. d'Indy has furnished "an elucidation of himself and his proceedings in composing at the same time." It may be that in his zeal for the welfare of the Schola Cantorum he has gone out of his way to attack both the living and the dead, as when he describes Gounod leaving the concert hall of the Conservatory after the first performance of Franck's symphony, surrounded by incense-burners of each sex and saying pontifically that the symphony was the "affirmation of impotence pushed to dogma." Perhaps Gounod made this speech, perhaps he did not. Some of the disciples of Franck are too much busied in adding to the legend of his martyrdom. Franck was not the only composer who was long unappreciated by colleagues and critics, and in this respect he is in line with Mozart, Beethoven, Schubert, Schumann, Wagner.

Especially to be regretted is the publication of one sentence in Mr. d'Indy's book. After speaking of the influence of Franck's love for humanity, truth, art, and God, his biographer says: "We know only too well, we men who live at the end of the nineteenth century, that never can truth manifest itself by hate, and all the monstrous *j'accuse's* are and will remain powerless in comparison with the simple *j'aime* of Père Franck." Yet this "monstrous '*j'accuse*'" brought truth to light,

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saved the honor and the glory of France, restored to humanity belief in justice. France has had many illustrious men, and among them César Franck; but the name of Émile Zola may well be remembered in honor when the score of "The Beatitudes" will have chiefly historical interest. For art is not everything, nor is the creative artist the only hero. The man who risks all in the cause of humanity, and nobly dares in the face of public opinion and of rulers and judges to lift up his voice for the oppressed, deserves better of a fellow countryman than this ill-considered speech.

One or two of Mr. d'Indy's statements of fact are open to discussion. His readers will be under the impression that Franck barely scraped his way through life as a poor piano teacher. Some of his intimate friends in Paris say that his income must have amounted to about twenty-five thousand francs a year, and, to a man of simple tastes in Paris, this income is by no means poverty.

Was Franck of Walloon descent? Mr. Boutet de Monvel, cousin to Franck, when he was in Boston, spoke of Franck's parents as Germans or of German descent. However this may be, his music is not essentially French, as is that of Saint-Saëns, Debussy, and the Massenet of "Manon" and "La Navarraise."

Seldom has the life of a great composer been written by a musician of Mr. d'Indy's calibre. Seldom is any biography written with like understanding, artistic conviction, contagious sympathy. Seldom is biographical enthusiasm tempered by sane criticism. Pages that will be helpful and stimulating to all who are seriously concerned with music are not merely digressions to swell the volume. They are connected intimately with the career of Franck. The book is written by one who has thought deeply on problems of life and all the arts, and in raising this monument to his master Mr. d'Indy has honored himself.

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SYMPHONY NO. 1, IN D MINOR, OP. 21 . . . CHRISTIAN SINDING

(Born at Kongsberg, Norway, on January 11, 1856; now living at Christiania.)

Sinding's Symphony in D minor was performed at Christiania in April, 1890. It was performed in Berlin under Mr. Weingartner's direction, October 18, 1895.

It was performed in Chicago by Theodore Thomas's orchestra as early as December 9, 1893. Anton Seidl brought it out at a Philharmonic concert in New York, February 10, 1894. It was first played in Boston, January 7, 1899, under Mr. Gericke's direction.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, one bass tuba, a set of three kettledrums, and strings.

The first movement, Allegro moderato, in D minor, 6-8, begins immediately and fortissimo with the first theme given to all the strings (except double-basses), wood-wind, and horns, against chords for brass instruments and the double-basses. This theme is developed elaborately and at considerable length. Then comes a transitional passage, in which the strings foreshadow the second theme in fortissimo octaves against a persistent rhythm of the dotted triplet (horns). The strings give out the second theme, which was generated by the first, and the first bassoon keeps up the characteristic rhythm. This second theme is also developed at considerable length. After an impetuous climax it leads to the free fantasia, which begins piano with contrapuntal imitations on the first theme, and then waxes in passion. There is a transitional development, and the second theme is worked up in a crescendo. The first theme enters in the tonic. The development of the third section resembles closely that of the first. The second theme is in D major. The coda is dramatic, and the movement ends with a statement of the first theme, but without a sustained harmonic background.

II. Andante, G minor, 3-4. This movement opens with a sombre melody played pianissimo by all the strings against a counter-melody for clarinet, bassoon, and horn. After the first two phrases the devel-

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opment goes along in full harmony. Phrases in the horn and clarinet lead to a more emotional melody for strings and wood-wind over syncopated harmonies for horns and bassoons. Soon the first theme returns in the strings. The clarinet has a new theme (F major) derived from the first. There is development for fuller orchestra, and the coda, pianissimo, is short.

III. Vivace, F major, 3-4. The movement is an enlarged form of scherzo and trio. The first theme is given to the violins. There is a counter-theme for the horn, and the two motives are worked out in a free fashion at some length. The second theme, C major, appears in the horns against arpeggios for the strings. This, too, is developed, and the first theme, returning, brings an end to the first part of the movement. Trio: Più moderato, B-flat major, 3-4. The theme is played at first by two horns in unison, afterward with a counter-theme for the bassoons. The theme and the counter-theme are worked out alternately and together. The development of the returning first part is shortened. There is a lively coda.

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IV. Maestoso, D minor, 4-4. The first theme is savagely proclaimed by trombones, tuba, and basses against harmonies for horns and wood-wind, with a tremolo in violins and violas. This theme is elaborately developed by the full orchestra. There is a subsidiary theme of a more frolicsome character. The second theme is almost a variant of the first. It enters in the strings, and leads to an elaborate working-out. The first theme undergoes changes that alter seriously its nature. There is a regular third part, and there is a fiery coda for full orchestra, D major.

⁂

Christian Sinding belongs to a family of artists: his brother Otto is a painter, his brother Stefan is a sculptor. As a youth, Christian disliked the thought of school, and his ambition was to be a musician. He studied the violin and composition at Kongsberg, and in 1874 he entered the Leipsic Conservatory, where he remained three years. With the aid of a Royal scholarship he studied afterward in Leipsic, Munich, and especially Berlin. In 1879 a violin sonata by him was performed, but he burned it the same year. It is said that while at Leipsic a copyist asked more in payment from him than from his colleagues, on the ground that Sinding's music had more notes. Mr. Henri Marteau told this anecdote, which he found "very characteristic and most amusing," in the *Song Journal* of November 10, 1895. To Mr. Marteau, a warm friend and admirer of the composer, we owe this personal description: "Phrenologists would surely find it worth while to examine the formation of Mr. Sinding's head. I have rarely

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seen a forehead as large and as prominent. The physiognomy gives one the impression of extraordinary vigor and will. His clear eyes look at one with a gaze that is almost insupportable. His personality, like his music, produces at first an unexpected and singular effect. He gains on acquaintance, for he is a seclusive man who speaks freely only when he knows his man well and has a sympathetic regard for him. I do not speak of his opinions about music, through an easily understood feeling of delicacy; but I can say that he is very exclusive, and for this I congratulate him. It could not be otherwise with a musician who is so original, one who consults his inspiration as his only rule. I also find it most natural that in his early works the influence of certain masters, especially the indisputable influence of Wagner, is to be perceived. This is always true of the greatest geniuses. He is very Norwegian in his music, but less so than Grieg, because his works are of a far broader conception and would find themselves cramped in the forms that are so dear to Grieg."

The list of Sinding's works includes a Symphony in D minor, a "Rondo Infinito" for orchestra, a pianoforte concerto, two violin concertos, two piano trios, a piano quintet, piano quartet, string quartet, two violin sonatas, two suites for violin and piano, serenade for two violins and piano, variations for two pianos, many pieces for violin and also for piano, and many songs.

The piano quartet was first played in Boston on November 23, 1891, at a Kneisel concert (Mr. Busoni, pianist). Three movements of an orchestral suite, "Épisodes Chevaleresques," Op. 35, were played here at a Symphony Concert, February 25, 1905, and the violin concerto, A major, was played here by Mr. Felix Winternitz at a Symphony Concert, November 18, 1905. The first three movements of the pianoforte quintet, Op. 5, were played at a Hoffmann Quartet concert, February 8, 1906 (Miss Mary A. Stowell, pianist).

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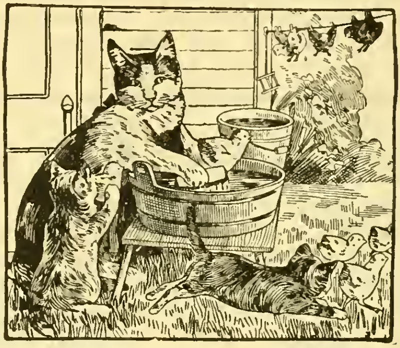

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Mozart	Adagio, B minor
Gluck–Brahms	Gavotte
Tausig	"Der Contrabandiste"
Chopin	Nocturne, F minor Etudes, Op. 25, B minor, C minor
Schumann	Carneval
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Der Gaertner	Wolf
Winterweihe	Strauss
Du meines Herzen's Kroenelein	Strauss
Ein Friedhof	Franz
Mailied	Franz
Mein Maedel	Brahms
3. Legend of the Sage	Massenet
Aria from Le Jongleur de Notre Dame.	
4. Love's Springtide	Hammond
Idyl	Forsyth
The Good Days of my Pride (MS.)	H. Hughes
I Know a Hill	Whelpley
Thou Art to Me	Chadwick
By the Short Cut to the Rosses	Old Irish Air
5. Amarilli	Caccini
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Sonata, B minor	Chopin
Nocturne	Fauré
Danse	Debussy
Jeux d'eau	Ravel
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Extracts from London Criticisms of Mr. Ernest Sharpe's

Wolf Recital, October 26, 1906

Daily Telegraph.—"Somewhere in the late nineties or thereabouts the American bass, Mr. Ernest Sharpe, created by his artistic singing so excellent an impression that, quickly though we forget in these days, it was not altogether surprising to find a large number of admirers of his art assembled in Bechstein Hall on Thursday afternoon, to hear him interpret on his return some dozen and a half of the less familiar of Hugo Wolf's songs. However much 'one-horse shows' may be deprecated as a rule, there are occasions when one welcomes them, and surely this was one, since Wolf's music is still very much of an unknown quantity here, where the few singers who tackle the difficulties of his musical phraseology nearly always sing the same songs. Frankly, we want to hear not only much more of Wolf's music, but to hear it more frequently before we commit ourselves irrevocably to the support of the oft-quoted dictum that he was in the royal line with Schubert, Schumann, and Franz. Every kind of emotion is touched by him,—humor, both grotesque and cheery, gladness, sorrow, melancholy, the whole gamut,—and over all is a marked individuality. Interesting enough, therefore, were the songs, and we hope Mr. Sharpe will see his way to repeating some of them. As to the singing of them, Mr. Sharpe is an uncommonly conscientious artist, who delves deep into the song he sings, with a refined, quiet, and dignified style which lends distinction to his efforts; for he never so far obtrudes his own personality as to obscure that of the composer. Wherefore it was a genuine pleasure to hear him again for those who believe that there is more in the singing of a song than the mere warbling of the notes."

The Times.—"Mr. Ernest Sharpe sang eighteen Wolf songs at Bechstein Hall on Thursday afternoon, and repeated several which were popular with his audience. The energetic and strongly rhythmic songs suited him best. He sang 'Herz, verzage nicht geschwind,' 'Der Tambour,' and 'Das Köhlerweib' splendidly. . . . He was effective especially in 'Ach, das Knaben Augen sind,' to which he gave sustained and beautiful expression."

The Morning Post.—"Mr. Ernest Sharpe, the possessor of a fine, deep voice, is a singer of artistic aims. He proved this by devoting the entire program of his recital yesterday to songs by Hugo Wolf . . . . Wolf's sincerity and earnestness are fully revealed in his *Lieder;* and, if these are not of the kind which make an instant appeal, they are eminently artistic in design and the evident outcome of his innermost thoughts. Mr. Sharpe sang with intelligence and feeling."

The Sunday Times.—"There was a large and appreciative audience for the recital that Mr. Ernest Sharpe gave at the Bechstein Hall. As interpreted with thoroughly intelligent sympathy by Mr. Sharpe, the eighteen songs included in the program afforded an attractive introduction to the work of the most individual and imaginative lyricist of modern times."

The Daily News. "Mr. Ernest Sharpe must be thanked by all lovers of music for having devoted one of his recitals to the songs of Hugo Wolf, whose compositions are only known to the few who follow every manifestation of modern art. . . . The chief impression received from these songs of Wolf, . . . all of them delivered with intelligence and feeling by Mr. Ernest Sharpe, was that of a strange individuality; of a sensitive, imaginative mind; of a musical poetry of no mean order."

The Standard.—"A large and enthusiastic audience assembled on Thursday afternoon at the Bechstein Hall, when Mr. Ernest Sharpe, the American bass, devoted his entire program to the songs of Hugo Wolf. . . . Mr. Ernest Sharpe is to be complimented on his artistic and intelligent rendering of the composer's works, and the public will look forward to hearing him at an early date again."

The Referee.—"In poems of a quiet and reflective character the poet is remarkably successful. 'Morgenthau,' 'Seufzer,' 'Auf ein altes Bild,' are beautiful songs, and in such Mr. Sharpe was most happy, for he has a bass voice of peculiarly rich timbre, and a refined and dignified style that proclaims the artist."

The Tribune.—"Mr. Sharpe's interpretation of Wolf's musical works called forth repeated encores, his phrasing being firm, decisive, yet sympathetic, and in several instances distinguished by rare dramatic imaginative force. The latter quality was particularly noticeable in Goethe's 'Spottlied,' in which the lyrical irony of Wolf's cadences came out remarkably well. . . . Mr. Sharpe succeeded in articulating with remarkable ease and purity of expression. His success, however, in wrestling with the dramatic problems of Wolf's tonal effects was assured from the first number, ranging through Keller's 'Das Köhlerweib ist trunken,' in which he reached his climax of interpretative power. In this number, as in several others, Mr. Harty's instrumental accompaniment vied with Mr. Sharpe's magnificent baritone voice in thrilling and delighting the large and appreciative audience."

The Globe.—"Mr. Sharpe's selection was certainly calculated to display Wolf in all his moods, and probably few of those who attended the recital were aware until yesterday how great was his genius for catching the atmosphere of the words he was setting, no matter what their character might be. He left no finer example of his work in the former vein than the lively 'Morgenthau,' which Mr. Sharpe sang exceedingly well yesterday, while the clever 'Herz, verzage nicht geschwind,' and the still more remarkable 'Spottlied' are perfect instances of the more whimsical side of his genius. As studies in atmosphere again, the striking 'Ach, im Maien war's,' the plaintive 'Ein Stündlein wohl vor Tag,' the lovely 'Auf ein altes Bild' and the wild setting of Keller's 'The Charcoal Woman is drunk' must rank high among the creations of the modern school of composers, and deserve to be far more widely known and appreciated than they are at present. Mr. Sharpe acquitted himself exceedingly well, and showed that he is not only gifted by nature with a very fine voice, but that he is also a man of great musical ability."

The
Boston Symphony Quartet

Professor **WILLY HESS**, First Violin	Mr. **EMILE FERIR**, Viola
Mr. **OTTO ROTH**, Second Violin	Mr. **HEINRICH WARNKE**, Violoncello

SECOND CONCERT

Monday Evening, November 19, 1906

At eight o'clock

PROGRAM

BEETHOVEN.	String Quartet in F minor, Op. 95
HUGO KAUN.	String Quartet, D major, Op. 41, No. 2. (First time)
DVORAK.	Piano Quartet, E-flat major, Op. 87

Assisting Artist

Mr. H. G. TUCKER

The Piano used is a Chickering. Tickets at Symphony Hall.

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LOUIS SVECENSKI, Viola
ALWIN SCHROEDER, Violoncello

Twenty-second Season, 1906-1907

Chickering Hall
HUNTINGTON AVENUE

FIVE CONCERTS

November 6 January 15
December 4 February 19
March 19

ASSISTING ARTISTS

Messrs. Ossip Gabrilowitsch, Rudolph Ganz, Ernst Perabo, Arthur Whiting,

and others, to be announced later.

Programme, Second Concert
Tuesday, December 4

Maurice Ravel	Quartet in F major
Beethoven	Quartet in E-flat major, Op. 74
Viteszlav Novak	Quintet for Piano, Violin, Viola, and Violoncello, in A minor, Op. 12 (First time)

ASSISTING ARTIST

Mr. Arthur Whiting

The following is the partial list of works intended for performance during the season :

BEETHOVEN	Quartets, Op. 74 and 127	SCHUMANN	Quartet in F major
BEETHOVEN	Grosse Fuge, Op. 133	BRAHMS	Sextet in G major
BEETHOVEN	Trio in B-flat major	LOEFFLER	Sextet in D minor
MOZART	Quartet in A major	GLIERE, R.	Quartet in A major (*new*)
SCHUBERT	Quartet in D minor	SCONTRINO	Quartet (*first time*)
RAVEL	Quartet in F major (*first time*)		

Subscription tickets with reserved seats for the series, $6.25, on sale at the box office, CHICKERING HALL, Huntington Avenue, Monday, October 29, at 8.30 a.m.

SYMPHONY HALL . . . . BOSTON

Monday Evening, November 26, at Eight

First appearance in Boston of the distinguished musician

CAMILLE SAINT-SAËNS

Who will conduct the

Boston Symphony Orchestra

In a programme of his own compositions.

.. PROGRAMME ..

OVERTURE . . .	Les Barbares
SYMPHONIC POEM . . .	Le Rouet d'Omphale
SYMPHONIC POEM . . .	Danse Macabre
ORGAN SOLOS . . .	Prelude and Fugue O Salutaris Fantasie in B-flat major
SYMPHONY IN C MINOR, No. 3	

Tickets, $2, $1.50, and $1, now on sale at box office, Symphony Hall. Orders by mail, accompanied by check or money order payable to C. A. Ellis, will be filled in the order received before the opening of the public sale.

CHICKERING HALL ✤ HUNTINGTON AVENUE

Thursday Evening, December 13, at 8.15

SONG RECITAL

BY

Bertha Wesselhoeft Swift

INCLUDING A SHAKESPEARE SONG CYCLE BY

GRACE WASSAL

(First time in Boston)

ASSISTING ARTISTS

Mrs. BERTHA CUSHING CHILD, Contralto
Mr. CLARENCE B. SHIRLEY, Tenor
Mr. STEPHEN TOWNSEND, Baritone

Tickets, $1.50 and $1.00, on sale at Chickering Hall, December 3.

Mail orders accompanied by check addressed to Bertha Davette Taggart, Fenway Post-office, Boston, will be filled in the order of their reception.

The Choral Art Society of Boston

Mr. WALLACE GOODRICH, Conductor

CHORUS *of* FORTY-FIVE PROFESSIONAL SINGERS

Sixth Season

First Program. Jordan Hall, Thursday Evening, December 13

Second Program. Trinity Church, Thursday Evening, March 14

The first program will include Old French *Chansons* and *Noëls*, a new eight-part chorus *a capella* by C. M. Loeffler, and shorter compositions by Palestrina, Wilbye, Robert Franz, Leslie, Chausson, and Tschaikowski.

The second program will consist exclusively of ecclesiastical music.

Associate Membership, entitling the subscriber to six tickets for each evening and for the final rehearsal prior thereto, twenty-five dollars.

Subscription Membership, entitling the subscriber to one ticket for each evening, three dollars.

All seats for both evenings will be reserved and allotted in the order in which the subscriptions are received by the Secretary. Subscriptions should be sent to Charles G. Saunders, Esq., Secretary, 95 Milk Street, Boston. They will also be received at Herrick's, Copley Square, and at the Symphony Hall box office.

SYMPHONY HALL, Saturday Afternoon, November 24 1906, at 2.30 o'clock

---

Song Recital by

Madame Sembrich

Mr. ISIDORE LUCKSTONE at the Piano

Direction Loudon G. Charlton L. H. Mudgett, Manager

PROGRAMME

Part I.

Old Airs and Songs.

a. Ariette from "L'Ami de la Maison"	*Grétry*
b. Qual Farfaletta amante	*D. Scarlatti*
c. Bist du bei mir	*Bach*
d. Ein neues andachtiges Kindelwiegen	*David Corner*
e. The Plague of Love	*Dr. Arne*
f. A Pastoral	*Henry Carey*

Part II.

Classical German Lieder.

a. Frühlingstraum	*Schubert*
b. Der Musensohn	
c. Meine Rose	*Schumann*
d. Aufträge	
e. Feldeinsamkeit	*Brahms*
f. Vorschneller Schwur	

Part III.

Miscellaneous Modern Songs.

a. Mein Lied ertönt	*Dvorák*
b. In dem weiten, breiten, luft'gen Leinenkleide	
c. Als die alte Mutter	
d. Reingestimmt die Saiten	
e. Darf des Falken Schwinge	

(Zigeuner Melodien.)

f. Liebe verräth nicht	*Gernsheim*
g. There is a Lady Sweet and Kind	*Carl Hauser*
h. The Year's at the Spring	*Mrs. H. H. A. Beach*
i. L'Été	*Chaminade*

Tickets, $2.00, $1.50, and $1.00, now on sale at box office.

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1906-1907, Thirty-first Season

The Cecilia Society

Mr. B. J. LANG, Conductor

Works to be performed

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The Coronation Mass . . . by Mozart

The Te Deum (*First time in Boston*) . . by Mozart

The Ave Verum . . . . by Mozart

The Tenebrae Factae Sunt . by Michael Haydn

A Group of Songs and the Hymn to the Virgin . . . . . . by Verdi

The Children's Crusade . by Gabriel Pierne

(*For the first time in Boston*)

For mixed chorus, children's chorus, male chorus, female chorus, solo voices, orchestra, and organ.

> "About that time many children, without leader and without guidance, did fly in a religious ecstasy, . . . making for the lands beyond the seas. And to those who asked of them whither they were bound they did make answer: 'To Jerusalem, in search of the Holy Land.'"

The Opera of Azara (*in concert form*)

By the late John K. Paine

This being the very first doing of this crowning work of Professor Paine's fruitful life.

Soloists

Among the soloists at the concerts will be: Mesdames Gertrude Holt, Clara Jackson, Cabot Morse, and Alice Bates Rice, Misses Edith Chapman, Rebecca Cutter, Carlotta Key, and Josephine Knight; Misses Mary Desmond, Adelaide Griggs, and Josephine Martin; George Deane, John E. Daniels, Frank Ormsby, and Ellison Van Hoose; Earl Cartwright, H. F. Merrill, L. B. Merrill, Stephen Townsend, and H. Whitney Tew.

Symphony Hall, Tuesday evenings, December 11, 1906, February 26 and April 9, 1907.

Season tickets, at five dollars each, may be had at Symphony Hall.

CHICKERING HALL

To-morrow, Saturday Afternoon, November 17, 1906
at three o'clock

RECITAL OF PIANOFORTE MUSIC by

OSSIP
GABRILOWITSCH

The Russian Pianist

L. H. MUDGETT, Local Manager

PROGRAM

1.	GLAZOUNOW	Sonata, B-flat minor, Opus 74 (new) Allegro moderato Andante Finale
2.	SCHUBERT	Moment Musical, A-flat major Minuet, B minor
	BRAHMS	Intermezzo, E minor Rhapsodie, E-flat major } Opus 119
3.	CHOPIN	Nocturne, F major Mazurka, B minor Polonaise, A-flat major
4.	ARENSKY	Prelude, D minor Prelude, A minor } Opus 63 (new)
	GABRILOWITSCH	Thème Varié, Opus 4 (new)

Tickets, $1.50, $1.00, and 50 cents, on sale at box office, Symphony Hall.

Gabrilowitsch plays the MASON & HAMLIN PIANO only.

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NOVEMBER 22.

MR. MAX HEINRICH in Songs and Melodrama. "Magdalena, or the Spanish Duel," by J. F. Waller. "The Raven," by Edgar Allan Poe. The music by Mr. Heinrich. Mrs. CHARLES A. WHITE at the piano.

DECEMBER 6.

MISS LILLIAN WOODWARD, of Chicago (her first appearance in Boston), in Lyric Recitations, assisted by

MISS ADA PIERCE, of New York, Soprano.

MR. WHITNEY TEW, of London, Bass.

JANUARY 2.

MR. CECIL FANNING, of Columbus, Baritone (his first appearance in Boston), in Song Recital, accompanied by Mr. H. B. TURPIN.

Tickets for the series, five dollars, may be obtained by sending name and address to Mrs. S. B. Field, Hotel Nottingham, Copley Square. Telephone, Back Bay 1543-1. Single tickets at two dollars each can be had for either morning.

Miss Woodward will be available for Boston engagements from December 7 to January 30. Mr. Fanning will also be available for Boston engagements during January *only*. Both under direction of Mrs. Field.

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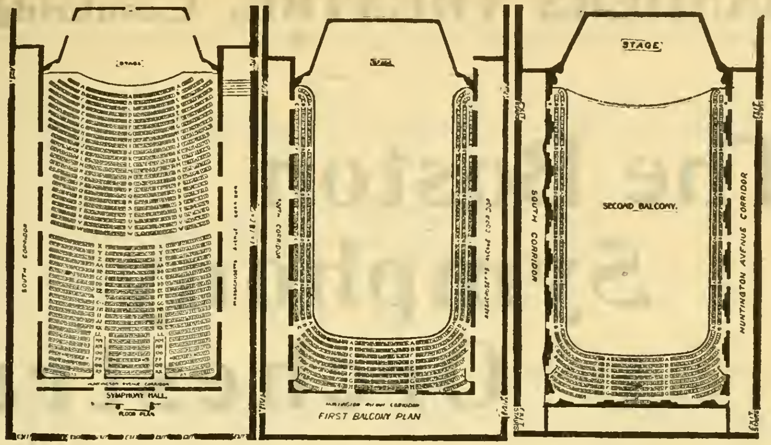
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Miss OLGA RADECKI	**Pianist**
Professor WILLY HESS	**Violinist**

And others, to be announced

SPECIAL ANNOUNCEMENT

SEASON TICKETS for the six concerts, **$5.**

The sale will be conducted according to the plan in use the last two seasons.

Subscribers of last season may secure the **same seats** by filling out and mailing renewal blank, indicating seats, with check payable to George H. Kent, on or before Thursday, October 18, 1906. On receipt of check, tickets will be mailed.

The unclaimed seats will be offered for sale in the usual manner at the University Bookstore, Harvard Square, Cambridge, on Saturday morning, October 20, 1906, at eight o'clock. A limited number of seats have been reserved for college officers and invited guests.

CHICKERING HALL

Friday Evening, November 23, at eight

SONG RECITAL

BY

Mr. Emilio de Gogorza

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WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE

FRIDAY AFTERNOON, NOVEMBER 23
AT 2.30 O'CLOCK

SATURDAY EVENING, NOVEMBER 24
AT 8.00 O'CLOCK

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PROGRAMME.

Rimsky-Korsakoff . Overture to the Opera, "The Betrothed of the Tsar"

Tschaikowsky . . . Concerto in D major, for Violin, Op. 35

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II. Canzonetta: Andante.
III. Finale: Allegro vivacissimo.

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

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IV. Allegro maestoso.

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Overture to the Opera, "The Betrothed of the Tsar."

Nicolas Andrejevitch Rimsky-Korsakoff

(Born at Tikhvin, in the government of Novgorod, March 18, 1844;*
now living at St. Petersburg.)

Rimsky-Korsakoff finished "Zarskaja Newesta" ("La Fiancée du Roi"), an opera in three acts, in 1898. The libretto was founded on a comedy by Leo Meï, a Russian poet and dramatist (1822–62). The examination committee of the Imperial Opera House objected to it on the ground that the character of a former ruler of all the Russias was treated too familiarly: such was the story spread abroad early in the fall of 1899, and the story crossed the Atlantic; but the composer wrote a letter of contradiction, in which he said that he had never submitted his opera to the committee. "Foreign composers," he added, "whose operas are about to be performed at the Court Opera do not petition the managers for a performance of their works, and do not subject them to an examination. Why should Russian composers whose works are published be obliged to send their operas to the managers and beg a performance? The very publication of an opera is at once a submittal of it to all opera-managers, whose duty it is to be on the watch for such new publications, to examine them, and to choose the ones that are fit for performance."

"The Betrothed of the Tsar" was produced at the Solodornikoff Theatre, Moscow, on November 3, 1899. Ippolitoff Ivanoff conducted. The theatre was crowded, and the success of the opera was immediate and great. The composer is said to treat certain scenes with the rhythmic, tonal, and melodic characteristics of Russian folk-song, but with themes of his own invention.

The libretto is a blood-and-thunder dramatization of a story of

---

* This date is given in the catalogue of Belaïeff, the Russian publisher. One or two music lexicons give May 21.

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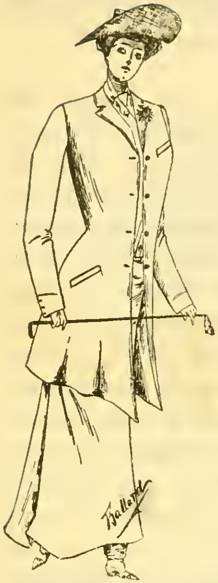

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Russia in 1572, based on the Oriental custom of the ruler's choice of a bride from all the fairest and assembled maidens. ("Then said the king's servants that ministered unto him, Let there be fair young virgins sought for the king: and let the king appoint officers in all the provinces of his kingdom, that they may gather together all the fair young virgins unto Shushan the palace, to the house of the women, unto the custody of Hege the king's chamberlain, keeper of the women; and let their things for purification be given them: and let the maiden which pleaseth the king be queen instead of Vashti. And the thing pleased the king; and he did so."—ESTHER ii. 2–4.)

Ivan the Fourth and the Terrible, who served Rubinstein as the subject of a symphonic poem, chose Marfa, a merchant's daughter. She was betrothed to the boyar Lykov, and with her was Griaznoj, captain of the guards, madly in love. The captain sought from a learned leech a love potion, that he might put it in a wine cup for Marfa, that she might then forget her lover, that she might glow with love for him. But a woman, Ljubascha, the discarded mistress of Griaznoj, sought out the physician, and contrived that a potion should be substituted, a poisonous potion that would destroy the famous beauty of Marfa. And her beauty was destroyed at the very time of the Tsar's choice, and Marfa was sick unto death, and her brain was turned. Griaznoj was about to confess, when he learned from Ljubascha's own mouth that she was the plotter of the mischief. He stabbed her and gave himself up to justice.

The opera was produced in Czech at Prague, December 4, 1902.

The overture, which does not suggest operatic horrors, is a composition that requires no analysis. It is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, a set of three kettledrums, harp, and the usual strings. It opens in D minor (allegro), and there are two endings, one that goes directly into the music of the first scene of the opera and one that is designed for concert use.

The first performance of the overture in the United States was at a concert of the Boston Symphony Orchestra, November 15, 1902. The overture was played again at one of these concerts, April 16, 1904.

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Rimsky-Korsakoff is known in Boston chiefly by his orchestral works. "Scheherazade," a symphonic suite, Op. 35, was played at these concerts on April 17, 1897, December 11, 1897, January 13, 1900, February 4, 1905; "La Grande Pâque Russe," overture on themes of the Russian Church, Op. 36, on October 23, 1897; "Antar," symphony No. 2, Op. 15, on March 12, 1898; "Sadko," a musical picture, Op. 5, March 25, 1905.

Rimsky-Korsakoff studied at the Naval Institute in St. Petersburg, but even then he gave much time to music. He was an officer in the marine service of Russia until 1873, and it would appear from a passage in Habets's "Alexandre Borodine" (Paris, 1893, p. 20) that in 1862 he came as an officer to the United States. It was in 1861 that he began the serious study of music with Mily Balakireff,* and he was one of the group—Borodin, Moussorgsky, Cui, were the others—who, under Balakireff, founded the modern Russian school. His first symphony was performed in 1865. In 1871 he was appointed professor of composition at the St. Petersburg Conservatory. He was inspector of the marine bands from 1873 to 1884, director of the Free School of Music from 1874 to 1887 and conductor of concerts at this institution until 1881, assistant conductor in 1883 of the Imperial Orchestra; and from 1886 till about 1901 he was one of the conductors of the Russian Symphony Concerts, afterward led by Liadoff and Glazounoff. He conducted two Russian concerts at the Trocadéro, June 22, 29, at the Paris

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* Mily Alexeïewitch Balakireff, born in 1837 at Nijni-Novgorod and now living at St. Petersburg, began his musical career as a pianist. He has written a symphony and other orchestral pieces, as "King Lear," "Thamara"; piano pieces, the most famous of which is "Islamey"; songs, etc. He published in 1866 a remarkable collection of Russian folk-songs.

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Exhibition of 1889; and he has conducted in the Netherlands. His thirty-fifth jubilee as a composer was celebrated with pomp and circumstance at St. Petersburg, December 8, 1900, and at Moscow, January 1, 1901.

Borodin wrote of him in 1875: ''He is now working for the Free School: he is making counterpoint, and he teaches his pupils all sorts of musical stratagems. He is arranging a monumental course in orchestration, which will not have its like in the world, but time fails him, and for the moment he has abandoned the task. . . . Many have been pained to see him take a step backward and give himself up to the study of musical archæology; but I am not saddened by it, I understand it. His development was exactly contrary to mine: I began with the ancients, and he started with Glinka, Liszt, and Berlioz. After he was saturated with their music, he entered into an unknown sphere, which for him has the character of true novelty." Yet in 1877 Borodin, Rimsky-Korsakoff, Liadoff, and Cui were working together amicably on the amazing ''Paraphrases" for pianoforte, which Liszt valued highly, and to which he contributed; and after the death of Borodin, in 1887, Rimsky-Korsakoff undertook the revision and the publication of his friend's manuscripts. He completed, with the aid of Glazounoff, the opera ''Prince Igor" (St. Petersburg, 1890), just as he had completed and prepared for the stage Dargomijski's ''Stone Guest" (St. Petersburg, 1872) and Moussorgsky's ''Khovanschtchina" * (St. Petersburg, 1886, by the Dramatic Musical So-

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* Rimsky-Korsakoff also orchestrated Moussorgsky's Intermezzo for pianoforte and "La Nuit sur le Mont-Chauve" (St. Petersburg, 1886), played here at a concert of the Boston Orchestral Club, Mr. Longy conductor, January 5, 1904.

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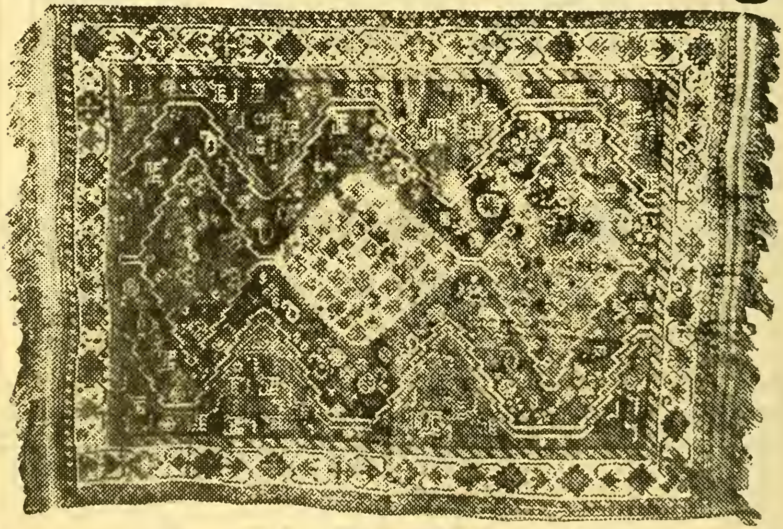

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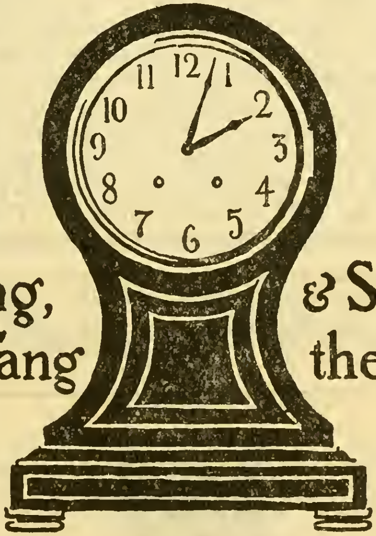

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ciety; Kief, 1892); yet he was more radical and revolutionary in his views concerning the true character of opera than was Borodin. And when, in 1881, Nikisch conducted "Antar" at the Magdeburg festival, it was Borodin who conveyed to the conductor the wishes of Rimsky-Korsakoff concerning the interpretation.

Liszt held Rimsky-Korsakoff in high regard. Rubinstein brought the score of "Sadko"* to him and said, "When I conducted this it failed horribly, but I am sure you will like it"; and the fantastical piece indeed pleased Liszt mightily. Liszt's admiration for the Russian is expressed in several letters. Thus, in a letter (1878) to Bessel, the publisher, he mentiones "the 'Russian national songs edited by N. Rimsky-Korsakoff,' for whom I feel high esteem and sympathy. To speak frankly, Russian national music could not be more felt or better understood than by Rimsky-Korsakoff." In 1884 he thanked Rahter, the publisher at Hamburg, for sending him the "Slumber Songs" by Rimsky-Korsakoff, "which I prize extremely; his works are among the rare, the uncommon, the exquisite." To the Countess Louise de Mercy-Argenteau † he wrote in 1884: "Rimsky-Korsakoff, Cui, Borodin, Balakireff, are masters of striking originality and worth. Their works make up to me for the ennui caused to me by other works more widely spread and more talked about. . . . In Russia the new composers, in spite of their remarkable talent and knowledge, have as yet but a limited success. The high people of the Court wait for them to succeed elsewhere before they applaud them at Petersburg. Apropos of this, I recollect a striking remark which the late Grand Duke Michael made to me in '43: 'When I have to put my officers under arrest, I send them to the performances of Glinka's operas.' Manners are softening and Messrs. Rimski, Cui, Borodin, have themselves attained to the grade of colonel." In 1885 he wrote to her: "I shall assuredly not cease from my propaganda of the remarkable compositions of the New

---

* Habets tells this story as though Rubinstein had conducted "Sadko" at Vienna; but the first performance of the work in that city was at a Gesellschaft concert in 1872. Did not Rubinstein refer to a performance at St. Petersburg?

† She was a zealous propagandist in the Netherlands of the New Russian School. Her husband, chamberlain of Napoleon III., died in 1888, and she then left Belgium, her native land, and moved to St. Petersburg, where she died in 1890.

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Russian School, which I esteem and appreciate with lively sympathy. For six or seven years past at the Grand Annual Concerts of the Musical Association, over which I have the honor of presiding, the orchestral works of Rimsky-Korsakoff and Borodin have figured on the programmes. Their success is making a crescendo, in spite of the sort of contumacy that is established against Russian music. It is not in the least any desire of being peculiar that leads me to spread it, but a simple feeling of justice, based on my conviction of the real worth of these works of high lineage."

Liszt's enthusiasm was shared by von Bülow, who wrote to the *Signale* in 1878: "Rimsky-Korsakoff's 'Antar,' a programme-symphony in four movements, a gorgeous tone-picture, announces a tone-poet. Do you wish to know what I mean by this expression? A tone-poet is first of all a romanticist, who, nevertheless, if he develop himself to a genius, can also be a classic, as, for example, Chopin."

⁂

Two more recent opinions concerning the music of this Russian composer are worthy of consideration.

Mr. Heinrich Pudor, in an essay, "Der Klang als sinnlicher Reiz in der modernen Musik" (Leipsic, 1900), wrote: "Rimsky-Korsakoff is in truth the spokesman of modern music. Instrumentation is everything with him; one might almost say, the idea itself is with him instrumentation. His music offers studies and sketches in orchestration which remind one of the color-studies of the Naturalists and the Impressionists. He is the Degas or the Whistler of music. His music is sensorial, it is nourished on the physical food of sound. One might

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say to hit it exactly, though in a brutal way: the hearer tastes in his music the tone, he feels it on his tongue."

And Mr. Jean Marnold, the learned and brilliant critic of the *Mercure de France*, wrote in an acute study of the New Russian School (April, 1902): "Of all the Slav composers, Rimsky-Korsakoff is perhaps the most charming and as a musician the most remarkable. He has not been equalled by any one of his compatriots in the art of handling timbres, and in this art the Russian school has been long distinguished. In this respect he is descended directly from Liszt, whose orchestra he adopted, and from whom he borrowed many an old effect. His inspiration is sometimes exquisite; the inexhaustible transformation of his themes is always most intelligent or interesting. As all the other Russians, he sins in the development of ideas through the lack of cohesion, of sustained enchainment, and especially through the lack of true polyphony. The influence of Berlioz and of Liszt is not less striking in his manner of composition. 'Sadko' comes from Liszt's 'Ce qu'on entend sur la montagne'; 'Antar' and 'Scheherazade' at the same time from 'Harold' and the 'Faust' Symphony. The oriental monody seems to throw a spell over Rimsky-Korsakoff which spreads over all his works a sort of 'local color,' underlined here by the chosen subjects. In 'Scheherazade,' it must be said, the benzoin of Arabia sends forth here and there the sickening empyreuma of the pastilles of the harim. This 'symphonic suite' is rather a triple rhapsody in the strict meaning of both word and thing. One is at first enraptured, astonished, amused, by the wheedling grace of the melodies, the fantasy of their metamorphoses, by the dash of the sparkling orchestration; then one is gradually wearied by the incessant return of analogous effects, diversely but constantly picturesque. All this decoration is incapable of supplying the interest of an absent or faintly sketched musical development. On the other hand, in the second and the third movements of 'Antar,' the composer has approached nearest true musical superiority. The descriptive, almost dramatic, intention is realized there with an unusual sureness, and, if the brand of Liszt remains ineffaceable, the ease of construction, the breadth and the co-ordinated progression of combinations mark a mastery and an

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originality that are rarely found among the composers of the far North, and that no one has ever possessed among the 'Five.'"

See also a study of Rimsky-Korsakoff by Camille Bellaigue ("Impressions Musicales et Littéraires," pp. 97-140).

⁂

Tschaikowsky wrote in a letter to Mrs. von Meck (dated San Remo, January 5, 1878): "All the young composers of St. Petersburg are very talented, but they are frightfully self-conceited, and are infected by the truly amateurish conviction that they tower high above all other musicians in the world. Rimsky-Korsakoff is (of late years) an exception. He is truly a self-taught composer, as the others, but a mighty change was wrought in him some time ago. This man is by nature very serious, honorable, conscientious. As a youth he was told in a society which first assured him that he was a genius, and then persuaded him not to study, that schooling killed inspiration, withered creative force, etc. This he believed at first. His first compositions showed a conspicuous talent, wholly devoid of theoretic education. In the circle in which he moved each one was in love with himself and the others. Each one strove to imitate this or that work which came from the circle and was stamped by it as distinguished. As a result the whole circle fell into narrow-mindedness, impersonality, and affectation. Korsakoff is the only one of them who about five years ago came to the conviction that the ideas preached in the circle were wholly unfounded; that the scorn of school and classical music and the denial of authorities and master-works were nothing else than ignorance. I still have a letter of that period which much moved and impressed me. Rimsky-Korsakoff was in doubt when he became aware of so many years passed without advantage and when he found himself on a road that led nowhere. He asked himself: 'What shall I then do?' It stood to reason he must learn. And he began to study with such fervor that school-technic was soon for him something indispensable. In one summer he wrote a mass of contrapuntal exercises and sixty-four fugues, of which I received ten for examination. The fugues were flawless, but I noticed even then that the

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reaction was too violent. Rimsky-Korsakoff had jumped suddenly from contempt for the school into the worship of musical technic. A symphony and a quartet appeared soon after; both works are full of contrapuntal tricks, and bear—as you justly say—the stamp of sterile pedantry. He has now arrived at a crisis, and it is hard to predict whether he will work his way till he is a great master or whether he will be lost amid hair-splitting subtleties."

It should be remembered that this was written before the teacher of Glazounoff had composed his "Scheherazade" and his "Capriccio Espagnol," orchestral works of gorgeous color and bold imagination, and his better operas. Tschaikowsky in later years showed the warmest appreciation for his colleague and his works. He wrote in his diary of 1887: "I read Korsakoff's 'Snegourotchka,' * and was enchanted by his mastery; I even envied him, and I should be ashamed of this."

Tschaikowsky first became acquainted with compositions by Rimsky-Korsakoff when he visited St. Petersburg in 1867 and made his first public appearance as a conductor, at a concert in aid of the famine fund (March 2). He led the Dances from his own "Voyevode," and Rimsky-Korsakoff's Serbian Fantasia was on the programme. Early in 1871 Balakireff wrote Tschaikowsky that Mme. Rimsky-Korsakoff (born Nadejda Pourgould) had scratched out certain chords in the manuscript score of Tschaikowsky's "Romeo and Juliet" overture fantasia, sent to Balakireff for criticism, "with her own fair hands, and wants to make the pianoforte arrangement end pianissimo." (In the final arrangement the composer omitted these chords.)

In 1872 Tschaikowsky, visiting St. Petersburg again, met frequently the members of the "Invincible Band," and it is said that under their influence he took a Little Russian folk-song as the subject of the finale of the Second Symphony. "At an evening at the Rimsky-Korsakoff's," he wrote, "the whole party nearly tore me to pieces, and Mme. Korsakoff implored me to arrange the Finale for four hands."

We find Tschaikowsky writing to Rimsky-Korsakoff from Moscow,

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* "The Snow Maiden," a fantastic opera in a prologue and four acts, book based on a poem by Ostrowski, music by Rimsky-Korsakoff, was produced at St. Petersburg in March, 1882. It will soon be performed in Paris.

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September 22, 1875: "Thanks for your kind letter. You must know how I admire and bow down before your artistic modesty and your great strength of character! These innumerable counterpoints, these sixty fugues, and all the other musical intricacies which you have accomplished,—all these things from a man who had already produced a 'Sadko' eight years previously,—are the exploits of a hero. I want to proclaim them to all the world. I am astounded, and do not know how to express all my respect for your artistic temperament. How small, poor, self-satisfied, and naïve I feel in comparison with you! I am a mere *artisan* in composition, but you will be an *artist*, in the fullest sense of the word. I hope you will not take these remarks as flattery. I am really convinced that with your immense gifts—and the ideal conscientiousness with which you approach your work—you will produce music that must far surpass all which so far has been composed in Russia. I await your ten fugues with keen impatience. As it will be almost impossible for me to go to Petersburg for some time to come, I beg you to rejoice my heart by sending them as soon as possible. I will study them thoroughly and give you my opinion in detail. . . . . I should very much like to know how the decision upon the merits of the (opera) scores will go. I hope you may be a member of the committee. The fear of being rejected—that is to say, not only losing the prize, but with it all possibility of seeing my 'Vakoula' performed—worries me very much."

He wrote to Rimsky-Korsakoff, November 24 of the same year, about a pianoforte arrangement of his second quartet by Mme. Rimsky-Korsakoff, and ended: "A few days ago I had a letter from von Bülow,

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enclosing a number of American press notices of my pianoforte concerto.* The Americans think the first movement suffers from 'the lack of a central idea around which to assemble such a host of musical fantaisies, which make up the breezy and ethereal whole.' The same critic discovered in the finale 'syncopation on the trills, spasmodic interruptions of the subject, and thundering octave passages'! Think of what appetites these Americans have: after every performance von Bülow was obliged to repeat *the entire finale!* Such a thing could never happen here." The next month Rimsky-Korsakoff answered: "I do not doubt for a moment that your opera will carry off the prize. To my mind the operas sent in bear witness to a very poor state of things as regards music here. . . . Except your work, I do not consider there is one fit to receive the prize or to be performed in public."

Tschaikowsky wrote to his colleague, October 11, 1876: "I know how your quartet improves on acquaintance. The first movement is simply delicious and ideal as to form. It might serve as a pattern of purity of style. The andante is a little dry, but just on that account very characteristic—as reminiscent of the days of powder and patches. The scherzo is very lively, piquant, and must sound well. As to the finale, I freely confess that it in no wise pleases me, although I acknowledge that it may do so when I hear it, and then I may find the obtrusive rhythm of the chief theme less frightfully unbearable. I consider you are at present in a transition period, in a stage of fermentation; and no one knows what you are capable of doing. With your talents and your *character* you may achieve immense results. As I have said, the first movement is a pattern of virginal purity of style. It has something of Mozart's beauty and unaffectedness." This was the String Quartet in F major, Op. 12.

I have quoted these excerpts to show Tschaikowsky's opinion of Rimsky-Korsakoff and his works before he wrote to Mrs. von Meck his famous characterization of the "Invincible Band."

He wrote to Rimsky-Korsakoff afterward from Maidanovo, April 18, 1885: "Since I saw you last I have had so much to get through

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* It will be remembered that the first performance of Tschaikowsky's pianoforte Concerto in B-flat minor was by von Bülow at Boston, October 25, 1875, in Music Hall. Mr. Lang conducted the orchestra, which was a small one. There were only four first violins.—Ed.

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in a hurry that I could not spare time for a thorough revision of your primer." This was Rimsky-Korsakoff's Treatise on Harmony (translated into German by Hans Schmidt). The original edition was published in 1886; the third, in Russian, in 1893. ''But now and again I cast a glance at it, and jotted down my remarks on some loose sheets. To-day, having finished my revision of the first chapter, I wanted to send you these notes, and read them through again. Then I hesitated: should I send them or not? All through my criticism of your book ran a vein of irritation, a grudging spirit, even an unintentional suspicion of hostility towards you. I was afraid the mordant bitterness of my observations might hurt your feelings. Whence this virulence? I cannot say. I think my old hatred of teaching harmony crops up here,—a hatred which partly springs from a consciousness that our present theories are untenable, while at the same time it is impossible to build up new ones, and partly from the peculiarity of my musical temperament, which lacks the power of imparting conscientious instruction. For ten years I taught harmony, and during that time I loathed my classes, my pupils, my text-book, and myself as teacher. The reading of your book reawakened my loathing, and it was this which stirred up all my acrimony and rancour. . . . Dare I hope that you would accept the position of the Director of the Moscow Conservatory, should it be offered you? I can promise you beforehand so to arrange matters that you would have sufficient time for composing, and be spared all the drudgery with which N. Rubinstein was overwhelmed. You would only have the supervision of the musical affairs. Your upright and ideally honorable character, your

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distinguished gifts, both as artist and as teacher, warrant my conviction that in you we should find a splendid Director. I should consider myself very fortunate, could I realize this ideal." Rimsky-Korsakoff declined the offer, courteously but in no uncertain words.

One more excerpt, to show the unselfish nature of Tschaikowsky. He wrote to Rimsky-Korsakoff, November 11, 1886: "I have a favor to ask you. Arensky is now quite recovered, although I find him somewhat depressed and agitated. I like him so much and wish you would sometimes take an interest in him, for, as regards music, he venerates you more than any one else. The best way of doing this would be to give one of his works at one of your next concerts. There, where all Russian composers find a place, should be a little room for Arensky, who, at any rate, is as good as the rest. But as you would not like to offend any one, I propose that you should put one of Arensky's works in the programme of your fourth concert instead of my 'Romeo' overture. He needs stirring up; and such an impulse given by you would count for so much with him, because he loves and respects you. . . . I must add that your 'Spanish Capriccio' is a *colossal masterpiece of instrumentation*, and you may regard yourself as the greatest master of the present day."

⁂

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

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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 the *Courrier Musical* (Paris), November 1, 1905.

Mr. ALEXANDER PETSCHNIKOFF was born on February 8, 1873, at Jeletz, in the government Orel, in Russia. When he was ten years old, he entered the Moscow Conservatory of Music, and studied the violin with Johann Hrimaly. After taking the first prize he entered on the career of a virtuoso. His dwelling-place is Berlin. Mr. Petschnikoff played for the first time in Boston at a Symphony Concert, January 27, 1900 (Tschaikowsky's Concerto).

CONCERTO IN D MAJOR, FOR VIOLIN, OP. 35.

PETER TSCHAIKOWSKY

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893.)

Tschaikowsky spent the winter and early spring of 1877–78 in cities of Italy or Switzerland. March, 1878, was passed at Clarens. On

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the third 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 March 19 that the sonata and the concerto 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 March 27: ''The violin concerto is hurrying towards its end. I fell by accident on the idea of composing

---

* 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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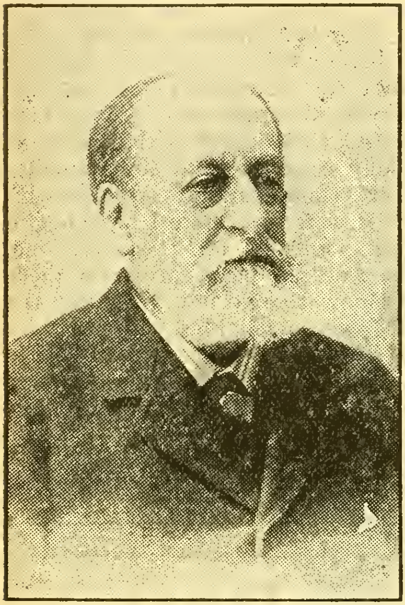

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one, but I started the work and was seduced by it, and now the sketches are almost completed." He had other works to send to him, so many that he would be obliged to reserve a whole railway car, and he already foresaw Jurgenson exclaiming, ''Go to 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 3 that his ''political fever" had about 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 5 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.

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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 the 29th: "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 here at a concert of the Boston Symphony Orchestra by Mr. Timothée Adamowski on December 2, 1893; the whole concerto was played at like concerts by Mr. Alexandre Petschnikoff on January 27, 1900, by Miss Maud Powell on April 13, 1901, and by Mr. Karl Barleben, April 1, 1905.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings.

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

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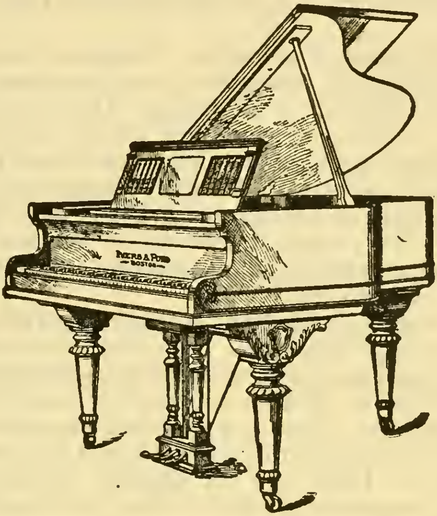

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at the first theme. They are developed in a crescendo, which leads to the introduction of the solo violin. After a few preliminary measures the solo instrument gives out the first theme, develops it, and passes on to passage-work. It also gives out 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

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* 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.

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limbo of hopelessly forgotten things." The composer about seven years before this wrote to Jurgenson from Rome (December 27, 1881) 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 Emile 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 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

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* 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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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 concerto 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."

---

* 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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The review of Hanslick is preserved in the volume of his collected feuilletons entitled "Concerte, Componisten, und Virtuosen der letzten fünfzehn Jahre, 1870–1885," pp. 295, 296 (Berlin, 1886). The criticism in its fierce extravagance now seems to us 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.

How Tschaikowsky felt toward Kotek may be known from a letter he wrote to his own brother Anatol from Rome, December 31, 1881: "I have been carrying on a singular correspondence with Kotek. He did not answer my letter in any way, but he wrote to me first after his return to St. Petersburg that he had not played the concerto because Sauret was going to play it. I answered him that Sauret was at any rate too lazy to play it; that the question was not about Sauret or about the concerto, but about him, Kotek, from whom I had expected more self-sacrifice on my account and more simple courage. He did not answer this for a long time, but yesterday I at last received a very silly note from him. He excused himself on the ground that he had had only a month before his engagement, so that there was not sufficient time to study the piece (he had already sweated over it for a month). He furthermore said that it was a curious thing to ask of him to play

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in a strange city a concerto 'that had not yet been played,' especially during the presence there of Sarasate. I answered his stupid letter to-day and in a fitting manner."

"Afterwards," said Tschaikowsky in his Diary, "Brodsky played the 'stinking concerto' everywhere, and everywhere the critics abused him in the same style as Hanslick. But the deed was done; my concerto was saved, and is now frequently played in Western Europe, especially since there came to Brodsky's assistance another fine violinist, young Halir."

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.

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

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* Serge 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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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-basses and kettledrums maintain a pedal-point.

⁂

Alexander Constantinovitch Glazounoff is the son of a rich bookseller of St. Petersburg, whose grandfather established the firm in 1782. Alexander was in school until his eighteenth year, and he then attended lectures at the University of St. Petersburg as a ''voluntary,'' or

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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 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. 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.

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* 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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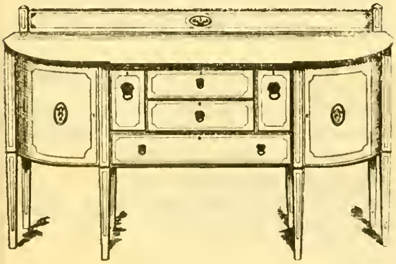

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In 1891 the following cablegram, dated St. Petersburg, October 8, was published in the newspapers of Boston:—

"A profound sensation was created here to-day. A young woman from Moscow was arrested, charged with being a Nihilist. She confessed, and admitted that she had left a trunk at the house of a well-known composer, Glazounoff, in which was a revolutionary proclamation. The police proceeded to Glazounoff's house and found the trunk. Glazounoff protested his innocence, declaring that he was utterly ignorant of the contents of the trunk. He was nevertheless compelled to deposit as bail fifteen thousand roubles, in order to avoid arrest pending inquiries to be made in the case."

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, much to the disgust of certain hide-bound conservatives. Thus, a writer for the *Musical Times* said: "We have now heard M. Glazounoff's symphony twice, and we do not hesitate to protest against a work with such an ugly movement as the Finale being taught at one of our chief music schools. We confess to having twice suffered agonies in listening to this outrageous cacophony, and we are not thin-skinned. The champions of 'nationalism' will tell us that this is the best movement in the work, because it is the most Russian and 'so characteristic'; they may even assure us that we do not require beauty in music. We shall continue to hold exactly opposite views. If *they* find beauty here, it must be of the kind which some people see in the abnormally developed biceps of the professionally strong

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* 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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man. If we are wrong, if this is the coming art, and our protests avail no more than did those of previous generations against the new arts of *their* times, we shall be happy to take off our hat to M. Glazounoff with a *Morituri, te salutant*, and stoically retire to await what we shall consider the doom of the beautiful in music, even as Wotan, the god, awaited the *Götterdämmerung*.")

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 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 seven sym-

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* For about a dozen years the concerts have been given with pomp and ceremony in a brilliant hall and with the assistance of the Court Opera Orchestra; but the audiences have been extremely small. An enthusiastic band of two hundred or more is faithful in attendance and subscription. Many important works have been produced at these concerts, and various answers are given to the stranger that wonders at the small attendance. The programmes are 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 is introduced, "the pianist or singer is not a celebrity, but a plain, ordinary mortal." This practice of selection is of course repugnant to the general public. "A. G." adds that the conductors are distinguished musicians, celebrated theorists, delightful gentlemen,—everything but capable conductors; that 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.

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phonies; 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); 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; 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 Age," suite for orchestra, Op. 79 (1903); "Scène dansante," for orchestra, Op. 81; Violin Concerto, Op. 82 (1905). 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 is the editor of a new edition of Glinka's compositions.

At first Glazounoff was given to fantastic and imaginative music. 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

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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

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

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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 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 work 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

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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 architectural 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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⁂

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."

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⁂

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 of 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 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

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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 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,

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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. Belaïeff, 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

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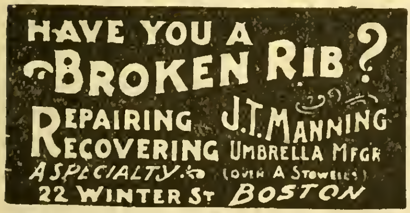

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The Boston Symphony Orchestra Programme

For the twenty-four Boston Concerts, with Historical and Descriptive Notes by Philip Hale. Bound copies of the Programme for the entire season can be had at $1.50 by applying before the last concert. Address all communications to

F. R. COMEE,
Symphony Hall, Boston.

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 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.

⁂

These works of Glazounoff have been performed in 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; Symphony No. 4, in E-flat, October 24, 1903, January 2, 1904 (by request); Carnival Overture, April 9, 1904; ''The Kremlin," symphonic picture in three parts, January 27, 1906.

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

The Nocturne from the suite ''Chopiniana" was played at a ''Pop" Concert, under the direction of Mr. Max Zach, May 19, 1897; the Polonaise from the same 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.

This list is probably not complete.

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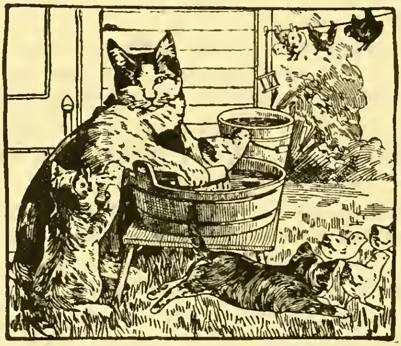

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FRIDAY AFTERNOON, NOVEMBER 30, at 2.30 o'clock.

SATURDAY EVENING, DECEMBER 1, at 8 o'clock.

PROGRAMME.

Beethoven	Overture, "Leonore" No. 3
Liszt	Concerto in E-flat major, No. 1, for Pianoforte and Orchestra
Bruckner	Symphony No. 7

SOLOIST,

Mr. MORITZ ROSENTHAL.

STEINERT HALL

Wednesday Afternoon, November 28, at 3

Second Piano Recital

.. BY ..

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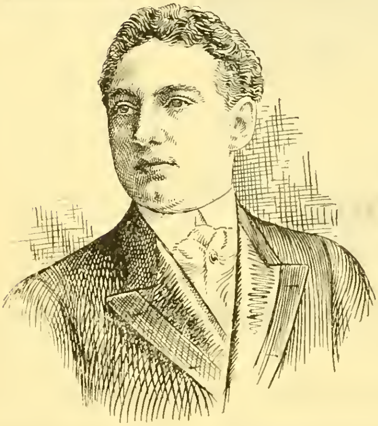

PRESS COMMENTS.

New York Telegraph. "O fall the pianists who have been heard within the few years, Lhévinne is one of the most pleasing and the most genial"

New York Evening Mail. "Lhévinne was so overwhelmed with plaudits after his performance of Rubinstein's D minor Concerto that he was compelled to return and toss off a Rubinstein waltz."

Baltimore Evening News. "It is safe to say Lhévinne excels all other living pianists in wrist work, and his finger tone is unusually pleasant and sometimes exquisite."

Springfield Republican. "Paderewski at his best, Harold Bauer, Carreno, De Pachmann, it is only with a few such artists as these that he can be compared."

Springfield Union. "He gave a magnificent performance of a wonderful program, that left worshippers of Paderewski wondering if they had not suddenly put another pianist in the place of their ideal."

PROGRAM

1.	BRAHMS	Sonate, Op. 5, F minor
2.	MOZART	Adagio, B minor
	GLUCK-BRAHMS	Gavotte
	TAUSIG	"Der Contrabandiste" (Smuggler)
3.	CHOPIN	Nocturne, F minor Etudes, Op. 25, B minor, C minor
4.	SCHUMANN	Carneval
5.	SCRIABINE	Prelude (for left hand)
	SCHLOZER	Etude, E-flat major
	RUBINSTEIN	Valse, "Le Bal"

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Mr. NICHOLAS DOUTY

Tenor

OF PHILADELPHIA

Pianoforte Recital *by*

Helen Hopekirk

MONDAY AFTERNOON, 3d DECEMBER, at 3 o'clock punctually

PROGRAMME

Aria Gavotte	Bach
Symphonische Etuden	Schumann
Scottish Poem Keltic Sonata *a.* Maestoso. *b.* Semplice teneramente. *c.* Molto allegro con fuoco.	MacDowell
Menuet	Sgambati
Le Crepuscule Les Grenouilles (First time.)	Chadwick
Clair de Lune Estampe: Jardins sous la Pluie	Debussy
Valse Nocturne	Chopin

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On TUESDAY EVENING, NOVEMBER 27, at eight

.. PROGRAM ..

CONVERSE	Quartet, Op. 18
DUBOIS	Piano Quintet (*New. First time*)
SCHUMANN	Quartet, Op. 41, No. 1

Assisting Artist, Mr. **JOHN C. MANNING**

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Subscription tickets for the series, $3.50 and $2.50; single tickets, $1.25 and $1.00, at box office, Potter Hall (open after 10 A.M.). Orders accompanied by check sent to J. Hoffmann, 90 Gainsborough Street, will receive prompt attention. Student tickets for the series, $1.25; for single concerts, 50 cents.

Extracts from the London Criticisms of Mr. Ernest Sharpe's Max Reger Recital in Bechstein Hall, November 2

THE DAILY TELEGRAPH.—"Mr. Ernest Sharpe's mission to keen musical amateurs was continued in Bechstein Hall yesterday afternoon, when his second programme contained nothing but a selection from the very voluminous writings of Max Reger. However much one may like or dislike the work of this much-discussed composer, one's gratitude is certainly due to the singer for giving us the opportunity for hearing more of his work than we had heard before. . . . He is an intensely interesting personality in the vocal music of to-day, and Mr. Sharpe, who interprets him with thoroughly characteristic earnestness, deserves many thanks for affording us this opportunity for making a wider acquaintance with his music."

THE TIMES.—"Mr. Ernest Sharpe continued his series of 'Composers' Recitals' yesterday afternoon with a programme of the songs of Max Reger, which was as representative as a selection of nineteen out of some two hundred compositions of the kind can be. . . . Mr. Sharpe must be congratulated on his clever interpretation of these difficult songs."

THE TRIBUNE.—"Mr. Sharpe's second recital was in some respects even more interesting than his first. . . . Many of the songs were redemanded, and a second hearing in most cases made the shifting tonality, the strange idiom of melody and harmony, the sudden and surprising modulations, more convincing and appealing. Mr. Sharpe's fine singing gratified the ear, his broad and musicianly style satisfied the musical mind, his certainty of grasp, the sympathy with which he entered into each mood, held the listener captive and at ease. He sinks his personality into that of the music, while making the song the vehicle of his own mood and emotion."

THE REFEREE.—"Much might be said about Mr. Ernest Sharpe's second vocal recital on Friday afternoon at Bechstein Hall, for the programme was devoted to the songs of Max Reger, one of the most advanced of German composers, some aver the most advanced. This, I need hardly say, implies a good deal, particularly with regard to tonality. . . . Several of the songs brought forward on Friday were encored and, be it confessed, with advantage, for in most cases a second hearing was well-nigh a necessity, duly to grasp the composer's intentions. . . . Mr. Hamilton Harty, the accompanist, deserves no less praise than Mr. Sharpe for the skill in meeting the requirements of the composer."

SUNDAY TIMES.—"Mr. Ernest Sharpe's second Composers' Recital, which was postponed from Thursday evening to Friday afternoon, was devoted to Max Reger. . . . Mr. Sharpe is a splendid missioner, for his interpretations are informed with earnestness and close sympathy, and he had a collaborator after his own heart in his accompanist, Mr. Hamilton Harty."

THE WESTMINSTER GAZETTE.—"Mr. Ernest Sharpe deserves thanks for the interesting series of one-man vocal recitals which he is giving just now. . . . Last week it was Hugo Wolf. . . . Yesterday it was Max Reger. . . . His songs must be enormously difficult to sing, but they were given in admirable style by Mr. Sharpe."

THE STAR.—"Yesterday afternoon at Bechstein Hall Mr. Ernest Sharpe sang nineteen songs of Max Reger, and about eight of them were encored. . . . Mr. Sharpe sang with much earnestness and artistic insight."

THE DAILY GRAPHIC.—"Mr. Ernest Sharpe deserves the thanks and encouragement always due to a pioneer. . . . A characteristic example is 'Praeludium,' which Mr. Sharpe sang so well on Friday that towards the end of the concert an enthusiastic member of the audience went up to the platform and begged for it again, a request to which the singer graciously acceded. Several other songs had to be repeated, among them the very striking 'Verliebte Jaeger' and the vivacious 'Mein Schatzelein.' Mr. Sharpe sang extremely well throughout the afternoon.

CHICKERING HALL **SEASON 1906-1907**

The
Boston Symphony Quartet

Professor **WILLY HESS**, First Violin
Mr. **OTTO ROTH**, Second Violin
Mr. **EMILE FERIR**, Viola
Mr. **HEINRICH WARNKE**, Violoncello

THIRD CONCERT

Monday Evening, December 17, 1906

At eight o'clock

PROGRAM

1. BRAHMS	String Quartet in B-flat major, Op. 67
2. SAINT-SAËNS	Sonata for Piano and Violoncello, F major, Op. 123 (First time in Boston.)
3. SCHUBERT	Quintet for Piano, Violin, Viola, Violoncello, and Double-bass, A major, Op. 114

Assisting Artists

Dr. OTTO NEITZEL, Pianist
Mr. K. KELLER, Double-bass

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J. VON THEODOROWICZ, Second Violin
LOUIS SVECENSKI, Viola
ALWIN SCHROEDER, Violoncello

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FIVE CONCERTS

December 4 February 19
January 15 March 19

ASSISTING ARTISTS

Messrs. Ossip Gabrilowitsch, Rudolph Ganz, Ernst Perabo, Arthur Whiting,

and others, to be announced later.

Programme, Second Concert
Tuesday, December 4

Maurice Ravel	Quartet in F major
Beethoven	Quartet in E-flat major, Op. 74
Viteszlav Novak	Quintet for Piano, Violin, Viola, and Violoncello, in A minor, Op. 12 (First time)

ASSISTING ARTIST

Mr. Arthur Whiting

The following is the partial list of works intended for performance during the season :

BEETHOVEN	Quartets, Op. 74 and 127	SCHUMANN	Quartet in F major
BEETHOVEN	Grosse Fuge, Op. 133	BRAHMS	Sextet in G major
BEETHOVEN	Trio in B-flat major	LOEFFLER	Sextet in D minor
MOZART	Quartet in A major	GLIERE, R.	Quartet in A major (*new*)
SCHUBERT	Quartet in D minor	SCONTRINO	Quartet (*first time*)
RAVEL	Quartet in F major (*first time*)		

Subscription tickets with reserved seats for the series, $6.25, on sale at the box office, CHICKERING HALL, Huntington Avenue, Monday, October 29, at 8.30 a.m.

SYMPHONY HALL

Monday Evening, November 26, at 8 o'clock

Special Concert

Boston Symphony Orchestra

Dr. KARL MUCK, Conductor

AND

The Distinguished Composer and Pianist

CAMILLE SAINT-SAËNS

.. PROGRAMME ..

SAINT-SAENS	Overture to "Les Barbares" Concerto for Pianoforte, in G minor, No. 2, Op. 22 Piano Soli Symphony in C minor, No. 3, Op. 78

SOLOIST

M. SAINT-SAËNS

Tickets for this concert on sale at the box office, Symphony Hall

Prices, $2, $1.50, $1

Chickering Hall

Saturday Afternoon, December 1, at 3.30 o'clock

Beatrice Herford

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Wednesday Afternoon, December 12, at 3 o'clock

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Wednesday Afternoon, December 5, at 3 o'clock

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Saturday Afternoon, December 8, at 2.30

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Tickets, $2, $1.50, and $1.

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CHICKERING HALL

Thursday Afternoon, December 13, at 3 o'clock

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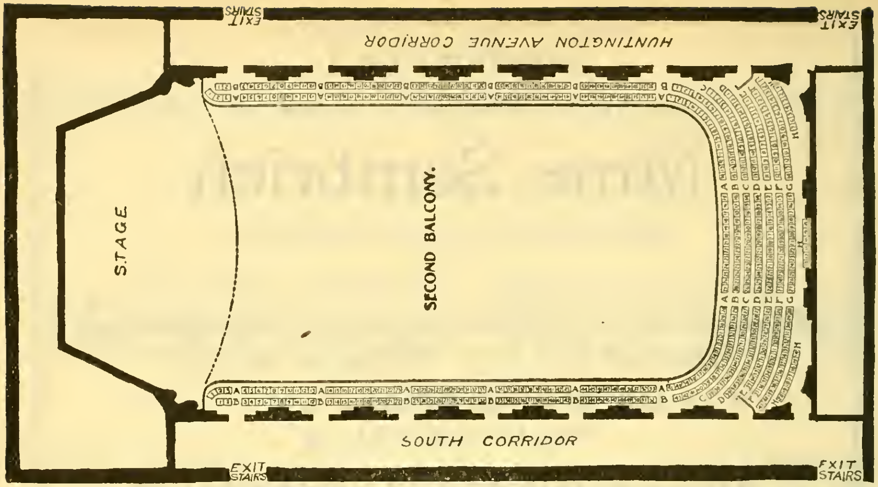
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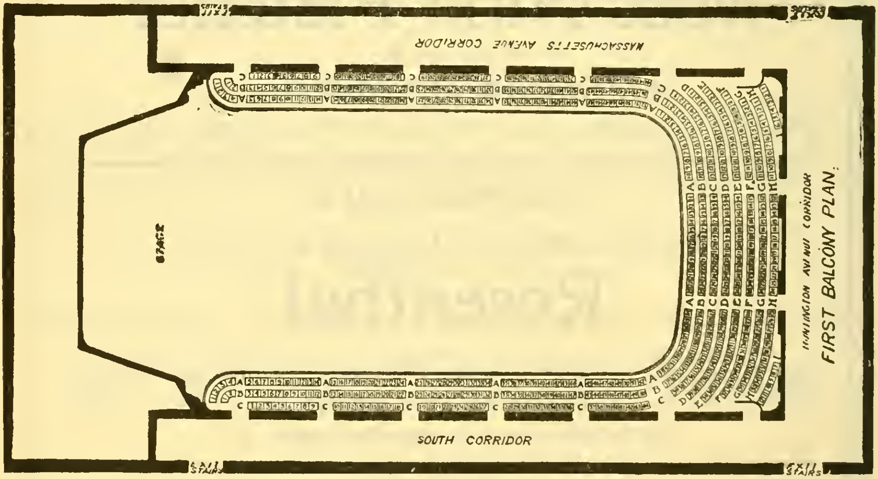
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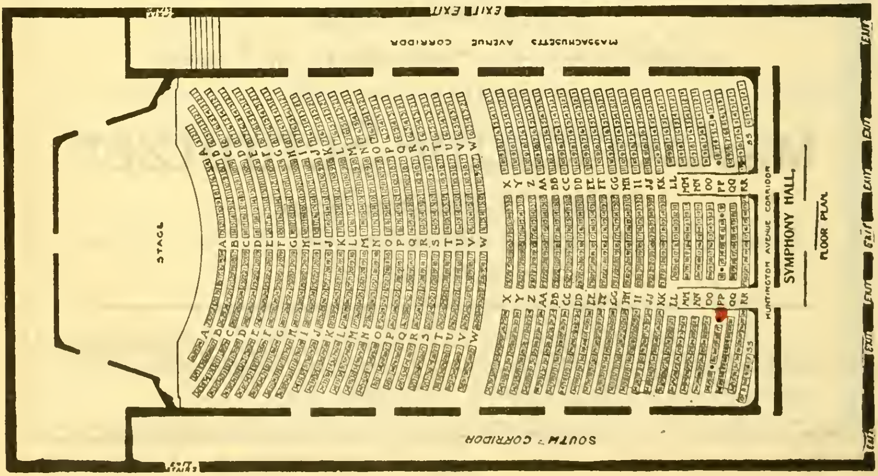
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Miss Woodward will be available for Boston engagements from December 7 to January 80. Mr. Fanning will also be available for Boston engagements during January *only*. Both under direction of Mrs. Field.

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DR. KARL MUCK, Conductor

Programme of the
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WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE

◆

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AT 2.30 O'CLOCK

SATURDAY EVENING, DECEMBER 1
AT 8.00 O'CLOCK

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Adamowski, T.
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Barleben, C.
Barth, C.
Berger, H.
Bower, H.
Brenton, H.
Brooke, A.
Burkhardt, H.
Butler, H.

Debuchy, A.
Dworak, J.

Eichheim, H.
Eichler, J.
Elkind, S.

Ferir, E.
Fiedler, B.
Fiedler, E.
Fiumara, P.
Fox, P.
Fritzsche, O.

Gerhardt, G.
Gietzen, A.
Goldstein, S.
Grisez, G.

Hackebarth, A.
Hadley, A.
Hain, F.
Hampe, C.
Heberlein, H.
Heindl, A.
Heindl, H.
Helleberg, J.
Hess, M.
Hoffmann, J.
Hoyer, H.

Keller, J.
Keller, K.
Kenfield, L.
Kloepfel, L.
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Kolster, A.
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Krauss, H.
Kuntz, A.
Kuntz, D.
Kunze, M.
Kurth, R.

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Lorbeer, H.
Ludwig, C. F.
Ludwig, C. R.

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Mann, J.
Maquarre, A.
Maquarre, D.
Marble, E.
Mäusebach, A.
Merrill, C.
Mimart, P.
Moldauer, A.
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Müller, F.

Nagel, R.
Nast, L.

Phair, J.

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Rissland, K.
Roth, O.

Sadoni, P.
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Sauerquell, J.
Sautet, A.
Schuchmann, F.
Schuëcker, H.
Schumann, C.
Schurig, R.
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Seydel, T.
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SATURDAY EVENING, DECEMBER 1, at 8 o'clock.

PROGRAMME.

Bruckner . . . . Symphony in E major, No. 7

- I. Allegro moderato.
- II. Adagio: Sehr feierlich und langsam.
- III. Scherzo: Allegro. Trio: Etwas langsamer.
- IV. Finale: Bewegt, doch nicht schnell.

Liszt . . . Concerto in E-flat major, No. 1, for Pianoforte and Orchestra

Allegro maestoso, quasi adagio.
Allegretto vivace. Allegro animato.
Allegro marziale, animato. Presto.

Beethoven . . . . . Overture, "Leonore" No. 3, Op. 72

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SYMPHONY IN E MAJOR, NO. 7 . . . . ANTON BRUCKNER

(Born at Ansfelden, in Upper Austria, September 4, 1825; died at Vienna, October 11, 1896.)

Bruckner's Symphony in E major was composed in the time between September, 1881, and September, 1883. It is dedicated "To His Majesty the King, Ludwig II. of Bavaria, in deepest reverence." The symphony was published in 1885.

The statement is often made that the Adagio was composed as funeral music in memory of Richard Wagner. As a matter of fact, this Adagio was completed in October, 1882. Wagner died February 13, 1883.

The singular statement has been made that a premonition of Wagner's death inspired Bruckner to compose a dirge,—this Adagio. Bruckner, who had what the Germans call "peasant cunning," may have agreed to this in the presence of those who were thus affected by the thought, but he himself knew, as will be seen by his letters to Felix Mottl in 1885 concerning the first performance at Carlsruhe, that the movement had not in all respects the character of a dirge. Indeed, he pointed out the measures of the funeral music: "At X in the Adagio (Funeral music for tubas and horns," etc.); also, "Please take a very slow and solemn tempo. At the close, in the Dirge (In memory of the death of the Master), think of our Ideal! . . . Kindly do not forget the *fff* at the end of the Dirge."

The first performance of the symphony 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 early in 1886 and in Berlin, January 6, 1894. Richter produced it in London, May 23, 1887.

The first performance in the United States was at Chicago by Theodore

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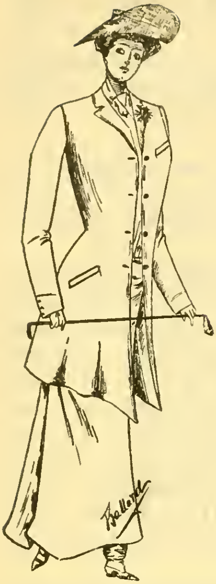

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Thomas's orchestra, July 29, 1886. Thomas conducted the symphony in New York at a concert of the Philharmonic Society, November 13, 1886.

The first performance in Boston was at a Symphony Concert led by Mr. Gericke, February 5, 1887.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, four tubas, one double-bass tuba, a set of three kettledrums, triangle, cymbals, strings.

Allegro moderato, E major, 2-2. The first theme is announced by horn and violoncellos against the tremulous violins; and clarinets, violas, and violoncellos add a subsidiary theme. The chief theme appears in a richer orchestral dress. There is a crescendo based on the subsidiary theme, and the whole orchestra enters, but there is quickly a diminuendo, and the mood becomes more nervous, uncertain. The second theme, one of complaint, is given to oboe and clarinet with horns and trumpets in the accompaniment. This theme, with its peculiar instrumentation and its changing tonality, is in marked opposition to the first. This second chief theme is developed at length. (The first assumes greater importance later.) In this development there are evidences in the manner of leading the voices of Bruckner's partiality for the organ. The mood becomes more restful, although the theme of complaint is not silent, but soon appears, inverted, in the violins. It may here be said that Bruckner delighted in this manner of varying a theme. A mighty crescendo is based on a phrase of this inverted theme over an organ-point, F-sharp, but instead of the arrival of the expected climax a theme of somewhat mournful character is given to wood-wind instruments with counterpoint in the strings. The rhythm of this counterpoint is maintained in the final section of the exposition part. An episode for the brass follows. There is soon a calmer mood, and gentle horn and clarinet tones mingle with the voices of the strings.

The free fantasia begins with an inversion of the first theme (clarinet). The rhythm of the characteristic counterpoint just mentioned appears, but a solemn, religious mood is soon established (trombones, *pp*).

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The second chief theme appears in its inverted form, also the "contrapuntal figure." The mood is now one of doubt and perplexity, but the decisive, inexorable first theme enters, inverted, C minor, in the full orchestra, *ff*, and with canonic imitation.

The beginning of the third, or recapitulation, part of the movement is quietly worked. The first theme appears piano (violoncellos and horn), and there is an inversion of the theme for violins and flute, and there is canonic imitation for oboe and trumpet. As in the first part, the subsidiary leads to the second chief theme, which is now in E minor and for the clarinet. There is an end to the delicate instrumentation. There is a great crescendo, which ends in an inversion of the second chief theme, *ff*, for full orchestra. Other crescendos follow, one with the second theme to an episode of chorale character, others based on the "contrapuntal figure." Yet the great climax comes in the elaborate coda, which is built on a long organ-point on the bass E, with the first subsidiary theme and with the first chief theme, which now has its true and heroic character.

Adagio: Sehr feierlich und langsam (in a very solemn and slow manner), C-sharp minor, 4-4. This movement is supposed by many to be Bruckner's masterpiece and monument. It undoubtedly established his fame when there were few to recognize it. It was played in cities of Germany in memory of Bruckner himself, as at the Philharmonic concert, Berlin, led by Mr. Nikisch, October 26, 1896.

When the Symphony in E major was performed by the Theodore Thomas Orchestra, Mr. Stock conductor, at Chicago on March 10 of this year, Mr. Hubbard W. Harris, the editor of the programme

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books of the orchestra, described this movement as "a composition in which music is permitted to perform its highest and noblest function —the expression of feelings and emotions which are too profound and too subtle for communication by means of any other of our more superficial media of utterance. It will suffice therefore to describe this movement in a few words (the fewer the better—close technical analysis not counting for nearly as much in connection with works of this kind as a sympathetic attitude on the part of the listener) as consisting for the most part of a sustained and at the same time elaborate development of the subject matter stated at the outset, the which is worked up in various ways in alternation with other agreeably contrasting materials—all coming at last to an expressive conclusion."

Mr. Hubbard's position is an eminently sane one, yet a few notes may be of some assistance.

In this movement, as in the Finale, Bruckner introduced the Bayreuth tubas, to gain effects of peculiar solemnity and also, no doubt, to pay homage to the master whom he loved and venerated.

The chief melody of the Adagio is given to the lower strings and tubas, and is answered by all the strings.

There is a passage of stormy lamentation, and then consolation comes in a melody for violins (moderato, F-sharp major, 3-4). This theme is developed, chiefly by the strings. Then there is a return to the first and solemn theme, with wood-wind instruments and strings in alternation. There is a great crescendo with bold modulations until the entrance, C major, of the chief theme (second violins, supported

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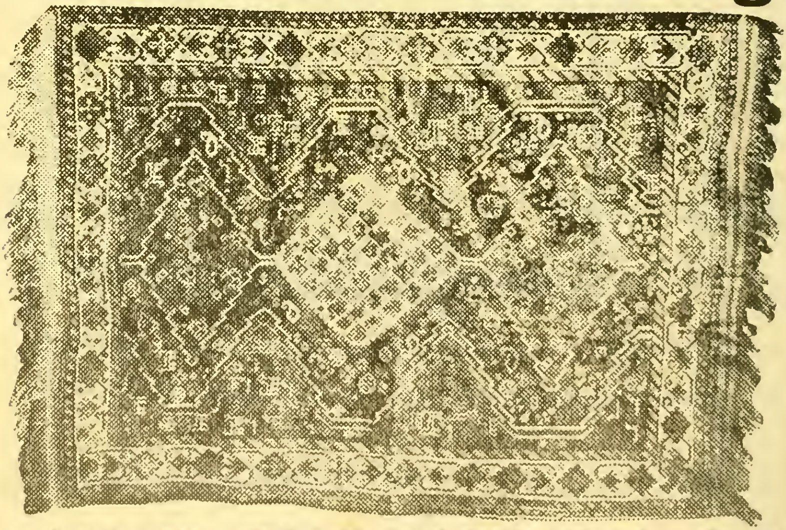

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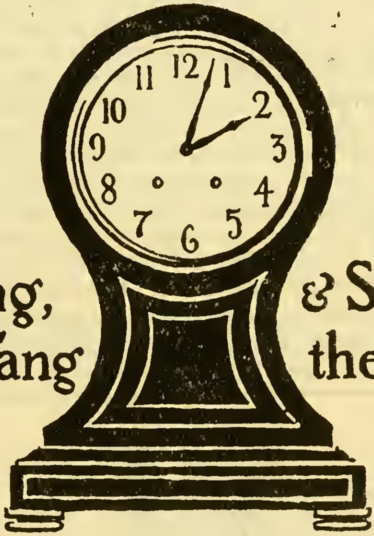

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by horn, oboes, and clarinets), which is soon followed by a variant of the answer to this theme. The answer soon appears in E-flat major and in its original form, and is maintained for a long time (G major). There is a modulation to A-flat major, and the cantilena is repeated. After the entrance again of the chief melody and the restoration of the original tonality there is a crescendo of great and imposing force. This is over, and the tubas chant the answer to the chief theme and after an interlude for strings the chief theme itself, C-sharp major. The horns take up the cantilena, and the last chord, C-sharp major, dies away in brass instruments to a pizzicato of the strings.

Scherzo: Sehr schnell (very fast), A minor, 3-4. This scherzo is based chiefly on two themes,—the first for trumpet (piano), then clarinet, with a figure for strings; the second, a wild and raging one. The trio ends after a great crescendo. Drum-beats lead to the Trio, F major, Etwas langsamer (somewhat slower), with an expressive melody for strings. The theme of this trio is made at first out of an inversion of the intervals of the first scherzo theme, but the Trio is in all respects in marked contrast to the Scherzo, which after the Trio is repeated.

Finale: Bewegt, doch nicht schnell (with movement, but not fast), E major, 2-2. The first theme, given to the violins, has a certain resemblance, as far as intervals are concerned, to the chief theme of the first movement, but it is joyous rather than impressive. Flutes and clarinets enter at times, and horn tones also enter and lead to the second theme, which has the character of a choral, with an accompanying pizzicato bass. The tubas are then heard in solemn chords. A new theme of a dreamy nature follows (strings), and then at the beginning of the free fantasia an orchestral storm breaks loose. This dies away, and a theme appears which is derived from the first and main motive, which in turn enters, inverted, and with a pizzicato bass. The choral theme is also inverted, but it gives way to the chief motive, which is developed and leads to another tempestuous burst, ended suddenly with a pause for the whole orchestra. The repetition section brings back the themes in inverted order. The second chief theme is heard in C major. After a time there is a crescendo built on passages of this motive, which leads to a powerful episode in B major, with a theme

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in the bass derived from the chief motive. This motive is given to violins and clarinets, and there are contrapuntal imitations. The choral theme, appearing at the end of the free fantasia, is heard no more. The first chief theme dominates to the end. There is an imposing coda.

I am indebted in a measure to the analysis of this symphony by Mr. Johannes Reichert prepared for the concerts of the Royal Orchestra of Dresden.

⁂

A biography of Anton Bruckner written by Rudolf Louis* was published by Georg Müller in 1905. The volume is an octavo of two hundred and thirty-four pages, illustrated with portraits, silhouette caricatures of the composer, facsimiles 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

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* 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 Lubeck. 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). He edited Hausegger's "Unsere deutschen Meister" (1903).

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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 Ebelsberg, 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, who from 1878 to 1904 was 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

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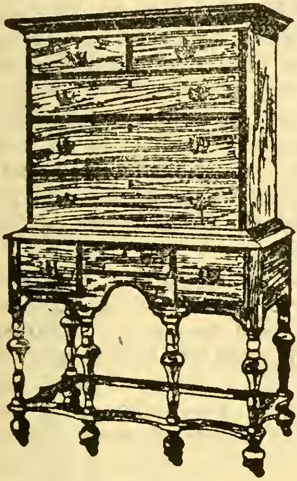

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was extremely uncomfortable. His salary was two florins (seventy-five cents) a month. He was obliged to play the organ, lead the choir, perform the duties of sexton, and teach school. He was more than half starved. To gain a little money, he played 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 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 of 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 eighty 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 Bruckner, famous in Vienna as a musician and as an eccentric, 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 overelaborate an idea? Furthermore, 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

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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 reproach 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 a 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 instrumentation with Otto Kitzler (born in 1834 at Dresden, he retired

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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 child-like 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 regular 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.

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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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. When the Eighth Symphony was produced for the first time, he described the "furious joy, the waving of handkerchiefs, the

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* This statement concerning Bruckner's large public is directly at variance with statements made by Decsey and others.

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innumerable recalls, the laurel wreaths," etc. For Bruckner, at least, this concert was a triumph, and 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. Whether this public be 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 should here be said that Brahms himself had no prejudice against Bruckner, at whose funeral he was a sincere mourner.†

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

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* For Wolf's admiration as musician and critic for Bruckner see Dr. Ernst Decsey's "Hugo Wolf," vol. i. pp. 97–99 (Leipsic and Berlin, 1903).

† It is a singular fact that Miss Florence May, in her voluminous life of Brahms (London, 1005), 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).

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the field, but whom did Bruckner have as rivals? Rigaun, 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 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, Gustav Mahler, 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.

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He liked good cheer in moderation, and one of his petty passions was the enjoyment of Pilsener 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," 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

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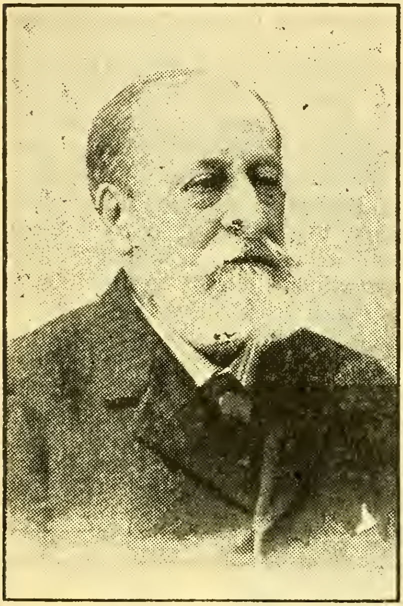

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Bruckner, with his slight knowledge of Latin, could have put into German. It is one of the most consoling sentences in the New Testament, and Bruckner had the faith that brings the blessing: ''Beati pauperes spiritu, quoniam ipsorum est regnum coelorum."

⁂

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. For this simple man, who had known the cruelist 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, 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 rivaly 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

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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 author is 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 madhouse. 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:

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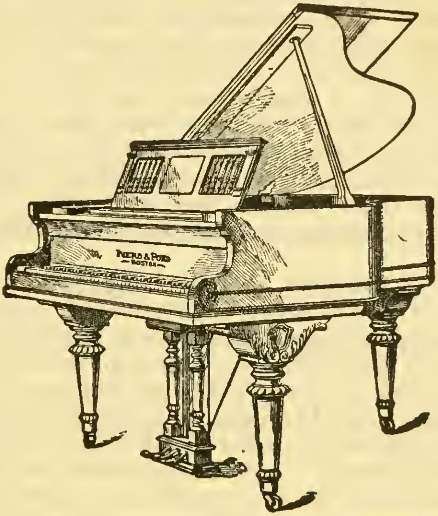

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"The fellow does nothing all day but compose, while I must tire myself out by giving lessons"; for at sixty years Bruckner was teaching for three guldens a lesson Beethoven was his idol, and after a performance of one of the greater symphonies he was 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 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 *Philloxera 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

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"'Die Meistersinger." And it is pleasant to think that Brahms himself was a reverent attendant at the funeral of Bruckner.

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.

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1901, December 28, No. 5, in B-flat major.
1904, April 2, No. 9, in D minor (Unfinished).

The "Te Deum" was performed in Boston by the Cecilia Society, December 12, 1905.

The Adagio from the String Quintet was played at a Kneisel Quartet concert, November 23, 1886.

⁂

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. The manuscript was either lost or destroyed.

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, 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.

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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).

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.

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.

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 first performed at Leipsic by Arthur Nikisch, December 30, 1884. See preceding notes.

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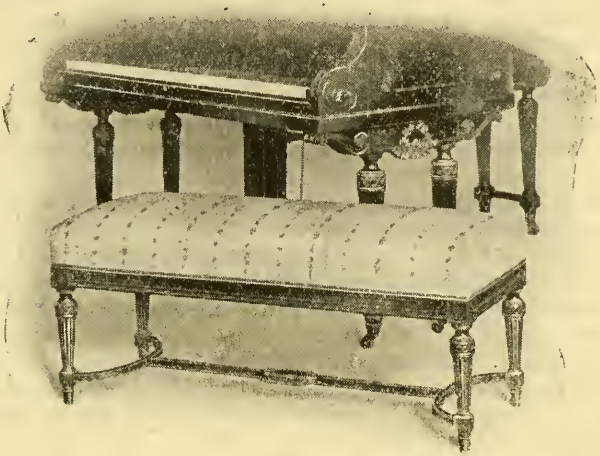

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Symphony in C minor, No. 8. Composed in 1885–90 and dedicated to the Emperor of Austria. First performance in Vienna, December 18, 1892.

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 Concert Society at Vienna, February 11, 1903. Ferdinand Löwe conducted, and the "Te Deum" was added as the finale.

⁂

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.

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"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," "Locus iste," "Os justi meditabitur" (1879), and "Virga Jesse floruit" (1885); "Ave Maria," for alto with organ accompaniment (1882).

"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

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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."

⁂

Mr. Felix Weingartner says of Bruckner, in his "Symphony since Beethoven" (Englished by Miss Maude B. Dutton, Boston, 1904):—

"What elicits our sympathy for Bruckner both as man and artist, and also what had a great deal to do with his future reputation, was his large idealism, a characteristic altogether too rare in our day. 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.... In the strife between the 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 monstrous imagination of Bruckner with the eminent possibilities of Brahms. That would have given once more a great artist."

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Mr. Moritz Rosenthal, pianist, was born on December 18, 1862, at Lemberg. He showed pronounced musical ablity when he was four years old, and at the age of ten he played in public a duet with his teacher, Karl Mikuli (1821–97), a pupil of Chopin and Reber. In 1875 Mr. Rosenthal studied with Rafael Joseffy in Vienna. The next year he gave a concert in Vienna, and then went to Bucharest, where he was appointed organist to the Roumanian court. Liszt invited him to Weimar and took him as his pupil. Mr. Rosenthal afterward gave concerts in Paris and in St. Petersburg, but he did not devote himself exclusively to music, for he attended lectures, and passed examinations at the State Gymnasium in Vienna. After giving concerts in cities of Austria and Germany, he visited the United States.

His first appearance in Boston was in Music Hall, November 9, 1888, when he was assisted by "Master" Fritz Kreisler, violinist, and an orchestra conducted by Mr. Walter Damrosch. He played Liszt's Concerto in E-flat major, solo pieces by Henselt and Schumann, and Liszt's "Don Juan" Fantasia. He gave concerts in Bumstead Hall on December 17, 18, and 19 of that year.

Mr. Rosenthal led the life of a virtuoso after his return to Europe, but he did not visit this country again until 1896, when he made his first appearance at New York in Carnegie Hall, November 10, with an orchestra led by Mr. Damrosch. He then played Schytte's pianoforte Concerto and solo pieces by Chopin and Liszt–Schubert.

His appearance at a Symphony Concert in this city was announced for November 21, 1886, and he was expected to play Chopin's Con-

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certo in E minor. Recitals in Music Hall were also announced. Mr. Rosenthal fell sick in this city, and was obliged to cancel all his engagements. He went to Chicago, where his sickness turned out to be typhoid fever, and there he barely escaped with his life.

He visited the United States for the third time in 1898, and made his first appearance at a concert of the Boston Symphony Orchestra in Boston on November 5 of that year, when he played Xaver Scharwenka's Concerto in B-flat minor, No. 1. He gave recitals in Boston, November 16 and 23, 1898, and March 18, 1899, and he also played at a Kneisel Quartet concert, April 10, 1899 (Beethoven's Pianoforte Trio in B-flat major, Op. 97).

Mr. Rosenthal's home is Vienna, but he spends much time in Italy when he is not on concert journeys. He has composed pianoforte pieces and made transcriptions for the pianoforte.

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

This concerto was composed probably in 1848 or 1849. It was revised in 1853 and published in 1857. It was performed for the first time at Weimar during the Berlioz week, February 17,* 1855, when Liszt was the pianist and Berlioz conducted the orchestra.

The first performance in Boston was by Alide Topp,† at an afternoon

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* The date February 16 is given by some biographers of Liszt, but the *Neue Zeitschrift für Musik* (Leipsic, February 23, 1855) says that this concert directed by Berlioz was on February 17 and in honor of the birthday of the Grand Princess-Duchess. The programme included these pieces by Berlioz: "Fest at Capulet's House"; "The Captive" (sung by Miss Genast); "Mephistopheles' Invocation" (sung by von Milde); Chorus of Sylphs and Gnomes and Sylphs' Dance from "Damnation of Faust"; chorus of artists, etc., from "Benvenuto Cellini" (Miss Wolf as Ascanio); and Liszt's concerto (MS.), played by the composer. The *Revue et Gazette Musicale de Paris* (February 25, 1855) also gives February 17 as the date. J. G. Prodhomme, in "Hector Berlioz" (1905), says: "The concerts of Berlioz at Weimar took place February 17–21."

† Alide (or Alida) Topp was a pupil of von Bülow, who wrote to Julius Stern in May, 1863, that her parents at Stralsund were anxious for her to take private lessons of him. Stern was at the head of a conservatory in Berlin where von Bülow was then engaged as a teacher, and by the terms of contract von Bülow was not allowed to give private lessons. Von Bülow asked that he might be an exception to the rule: "I do not think that she now needs any other instruction than mine." He prophesied that she would bring him reputation,

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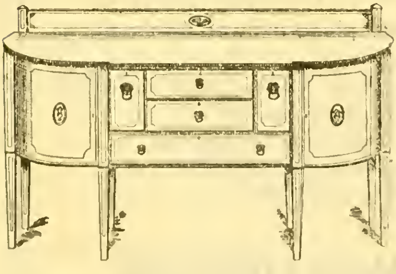

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concert in the first Triennial Festival of the Handel and Haydn Society, May 9, 1868. The first performance at a concert of the Philharmonic Society, New York, was on April 20, 1867, when S. B. Mills was the pianist.

The concerto is dedicated to Henri Litolff, and the orchestral part is scored for piccolo, two flutes, two oboes, two clarinets, two horns, two trumpets, two bassoons, three trombones, kettledrums, triangle, cymbals, strings.

The form is free. A few important themes are exposed, developed, and undergo many transformations in rhythm and tempo.

The first and leading theme is at once given out decisively by the strings, with interrupting chords of wood-wind and brass. This is the theme to which Liszt used to sing, "Das versteht ihr alle nicht!" but, according to von Bülow and Ramann, "Ihr könnt alle nichts!" This theme may be taken as the motto of the concerto. The opening is Allegro maestoso, tempo giusto, 4-4.

The second theme, B major, Quasi adagio, 12-8, is first announced by muted 'cellos and double basses and then developed elaborately by the pianoforte. There are hints of this theme in the preceding section.

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and said that he would not ask pay for her lessons. Her name was recorded in 1861–62 as a pupil of Stern's Conservatory; and von Bülow mentioned her in his report as "the most talented and industrious pupil" he had found in the Conservatory. In 1864 he wrote to Dr. Gille: "She is for me what I am for Liszt." She played Liszt's sonata at the Tonkünstler-Versammlung of 1864 at Carlsruhe, and Liszt then characterized her as "a marvel." Nor was he afraid to praise her in his letters to the Princess Carolyne Sayne-Wittgenstein (vol. iii., pp. 35, 37). Miss Topp's first appearance in Boston was at the same Handel and Haydn Festival, at an afternoon concert, May 6, when she played Schumann's concerto. Mr. John S. Dwight was moved to write of her: "Youth and grace and beauty, the glow of artistic enthusiasm, blended with the blush of modesty, won quick sympathy." She was, indeed, a beautiful apparition. Yet she could not persuade Mr. Dwight by her performance that Liszt's concerto was worth while, "for anything more wilful, whimsical, *outrée*, far-fetched than this composition is, anything more incoherent, uninspiring, frosty to the finer instincts, we have hardly known under the name of music."

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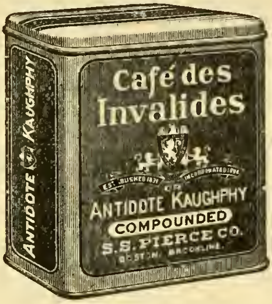
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The third theme, E-flat minor, Allegretto vivace, 3-4, in the nature of a scherzo, is first given to the strings, with preliminary warning and answers of the triangle, which, the composer says, should be struck with delicately rhythmic precision. The fourth theme is rather an answer to the chief phrase of the second than an individual theme.

The scherzo tempo changes to Allegro animato, 4-4, in which use is made chiefly of the motto theme. The final section is an Allegro marziale animato, which quickens to a final presto.

Liszt wrote at some length concerning this concerto in a letter to Eduard Liszt,* dated Weimar, March 26, 1857:—

"The fourth movement of the Concerto from the Allegro marziale corresponds with the second movement, Adagio. It is only an urgent recapitulation of the earlier subject-matter with quickened, livelier rhythm, and contains no new motive, as will be clear to you by a glance through the score. This kind of *binding together* and rounding off a whole piece at its close is somewhat my own, but it is quite maintained and justified from the standpoint of musical form. The trombones and basses take up the second part of the motive of the Adagio (B major). The pianoforte figure which follows is no other than the reproduction of the motive which was given in the Adagio by flute and clarinet, just as the concluding passage is a Variante and working up in the major of the motive of the Scherzo until finally the first motive on the dominant pedal B-flat, with a shake-accompaniment, comes in and concludes the whole.

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* Eduard Liszt was the younger half-brother of Franz Liszt's father, but Liszt called him cousin as well as uncle. Eduard became Solicitor-general at Vienna, where he died February 8, 1879. Liszt was exceedingly fond of him, and in March, 1867, turned over to him the hereditary knighthood.

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"As regards the triangle I do not deny that it may give offence, especially if struck too strong and not precisely. A preconceived disinclination and objection to instruments of percussion prevails, somewhat justified by the frequent misuse of them And few conductors, are circumspect enough to bring out the rhythmic element in them without the raw addition of a coarse noisiness, in works in which they are deliberately employed according to the intention of the composer. The dynamic and rhythmic spicing and enhancement, which are effected by the instruments of percussion, would in more cases be much more effectually produced by the careful trying and proportioning of insertions and additions of that kind. But musicians who wish to appear serious and solid prefer to treat the instruments of percussion *en canaille*, which must not make their appearance in the seemly company of the Symphony. They also bitterly deplore, inwardly, that Beethoven allowed himself to be seduced into using the big drum and triangle in the Finale of the Ninth Symphony. Of Berlioz, Wagner, and my humble self, it is no wonder that 'like draws to like,' and, as we are treated as impotent *canaille* amongst musicians, it is quite natural that we should be on good terms with the *canaille* among the instruments. Certainly here, as in all else, it is the right thing to seize upon and hold fast [the] mass of harmony. In face of the most wise proscription of the learned critics I shall, however, continue to employ instruments of percussion, and think I shall yet win for them some effects little known." (Englished by Constant Bache.)

This eulogy of the triangle was inspired by the opposition in Vienna when Pruckner played the concerto in that city (season of 1856–57). Hanslick damned the work by characterizing it as a "Triangle Concerto,"

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and for some years the concerto was therefore held to be impossible. It was not played again in Vienna until 1869, when Sophie Menter paid no attention to the advice of the learned and her well-wishers. Rubinstein, who happened to be there, said to her: "You are not going to be so crazy as to play this concerto? No one has yet had any luck with it in Vienna." Bösendorfer, who represented the Philharmonic Society, warned her against it. To which Sophie replied coolly in her Munich German: "Wenn i dös nit spielen kann, spiel i goar nit—i muss ja nit in Wien spielen" ("If I can't play it, I don't play at all—I must not play in Vienna"). She did play it, and with great success.

Yet the triangle is an old and esteemed instrument. In the eighteenth century it was still furnished with metal rings, as was its forbear, the sistrum. The triangle is pictured honorably in the second part of Michael Prätorius' "Syntagma musicum" (Part II., plate xxii., Wolffenbüttel, 1618). Haydn used it in his military symphony, Schumann in the first movement of his B-flat symphony; and how well Auber understood its charm!

We read in the Old Testament (2 Sam. vi. 5): "And David and all the house of Israel played before the Lord on all manner of instruments made of fir wood, even on harps, and on psalteries, and on timbrels, and on cornets, and on cymbals"; but should not the word "manghanghim" be translated "sistrums," not "cymbals"? The sistrum * jingled at the wanton and mysterious feasts of Isis as well as in the worship of Cybele. It was believed that if Ceres were angry at her priestess she struck her blind with a sistrum. Petronius tells us that it had the power of calming a storm. Jubas says that the instrument was invented by the Syrians, but Neanthes prefers the poet Ibycus as the inventor. Cleopatra used to wear the apparel of Isis, but is it true that at the battle of Actium she cheered her men by the sound of the sistrum, or is Virgil's line, "Regina in mediis patrio vocat agmina sistro," an unworthy sneer at that wonder of wonders?

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* For a long and learned discussion whether the sistrum should be included in the cymbal family see F. A. Lampe, "De Cymbalis veterum" (L. 1, c. 21, Utrecht, 1703).

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The concerto has been played at these concerts by Adèle Margulies (October 17, 1885); Julia Rivé-King (October 16, 1886); Adele aus der Ohe (May 21, 1887, January 16, 1897); Paderewski (November 19, 1895); Mark Hambourg (January 24, 1903); George Proctor (January 30, 1904); Rudolph Ganz (March 24, 1906). It has been played in Boston by Rosenthal (his first appearance in the United States, November 9, 1888), d'Albert (November 30, 1889), Doerner (February 18, 1892), De Pachmann (Pension Fund Concert, November 27, 1904), and others, and even on a Jankó keyboard (Mathilde Rüdiger, December 20, 1893).

OVERTURE TO "LEONORE" NO. 3, OP. 72.

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. Hauptman, 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 at Vienna in 1814, and for this performance Beet-

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hoven 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 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 Leonore 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 dated, but a first violin part bore the words in the composer's handwriting: "Overtura in C, charakteristische Ouverture. Violino I." This work was played in Vienna at 1828, at a concert, as a "grand characteristic overture" by Beethoven. It was identified later, and circumstances point to 1807 as the date of composition.

The order, then, of these overtures, according to the time of composition, is now supposed to be "Leonore" No. 2, "Leonore" No. 3,

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"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 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."

The "Leonore" No. 2 was Beethoven's first grand overture; and in general scope and in richness of development it was far in advance of its time. There is still more pronounced dramatic development in the No. 3. The exceedingly long free fantasia of No. 2 is shortened, and its character is changed. In No. 2, between the trumpet-calls, there is a return to certain developments of the chief theme. This does not appear in No. 3, but there are some measures from the "Song of Thanksgiving" in the scene in the opera where these trumpet-calls are heard, and the return to the first theme occurs only after the episode is over. The thematic material of Nos. 2 and 3 is practically the same, but the differences in treatment are great and many.

"Leonore" No. 2 begins with a slow introduction, adagio, C major, 3-4. There are bold changes of tonality. Clarinets, bassoons, and horns enter with a slow cantilena from Florestan's air in the prison

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scene. The main portion of the overture, allegro, C major, 2-2, begins pianissimo, with an announcement of the first theme, which is not taken from the opera itself. The second theme, in oboe and 'cellos against arpeggios in violins and violas, is borrowed, though altered, from the Florestan melody heard in the introduction. In the free fantasia there is first a working-out of the first theme in imitative counterpoint. Then the second theme enters in F major, then in C minor; and the work on the first theme is pursued at length, until the climax rushes to the celebrated trumpet-call, which is different in tonality and in other respects from the one in No. 3. The second call is followed by strange harmonies in the strings. There are a few measures, adagio, in which the Florestan melody returns. This melody is not finished, but the violins take up the last figure of wood-wind instruments, and develop it into the hurry of strings that precedes the coda. This well-known passage is one-half as long as the like passage in No. 3. The coda, presto, in C major (2-2), begins in double fortissimo on a diminution of the first theme; and that which follows is about the same as in No. 3, although there is no ascending chromatic crescendo with the new and brilliant appearance of the first theme, nor is there the concluding roll of kettledrums.

This overture and No. 3 are both scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, a pair of kettledrums, strings.

The No. 3 begins, to quote Mr. Apthorp, "with one of Beethoven's most daring harmonic subtleties. The key is C major; the strings, trumpets, and kettledrums strike a short fortissimo G (the dominant of the key), which is held and diminished by the wood-wind and horns, then taken up again piano by all the strings in octaves. From this G the strings, with the flute, clarinets, and first bassoons, now pass step by step down the scale of C major, through the compass of an octave, landing on a mysterious F-sharp, which the strings thrice swell and diminish, and against which the bassoons complete the chord of the dominant seventh and at last of the tonic of the key of B minor. From this chord of B minor the strings jump immediately back to G (dominant of C major), and pass, by a deceptive cadence, through the chord

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of the dominant seventh and minor ninth to the chord of A-flat major. Here we have in the short space of nine measures a succession of keys—C major, B minor, A-flat major—such as few men before Beethoven would have dared to write; but such is the art with which this extraordinary succession is managed that all sounds perfectly unforced and natural." After the key of A-flat major is reached, clarinets and bassoons, supported by strings and two sustained notes for trombones, play the opening measures of Florestan's air, "In des Lebens Frühlingstagen" (act ii. of the opera). The buoyant theme of the Allegro, C major, begins pianissimo in first violins and 'cellos, and grows in strength until the whole orchestra treats it impetuously. The second theme has been described as "woven out of sobs and pitying sighs." The working-out consists almost wholly in alternating a pathetic figure, taken from the second theme and played by the wood-wind over a nervous string accompaniment, with furious outbursts from the whole orchestra. Then comes the trumpet-call behind the stage. The twice repeated call is answered in each instance by the short song of thanks-

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giving from the same scene: Leonore's words are, "Ach! du bist gerettet! Grosser Gott!" A gradual transition leads from this to the return of the first theme at the beginning of the third part (flute solo). This third part is developed in general as the first, and leads to a wildly jubilant coda.

"Leonore" No. 3 was first played in Boston at a concert of the Musical Fund Society on December 7, 1850. Mr. G. J. Webb was the conductor. The score and the parts were borrowed, for the programme of a concert by the society on January 24, 1852, states that the overture was then "presented by C. C. Perkins, Esq."

⁂

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.

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,

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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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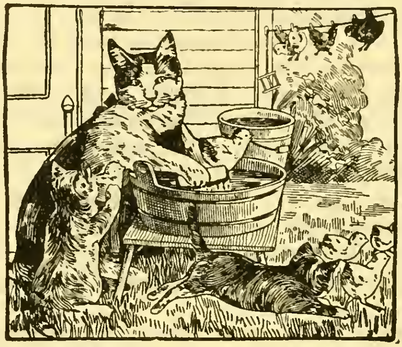

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SATURDAY EVENING, DECEMBER 15, at 8 o'clock.

PROGRAMME.

Elgar	Overture, "In the South"
Chadwick	Symphonic Poem, "Cleopatra" (First time.)

Georg Schumann	Variations and Double Fugue on a "Jolly Theme" (First time.)
Wagner	Overture, "Rienzi"

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PROGRAMME

ARIA GAVOTTE	Bach
SYMPHONISCHE ETUDEN	Schumann
SCOTTISH POEM KELTIC SONATA *a.* Maestoso. *b.* Semplice teneramente. *c.* Molto allegro con fuoco.	MacDowell
MENUET	Sgambati
LE CREPUSCULE LES GRENOUILLES (First time.)	Chadwick
CLAIR DE LUNE ESTAMPE: JARDINS SOUS LA PLUIE	Debussy
VALSE NOCTURNE	Chopin

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Variations sérieuses	Mendelssohn
Romanza	Mozart
Aufschwung	Schumann
Intermezzo	Brahms
Impromptu, E-flat major	Schubert
Thème varié	Paderewski
Sonata, B minor	Chopin
Nocturne	Fauré
Danse	Debussy
Jeux d'eau	Ravel
Étude en forme de valse	Saint-Saëns

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	Highland Cradle Song (R. Burns)	*Schumann*
	Out over the Forth (R. Burns)	*Schumann*
	Faithful Johnnie (R. Burns)	*Beethoven*
	Mother, oh, sing me to Rest (F. Hemans)	*Franz*
	Who is Sylvia? (Shakespeare)	*Schubert*
	Hark, hark, the Lark! (Shakespeare)	*Schubert*

Mme. Gadski.

PIANO SOLO.	Ballade, Op. 47	*Chopin*

Mr. Frank La Forge.

PART II. Songs by French and American Composers.

SONGS.	Aimons-nous	*Saint-Saëns*
	Aime-moi	*Bemberg*
	Verborgene Wunden	*La Forge*
	Like the Rosebud	*La Forge*
	A Maid sings Light	*MacDowell*
	Slumber Song	*A. Zuckermann*
	June	*H. H. A. Beach*

Mme. Gadski.

PIANO SOLO.	Polonaise	*Liszt*

Mr. Frank La Forge.

PART III. Modern German Songs.

SONGS.	Hörst du's hoch im Luften ziehn	*A. Spanuth*
	Freundliche Vision	*R. Strauss*
	Mit einer Primula veris	*Grieg*
	Verborgenheit (request)	*Hugo Wolf*
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Mr. **OTTO ROTH**, Second Violin
Mr. **EMILE FERIR**, Viola
Mr. **HEINRICH WARNKE**, Violoncello

THIRD CONCERT

Monday Evening, December 17, 1906

At eight o'clock

PROGRAM

1. BRAHMS	String Quartet in B-flat major, Op. 67
2. SAINT-SAËNS	Sonata for Piano and Violoncello, F major, Op. 123 (First time in Boston.)
3. SCHUBERT	Quintet for Piano, Violin, Viola, Violoncello, and Double-bass, A major, Op. 114

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Mr. K. KELLER, Double-bass

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The Coronation Mass	by Mozart
The Te Deum (first time in Boston)	by Mozart
The Ave Verum	by Mozart
The Tenebrae Factae Sunt	by Michael Haydn
A Group of Songs and the Hymn to the Virgin	by Verdi
Te Deum for string orchestra and organ	by Sgambati

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FIVE CONCERTS

December 4
January 15
February 19
March 19

ASSISTING ARTISTS

Messrs. Ossip Gabrilowitsch, Rudolph Ganz, Ernst Perabo, Arthur Whiting,

and others, to be announced later.

Programme, Second Concert
Tuesday, December 4

Maurice Ravel	Quartet in F major
Beethoven	Quartet in E-flat major, Op. 74
Viteszlav Novak	Quintet for Piano, Violin, Viola, and Violoncello, in A minor, Op. 12 (First time)

ASSISTING ARTIST

Mr. Arthur Whiting

The following is the partial list of works intended for performance during the season:

BEETHOVEN	Quartets, Op. 74 and 127	SCHUMANN	Quartet in F major
BEETHOVEN	Grosse Fuge, Op. 133	BRAHMS	Sextet in G major
BEETHOVEN	Trio in B-flat major	LOEFFLER	Sextet in D minor
MOZART	Quartet in A major	GLIERE, R.	Quartet in A major (*new*)
SCHUBERT	Quartet in D minor	SCONTRINO	Quartet (*first time*)
RAVEL	Quartet in F major (*first time*)		

Subscription tickets with reserved seats for the series, $6.25, on sale at the box office, CHICKERING HALL, Huntington Avenue, Monday, October 29, at 8.30 a.m.

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December 6. Miss LILLIAN WOODWARD, of Chicago (her first appearance in Boston), in Lyric Recitations, assisted by Miss ADA PIERCE, of New York, Soprano; Mr. WHITNEY TEW, of London, Bass.

January 2. Mr. CECIL FANNING, of Columbus, Baritone (his first appearance in Boston), in Song Recital, accompanied by Mr. H. B. TURPIN.

Tickets for the two remaining mornings, three dollars (single tickets for either morning, two dollars each), may be obtained of MRS. S. B. FIELD, Hotel Nottingham, Copley Square. Telephone, Back Bay 1543-1.

MISS WOODWARD will be available for Boston engagements from December 7 to January 30. MR. FANNING will also be available for Boston engagements during January only. Both under direction of MRS. FIELD.

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Wednesday Afternoon, December 5, 1906, at 3 o'clock

VIOLIN RECITAL
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isted by

Mr. Charles Anthony, Pianist

PROGRAM

1. SONATA (piano and violin), C minor . Grieg
   Allegro molto ed appassionato
   Allegretto espressivo alla Romanza
   Allegro animato
   Miss FLETCHER and Mr. ANTHONY
2. CONCERTO (violin), E major . . . . Bach
   Allegro. Adagio. Allegro assai.
3. VIOLIN
   (a) Gavotte . . . . Gluck
   (b) Romanza . . . . Wieniawski
   (c) Mazurka . . . . Chopin-Remenyi
   (d) Airs russes . . . . Wieniawski

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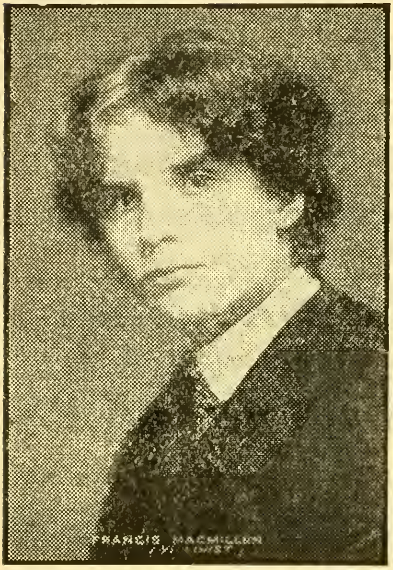

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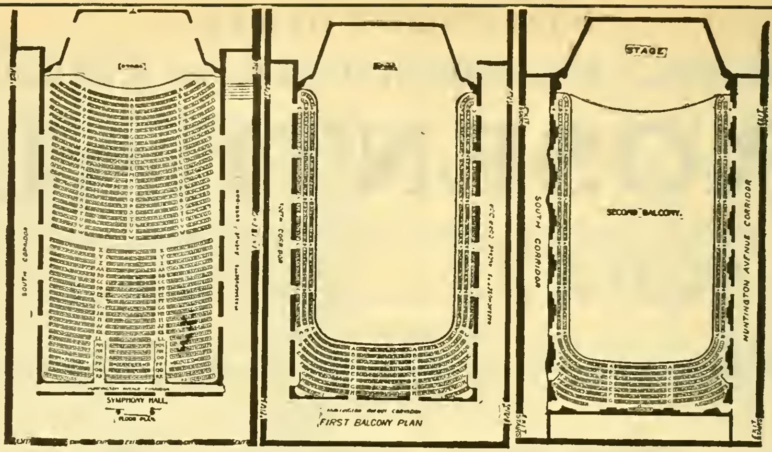
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SECOND CONCERT

THURSDAY EVENING, DECEMBER 13,

AT EIGHT O'CLOCK

PROGRAMME.

Weber	Overture to the Opera, "Der Freischütz"
Saint-Saens	Aria, "Aidez-moi," from "Samson and Delilah"
Schubert	Unfinished Symphony in B minor
Songs with piano	
Schumann	Symphony in B-flat major, No. 1, Op. 38

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Butler, H.

Debuchy, A.
Dworak, J.

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Eichler, J.
Elkind, S.

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Fox, P.
Fritzsche, O.

Gerhardt, G.
Gietzen, A.
Goldstein, S.
Grisez, G.

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Hadley, A.
Hain, F.
Hampe, C.
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Hoffmann, J.
Hoyer, H.

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Keller, K.
Kenfield, L.
Kloepfel, L.
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Kuntz, A.
Kuntz, D.
Kunze, M.
Kurth, R.

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Loeffler, E.
Longy, G.
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Ludwig, C. F.
Ludwig, C. R.

Mahn, F.
Mann, J.
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Maquarre, D.
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Schurig, R.
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Elgar	Overture, "In the South," Op. 50
Chadwick	Symphonic Poem, "Cleopatra." First time in Boston
Georg Schumann	Variations and Double Fugue on a Merry Theme, Op. 30. First time in Boston
Wagner	Overture to the Opera "Rienzi"

There will be an intermission of ten minutes after the symphonic poem.

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This overture was produced at the Elgar Festival at Covent Garden Theatre, London, March 16, 1904, the third day of the festival. The composer conducted the overture. The programme was as follows,—Part I.: "Froissart" Overture; Selection from "Caractacus" (Mme. Suzanne Adams, Mr. Lloyd Chandos, Mr. Charles Clark); Variations on an Original Theme. Part II.: New Overture, "In the South"; "Sea Pictures," sung by Mme. Clara Butt; Overture, "Cockaigne"; Military Marches, "Pomp and Circumstance."

The first performance in the United States was by the Chicago Orchestra at Chicago, Theodore Thomas conductor, November 5, 1904. The overture was played in New York by the New York Symphony Orchestra, November 6, 1904.

The overture was performed in Boston at a concert of the Boston Symphony Orchestra, December 30, 1905.

The overture, as we are told, "was conceived on a glorious spring day in the Valley of Andora," and it is meant "to suggest the Joy of Living in a balmy climate, under sunny skies, and amid surroundings in which the beauties of nature vie in interest with the remains and recollections of the great past of an enchanting country." This inscription is on the last page of the manuscript score: "Alassio, Moglio, Malvern, 1904. Dedicated to L. F. Schuster"; also these lines from Byron's "Childe Harold's Pilgrimage" (Canto IV., xxv., xxvi.):—

" . . . a land
Which *was* the mightiest in its old command,
And *is* the loveliest, . . .
Wherein were cast . . .
. . . the men of Rome!

. . . .

Thou art the garden of the world."

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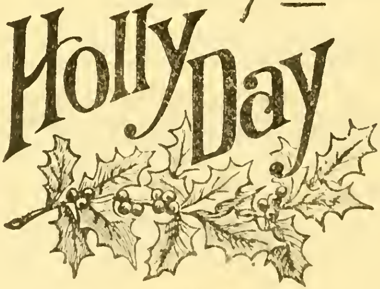

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Mr. A. A. Jaeger is the author of a long and detailed analysis of the overture. We quote from this as follows, for the analysis is said to have the sanction of the composer:—

"After two introductory bars the first subject (or rather the first of a series of themes, all in E-flat, forming together the first subject, as it were) is announced by clarinets, horns, violas, and 'cellos, to the accompaniment of joyously whirring string tremolandos and chords for harps and wood-wind. Vivace, E-flat, 3-4. It is constructed sequentially of a lusty, spontaneously conceived open-air phrase of six notes. This may be said to form the motto of a work which is altogether as healthy a piece of open-air music as modern art can show." Tributary motives and developments follow. "After a brilliant presentation of the whole of the first subject by the full orchestra (except harps) a descending quaver scale-passage, strongly accentuated off the beat, so as to anticipate a change of rhythm, plunges headlong into a broad and very richly scored passage. It is of an exulting character, as if the composer were in a mood to sing *his* version of 'Be embraced in love, ye millions.' We imagine him in the happiest, serenest frame of mind, at peace with himself and all mankind, and satisfied with life and the best of all possible worlds. Note the way in which the trombones, '*f* ma dolce e con gran espressione,' creep up by semitones through a whole octave, and how immediately afterwards the passage is treated in double counterpoint. That is to say, the same chromatic ascent of the scale of E-flat is made by flutes, clarinets, and strings (in three octaves), while the descending upper part is assigned to oboes, English horn, horns, 'cellos, and harps, but with this difference, that the melody is slightly varied by the substitution of a brighter rhythm for the even dotted crotchets. Meanwhile, between this nobly sustained flow of deep sentiment we hear the three trumpets in unison *fff*, and later on the trombones, etc., give ex-

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pression to a healthy *joie de vivre* by jubilant blasts of the motto phrase. . . .

''Gradually a calmer mood comes over the music, and we reach an episode in C minor. The strings are muted, and wood-wind (clarinet and English horn) and violins are heard in a little dialogue which seems to have been suggested by 'a shepherd with his flock and his home-made music.' . . . The cretic* rhythm is again characteristically prominent. As the music dies away in softest *ppp*, the drums and double-basses sound persistently three crotchet C's to the bar, and continue to do so for some time, even after the long-delayed second subject proper of the overture has commenced in 2-4 time, and, unexpectedly, in the key of F.

''So far the thematic material has been largely constructed of short sequences. The new subject, on the other hand, is a long-drawn, finely-curved melody of shapely form. . . . Tinged with a sweet sadness, it

---

* Cretic: a metrical foot consisting of one short syllable between two long. See Rowbotham's "History of Music," vol. ii. pp. 192 *seq.* (London, 1886), for a description of Cretan dances and metres. "And it is to Crete we must go if we would see the dancers, for already in Homer's time the Cretans were the dancers of the world. . . . But what is the Cretic foot *par excellence*, that shall stand out amid this galaxy of feet, at Betelgeuze in the constellation of Orion? And it was also called παιὼν, or the 'striking foot,' because it differed from the dactyl in this, that the last step was struck almost as heavily as the first, and dwelt on as long, and it differed from the dactyl as our Varsoviana does from the waltz, but there it was at the end of each foot And it speaks of dainty treading and delicate keeping of time, for it is in 5 time, which is a time hard to hit." See also the word "amphimacer" as explained by Coleridge:—

"First and last being long, middle short, Amphimacer
Strikes his thundering hoofs like a proud, high-bred racer."—Ed.

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doubtless meant to suggest the feeling of melancholy which is generally co-existent with the state of happiness resulting from communion with nature, a melancholy which in this case, however, may be supposed to have been produced by contemplating the contrast (shown nowhere more strikingly than in Italy) between the eternal rejuvenescence of nature and the instability of man's greatest and proudest achievements. The melody is announced by first violins, tutti, and one each solo viola and 'cello. It is immediately repeated in the higher octave. . . . A melody in the same gentle mood follows, and is heard several times on the tonic pedal F. . . .

"The working-out section commences with the episodical matter, with which is presented a passionately ascending sequence, as if the composer were rousing himself from a deep reverie." Trumpets call and the music grows more and more animated. "We reach a second very important episode, grandioso, in which the composer has aimed to 'paint the relentless and domineering *onward* force of the ancient day, and give a sound picture of the strife and wars of a later time.' First we have this bold and stately phrase, very weightily scored for the full orchestra, except flutes. It is followed by another forceful passage, in which clashing discords are constructed downwards, to resolve at every eighth bar. Soon the music grows even more emphatic through the cretic rhythm. With almost cruel insistence the composer

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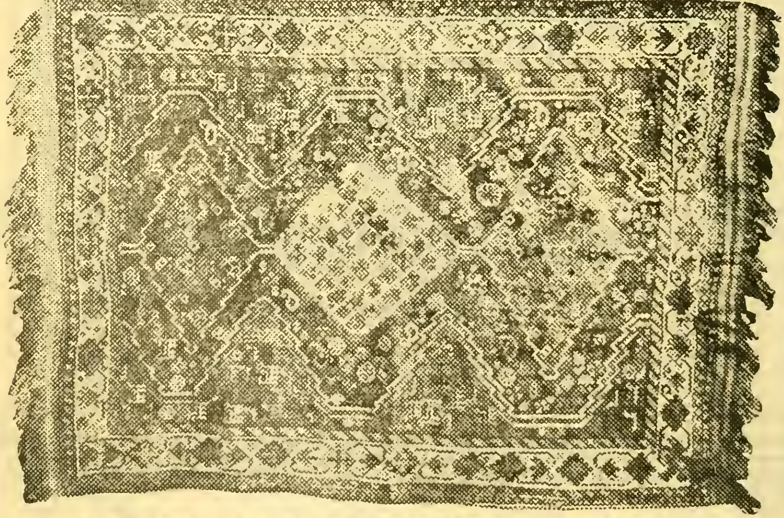

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covers page after page with this discordant and stridently orchestrated, but powerfully suggestive, music. It is as if countless Roman cohorts sounded their battle-calls from all the corners of the earth. . . . It is a wild scene which the composer unfolds before us; one of turbulent strife, in which many a slashing blow and counter-blow are dealt in furious hand-to-hand fight. Now and again we hear the motto phrase rattled out *ff*, and the Roman motif (grandioso) seems to exhort the warriors to carry their eagles victorious through the fray, that *Senatus populusque Romanus* may know how Roman legions did their duty. Gradually the clamor subsides, and, with a high G brightly sounded on the glockenspiel, we are back in the light of the present day.

''A curious passage seems to suggest the gradual awakening from the dream, the bright sunshine breaking through the dust of battle beheld in a poet's vision of a soul-stirring past: chords of C major, played on the first beat of every alternate bar, are several times followed by five descending quavers, B major chords, for muted violins and violas, while C major is strongly suggested throughout by the fifth, C–G, sustained as a double pedal by 'cellos. Thus the music finally glides into unmistakable C major, to reach yet another episode." A solo viola plays a melody below an accompaniment for the first violins, *divisi in tre*, four solo second violins, and harps,—''the lonely shepherd's plaintive song, floating towards the serene azure of the Italian sky. A repetition of the song in E is commenced by the first horn and continued by the violins and violas, throughout in the softest *pp*." Snatches of other themes are heard, and the mood is sustained ''until the solo viola, unaccompanied, pauses on a long-sustained G without finishing its melody." This is the signal for the recapitulation, which begins with the first theme *pp*, ''but soon proceeds in the exuberant spirit of the exposition."

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There are new modifications and developments. The coda begins allegro molto, but piano, with the rhythmically changed motto phrase, "which is tossed about with ever-increasing animation from instrument to instrument." The theme *nobilmente*—"Be embraced in love, ye millions"—is presented with pomp and gorgeousness of orchestration. The motto phrase, vociferated by the brass, is combined with this theme. The overture is brought to the end in the key of E-flat with the phrase "which has stood throughout for the brave motto of Sunshine, Open Air, and Cheery Optimism."

The overture is scored for three flutes (one interchangeable with piccolo), two oboes, one English horn, two clarinets, bass clarinet, two bassoons, one double-bassoon, four horns, three trumpets, three trombones, one bass tuba, a set of three kettledrums, bass drum, snare-drum, cymbals, triangle, glockenspiel, harp, and strings.

⁂

The original programme of the Elgar Festival, we are told, gave hints as to the origin of certain episodes in the overture. Thus there was a quotation from Tennyson's "Daisy." "A ruined fort, we are informed in the programme," wrote Mr. Vernon Blackburn, "recalled the 'drums and tramplings' of a later time; the quotation is not exactly apt, for Sir Thomas Browne in his 'Urn Burial' dwells in this

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magnificent phrase upon the ‘drums and tramplings of three conquests.’* Elgar, however, sufficiently realizes the magnificence of Cæsar's genius, apart from any pedagogic pedantry."

The *Musical Times* of April, 1904, speaking of the solo viola melody, played at the festival by Mr. Speelman, said: ‘‘We may here correct an error into which Dr. Elgar's fondness for a joke has led the writers of the excellent analyses for the third concert programme, Messrs. Percy Pitt and Alfred Kalisch. Their statement that ‘the tune is founded on a *canto popidare*, and that the composer does not know who wrote it,’ is misleading. The tune is Dr. Elgar's own."

Symphonic Poem, ‘‘Cleopatra" . . George Whitfield Chadwick

(Born at Lowell, Mass., on November 13, 1854; now living in Boston.)

Mr. Chadwick composed this symphonic poem in the summer and fall of 1904. The first performance was at the Worcester (Mass.) Music Festival of 1905 (September 29), when Mr. Franz Kneisel conducted the orchestra.

The work is scored for full modern orchestra, including an English horn, a bass clarinet, three trumpets, and a celesta.

The following analysis was prepared for the programme book of the Worcester Festival with the sanction of the composer.

‘‘The life of Antony by Plutarch contains many vivid situations which are susceptible of musical illustration in the modern sense, and

---

* The fifth chapter of Sir Thomas Browne's "Urn Burial" begins: "Now since these dead bones have already out-lasted the living ones of Methuselah, and in a yard under ground, and thin walls of clay, out-worn all the strong and specious buildings above it; and quietly rested under the drums and tramplings of three conquests: what prince can promise such diuturnity unto his relicks, or might not gladly say,

" ‘Sic ego componi versus in ossa velim’?"—Ed.

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those having the most direct reference to Cleopatra have been chosen for musical suggestion in this piece, although the action of the tragedy is not literally followed.

"The symphonic poem opens (F major, andante sostenuto) with an undulating motive for flutes and harps, suggesting the voyage on the Cydnus, which, after a climax for the whole orchestra, is succeeded by an allegro agitato depicting the approach of Antony and his army. A bold military theme (allegro marziale, D major), in which the brass and percussion instruments play an important rôle, is worked up to a powerful climax, but soon dies away in soft harmonics for the wind instruments and horns. The Cleopatra theme then begins, first with a sensuous melody for the violoncello (F major), repeated by the violins and afterwards by the whole orchestra.

"The key now changes to D-flat (molto tranquillo). Strange harmonies are heard in the muted strings. The English horn and clarinet sing short, passionate phrases, to which the soft trombones later on add a sound of foreboding. But suddenly the Cleopatra theme appears again, now transformed to vigorous allegro, and Antony departs to meet defeat and death. (F minor, allegro moderato.)

"The Antony theme is now fully worked out, mostly in minor keys and sometimes in conjunction with the Cleopatra motive. It ends with a terrific climax on the chord of C-flat, and after a pause the introductory phrases are again heard. A long diminuendo, ending with a melancholy phrase for the viola, suggests his final passing, and Cleopatra's lamentation (D minor) follows at once.

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⁂

The following passages from Plutarch's "Marcus Antonius" will serve as a commentator's text to Mr. Chadwick's music. I quote from the English version of Sir Thomas North (1579), which Shakespeare knew well, and in certain instances paraphrased.

THE WONDERFULL SUMPTUOUSNES OF CLEOPATRA, QUEENE OF ÆGYPT, GOING UNTO ANTONIUS.

"Cæsar and Pompey knew her when she was but a young thing, and knew not then what the worlde ment; but nowe she went to Antonius at the age when a womans beawtie is at the prime, and she also of best judgment. So she furnished her selfe with a world of gifts, store of gold and silver, and of riches and other sumptuous ornaments, as is credible enough she might bring from so great a house, and from so wealthie and rich a realme as Aegypt was. But yet she caried nothing with her wherein she trusted more than in her selfe, and in the charmes and inchauntment of her passing beawtie and grace. Therefore when she was sent unto by divers letters, both from Antonius him selfe, and also from his frendes, she made so light of it, and mocked Antonius so much, that she disdained to set forward otherwise, but to take her barge in the river of Cydnus, the poope whereof was of gold, the sailes of purple, and the owers of silver, which kept stroke in rowing after the sounde of the musicke of flutes, howboyes, citherns, violls, and such other instruments as they played upon in the barge.

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And now for the person of her selfe: she was layed under a pavillion of cloth of gold of tissue, apparelled and attired like the goddesse Venus, commonly drawen in picture; and hard by her, on either hand of her, pretie faire boyes apparelled as painters doe set forth god Cupide with little fannes in their hands, with the which they fanned wind upon her. Her Ladies and gentlewomen also, the fairest of them were apparelled like the nymphes Nereides (which are the mermaides of the waters) and like the Graces, some steering the helme, others tending the tackle and ropes of the barge, out of the which there came a wonderfull passing sweete savor of perfumes, that perfumed the wharfes side, pestered with innumerable multitudes of people. Some of them followed the barge all alongest the rivers side: others also ranne out of the citie to see her commin in. So that in thend, there ranne such multitudes of people one after an other to see her, that Antonius was left post alone

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in the market-place, in his Imperiall seate to geve audience: and there went a rumor in the peoples mouthes, that the goddesse Venus was come to play with the god Bacchus, for the generall good of all Asia. When Cleopatra landed, Antonius sent to invite her to supper to him. But she sent him word againe, he should doe better rather to come and suppe with her. Antonius therefore to shew him selfe curteous unto her at her arrivall, was contented to obey her, and went to supper to her: where he found such passing sumptuous fare, that no tongue can express it."

CLEOPATRAES BEAWTIE.

"Now her beawtie (as it is reported) was not so passing, as unmatchable of other women, nor yet suche, as upon present viewe did enamor men with her: but so sweete was her companie and conversacion, that a man could not possiblie but be taken. And besides her beawtie, the good grace she had to talke and discourse, her curteous nature that tempered her words and dedes, was a spurre that pricked to the quick. Furthermore, besides all these, her voyce and words were marvelous pleasant: for her tongue was an instrument of musicke to divers sports and pastimes, the which she easely turned to any language that pleased her. She spake unto few barbarous people by interpreter, but made them aunswere her selfe, or at the least the most part of them: as the Aethiopians, the Arabians, the Troglodytes, the Hebrues, the Syrians, the Medes, and the Partihans, and to many others also, whose languages she had learned."

There has been much discussion over the question of Cleopatra's beauty. Jeremy Collier said that, "besides the charms of her beauty, she had a very engaging genius, and withal was the best bred and most pompous lady of the whole world."

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Tennyson, following an old tradition, described her as

> A queen, with swarthy cheeks and bold black eyes,
> Brow-bound with burning gold.

Mr. J. Churton Collins remarked: ''It is somewhat surprising to find an accurate scholar like Tennyson guilty of the absurdity of representing Cleopatra as of gypsy complexion. The daughter of Ptolemy Aulates and a lady of Pontus, she was of Greek descent, and had no taint at all of African intermixtures. See Peaccock's remarks in 'Gryll Grange,' p. 206, 7th edit., 1861.''

According to Mr. George Bernard Shaw, Cleopatra's hair when she was sixteen years old was wavy, and she boasted that her blood was made with Nile water. He makes Cæsar say: ''He will know Cleopatra by her pride, her courage, her majesty, and her beauty,'' but he gives no detailed account of her face and body, though he does not hesitate to describe her maid Charmion as ''a hatchet-faced, terra cotta colored little goblin, swift in her movements and neatly finished at the hands and feet,'' while the maid ''Iras is a plump, good-natured creature, rather fatuous, with a profusion of red hair and a tendency to giggle on the slightest provocation.'' He argues, however, that Cleopatra was of a childish character, and that this childishness was not a matter of years. ''It must be borne in mind, too, that Cleopatra was a queen, and was therefore not the typical Greek-cultured, educated Egyptian

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lady of her time. To represent her by any such type would be as absurd as to represent George IV. by a type founded on the attainments of Sir Isaac Newton. It is true that an ordinarily well-educated Alexandrian girl of her time would no more have believed bogey stories about the Romans than the daughter of a modern Oxford professor would believe them about the Germans (though, by the way, it is possible to talk great nonsense at Oxford about foreigners when we are at war with them). But I do not feel bound to believe that Cleopatra was well educated. Her father, the illustrious Flute Blower, was not at all a parent of the Oxford professor type. And Cleopatra was a chip of the old block."

There are many of us who, after applauding Mr. Shaw for his amusing pranks, will turn to Théophile Gautier's description of Cleopatra or read again the poem "Cléopâtre," by Albert Samain,[*] a gentle, melancholy poet, who died all too soon.

The concluding lines of this poem are as follows:—

> Lourde pèse la nuit au bord du Nil obscur . . .
> Cléopâtre, à genoux sous les astres qui brûlent,
> Soudain pâle, écartant ses femmes qui reculent,
> Déchire sa tunique en un grand geste impur,

---

[*] Albert Samain, born at Lille in 1858, died of consumption in 1900 at Magny-les-Hameaux. He went to Paris, obtained work in 1882 under the Préfecture de la Seine, and was one of the founders of the *Mercure de France*. His chief works were volumes of poems: "Au Jardin de l'Infante" (1893; enlarged, 1897); "Aux Flancs du Vase" (1898). Many of these poems and others were contributed to magazines. He also wrote a play in one act, "Poliphème."

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Toute nue, elle vibre! et, debout sous l'azur,
Se tord, couleuvre ardente, au vent tiède et vorace.

Elle veut, et ses yeux fauves dardent l'éclair,
Que le monde ait, ce soir, le parfum de sa chair—
O sombre fleur du sexe éparse en l'air nocturne!

Et le Sphynx, immobile aux sables de l'ennui,
Sent un feu pénétrer son granit taciturne;
Et le désert immense a remué sous lui.

THE DEATH OF ANTONIUS.

Antony had stabbed himself with his sword and was borne to the monument where Cleopatra was.

"They plucked up poore Antonius all bloody as he was, and drawing on with pangs of deathe, who holding up his hands to Cleopatra, raised up him selfe as well as he could. It was a hard thing for these women to do, to lift him up: but Cleopatra stowping doune with her head, putting to all her strength to her uttermost power, did lift him up with much a doe, and never let goe her hold, with the helpe of the women beneath that bad her be of good corage, and were as sorie to see her labor so, as she her selfe. So when she had gotten him in after that sorte, and layed him on a bed: she rent her garments upon him, clapping her brest, and scratching her face and stomake. Then she dried up his blood that had berayed his face, and called him her Lord, her husband, and Emperour, forgetting her oune misery and calamity, for the pitie and compassion she tooke of him. Antonius made her ceasse her lamenting, and called for wine, either bicause he was a thirst, or else for that he thought thereby to hasten his death. When he had dronke, he earnestly prayed her, and perswaded her, that she should seeke to save her life, if she could possible, without

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reproache and dishonor. . . . And as for him selfe that she should not lament nor sorrowe for the miserable chaunge of his fortune at the end of his dayes: but rather that she should thinke him the more fortunate, for the former triumphes and honors he had received, considering that while he lived he was the noblest and greatest Prince of the world, and that now he was overcome, not cowardly, but valiantly, a Romane by an other Romane."

CLEOPATRAES LAMENTATION OVER ANTONIUS TOMBE.

"She requested Cæsar that it would please him to suffer her to offer the last oblations of the dead, unto the soule of Antonius. This being graunted her, she was caried to the place where his tombe was, and there falling doune on her knees, imbracing the tombe with her women, the teares running doune her cheekes, she began to speake in this sort: 'O my deare Lord Antonius, not long sithence I buried thee here, being a free woman: and now I offer unto thee the funerall sprinklinges and oblations, being a captive and prisoner, and yet I am forbidden and kept from tearing and murdering this captive body of mine with blowes, which they carefully gard and keepe, only to triumphe of thee: looke therefore henceforth for no other honors, offerings, nor sacrifices from me, for these are the last which Cleopatra can geve thee, sith nowe they carie her away. Whilest we lived together, nothing

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could sever our companies: but now at our death, I feare me they will make us chaunge our contries. For as thou being a Romane, hast bene buried in Ægypt; even so wretched creature I, an Ægyptian, shall be buried in Italie, which shall be all the good that I have received by thy contrie. If therefore the gods where thou art now have any power and authoritie, sith our gods here have forsaken us: suffer not thy true frend and lover to be caried away alive, that in me, they triumphe of thee: but receive me with thee, and let me be buried in one selfe tombe with thee. For though my griefes and miseries be infinite, yet none hath grieved me more, nor that I could lesse beare withall: then this small time, which I have bene driven to live alone without thee.'"

Compare this with Cleopatra's outburst in Shakespeare's tragedy when Antony dies:—

> "Noblest of men, woo't die?
> Hast thou no care of me? Shall I abide
> In this dull world, which in thy absence is
> No better than a stye?—O, see, my women,
> The crown o' the earth doth melt.—My lord!—
> O, wither'd is the garland of the war,
> The soldier's pole is fallen; young boys and girls
> Are level now with men; the odds is gone,
> And there is nothing left remarkable
> Beneath the visiting moon"

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''Then having ended these doleful plaints, and crowned the tombe with garlands and sundry nosegayes, and marvelous lovingly imbraced the same: she commaunded they should prepare her bath, and when she had bathed and washed her selfe, she fell to her meate, and was sumptuously served. Nowe while she was at dinner, there came a countrieman, and brought her a basket. The souldiers that warded at the gates, asked him straight what he had in his basket. He opened the basket, and tooke out the leaves that covered the figges, and shewed them that they were figges he brought. They all of them marvelled to see so goodly figges. The contrieman laughed to heare them, and bad them take some if they would. They beleved he told them truely, and so bad him carie them in. After Cleopatra had dined, she sent a certaine table written and sealed unto Cæsar, and commaunded them all to go out of the tombes where she was, but the two women, then she shut the dores to her. . . .

''Her death was very sodaine. For those whom Cæsar sent unto her ran thither in all hast possible, and found the souldiers standing at the gate, mistrusting nothing, nor understanding of her death. But when they had opened the dores, they founde Cleopatra starke dead, layed upon a bed of gold, attired and araied in her royall robes, and one of her two women, which was called Iras, dead at her feete; and her other woman called Charmion halfe dead, and trembling, trimming the Diademe which Cleopatra ware upon her head. One of the souldiers seeing her, angrily sayd unto her: Is that well done Charmion? Verie well sayd she againe, and meete for a Princes discended from the race of so many noble kings. She sayd no more, but fell downe dead hard by the bed.

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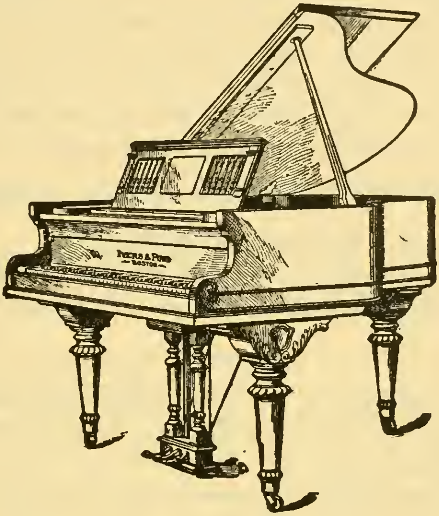

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with figs, and that she had commaunded them to hide it under the figge leaves, that when she shoulde thinke to take out the figges, the Aspicke shoulde bite her before she should see her: howbe it, that when she would have taken away the leaves for the figges, she perceived it, and said, Art thou here then? And so, her arme being naked, she put it to the Aspicke to be bitten. . . .

"Now Cæsar, though he was marvelous sorie for the death of Cleopatra, yet he wondred at her noble mind and corage, and therefore commaunded she should be nobly buried, and layed by Antonius: and willed also that her two women shoulde have honorable buriall. Cleopatra dyed being eight and thirtie yeare old, after she had raigned two and twenty yeres, and governed above foureteene of them with Antonius. And for Antonius, some say that he lived three and fiftie yeares: and others say, six and fiftie."

CLEOPATRA MUSIC.

The tragic tale of Cleopatra has inspired many musicians. Here is an incomplete list of compositions.

OPERAS.

"Antonius und Kleopatra," text by Mosenthal, based on Shakespeare's play, music by the Count Sayn von Wittgenstein (Graz, 1883; Metz, 1903; Strasburg, 1904).

"Cleopatra," Castrovillari (Venice, 1662), Matteson (Hamburg, 1704), Anfossi (Milan, 1779), Danzi (Mannheim, 1779), Weigl (Milan, 1807), Paër (Paris, 1809), Combi (Genoa, 1842), Truhn (Berlin, 1853), Rossi (Turin, 1876), Sacchi (Milan, 1877), Bonamici (Venice, 1879), Freudenberg (Magdeburg, 1882; rewritten, Brunswick, 1898), Tommasucci (Milan, 1889), Morales (Mexico, 1891), Enna (Copenhagen,

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1894). The Baroness de Maistre's opera "Cleopatra" (about 1860) has not been performed. I am unable to learn whether "Cleopatra," an opera by Franz Pönitz, harpist in Berlin (born at Bischofswerda in 1850), has been performed.

"Cleopatra e Cesare," Graun (Berlin, 1742), "Cesare e Cleopatra" ="Cesare in Egitto," Piccini (Milan, 1770) and Cimarosa (St. Petersburg, 1790).

"La Morte di Cleopatra," Rasolini (1791), Guglielmi (Naples, 1798), Marinelli (Venice, 1800).

"Un Nuit de Cléopâtre," text based by Barbier on Gautier's tale, music by Massé (Paris, 1885, Sophie Heilbron as Cleopatra).

OTHER STAGE WORKS.

"Antonius und Kleopatra," duodrama with arias, music by Kaffka

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(Berlin, 1780); operetta, "Cesare e Cleopatra," Zoboli (Naples, 1858); ballet, "Les Amours d'Antoine et Cléopâtre," Kreutzer (Paris, 1808); ballet, "Cleopatra," Giorza (Milan, 1859); parody, "Kleopatra," Ad. Müller (Vienna, about 1830); stage music by Mancinelli for Cossa's drama (Rome, 1877); stage music by Leroux for Sardou and Moreau's drama (Paris, 1890); operetta, "Cleopatre," Vero (Budapest, 1900); "Antoine et Cléopâtre," operetta, Desormes (Paris, 1876); Suite de Ballet by Gruenwald (played in Boston by the Verdi Orchestra, April 27, 1904).

A burlesque, "Antonius und Cleopatra," with music by Carl Maria von Weber, composed at Stuttgart in 1808, is lost. Weber himself took the part of Cleopatra in this musical farce, invented for his amusement and that of his friends.

VOCAL SCENES.

"Cléopâtre," lyric scene, Berlioz, written in competition for the Prix de Rome of 1829.

"La Mort de Cleopatra," Camille Benoit (1884).

"Cléopâtra," lyric scene, A. Duvernoy.

Lyric poem, "Antoine et Cléopâtre," text three sonnets by de Hérédia, music by R. Torre-Alfina, for soprano, chorus, and orchestra (Paris, Colonne concert, March 27, 1904; Mme. Litvinne, soprano).

ORCHESTRAL WORKS.

Overture, "Antoine et Cléopâtre," by Vincent d'Indy (Pasdeloup concert, Paris, February 4, 1877). This overture has been dropped by the composer from the list of his works, and, I believe, it was never published.

"Overture to the Tragedy of Antony and Cleopatra," by Anton

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Rubinstein, Op. 116 (composed in the summer of 1890, played for the first time in Boston at a Boston Symphony Orchestra Concert, April 4, 1891).

Overture, "Antony and Cleopatra," by Ethel M. Smyth (Crystal Palace, October 18, 1890).

⁂

Music has been set to the song, "Come, thou Monarch of the Vine," in Shakespeare's tragedy (Act II., scene vii.), by these composers: Thomas Chilcot (about 1750), for tenor, or bass by transposition; an anonymous composer, 1759; William Linley (about 1815), solo (boy), with chorus for treble boy, alto, tenor, and bass; Schubert (1826), tenor or bass, a verse added in German and English; Sir Henry Bishop (1837), chorus for three male voices, composed for the "Comedy of Errors," arranged for mixed quartet, and rearranged by Hatton in 1862 for mixed chorus; Weiss (1863), bass.

PERFORMANCES OF MR. CHADWICK'S WORKS IN BOSTON.

This list does not pretend to be complete. I regret to say that the programmes of the Apollo Club to which I had access stop with the season of 1900; but any performances of choral works after 1900 were repetitions, as "Song of the Viking," January 11, 1905; or songs were sung, as "Sweetheart, thy Lips" (Mme. Bouton, February 21, 1906).

BOSTON SYMPHONY ORCHESTRA.

"Thalia," Overture to an Imaginary Comedy, Op. 10 (MS.). January 13, 1883 (first time).

Scherzo in F major (MS.). March 8, 1884 (first time).

Symphony in B-flat, No. 2, Op. 21. December 11, 1886 (first time as a whole), February 7, 1891.

"Melpomene," Dramatic Overture. December 24, 1887 (first time), March 2, 1889, March 14, 1896, October 22, 1898, April 19, 1902.

A Pastoral Prelude. January 30, 1892 (first time).

Symphony No. 3, in F major. October 20, 1894 (first time).

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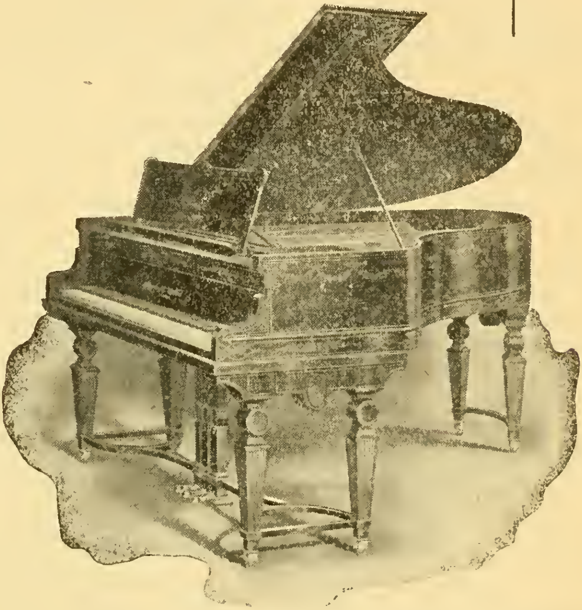

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"Adonais," Elegiac Overture (MS.). February 3, 1900 (first time).
"Euterpe," Concert Overture. April 23, 1904 (first time).

HARVARD MUSICAL ASSOCIATION.

Overture to "Rip Van Winkle." December 11, 1879 (first time in Boston*), January 29, 1880.

Symphony in C (MS.). February 23, 1882 (first time).

PHILHARMONIC SOCIETY.

"Beautiful Munich," Symphonique Waltz (MS.). January 7, 1881 (first time).

Andante for String Orchestra. April 13, 1882 (first time).

Overture to "Rip Van Winkle." January 31, 1883.

Song and Overture to "The Miller's Daughter" (after Tennyson). January 14, 1892 (Thomas E. Clifford, baritone).†

EUTERPE.

Quartet No. 2, in C major. January 5, 1881 (Messrs. C. N. Allen, G. Dannreuther, H. Heindl, W. Fries).‡

Quartet No. 3, in D major. March 9, 1887 (first time) (Messrs. C. N. Allen, T. Human, C. Meisel, W. Fries).

KNEISEL QUARTET.

Andante and Allegro from Quartet in C major. January 28, 1886.

Piano Quintet in E-flat.§ February 24, 1890 (A. Whiting, pianist), December 2, 1901 (Ernest Hutcheson, pianist).

Quartet No. 4, E minor (MS.). December 21, 1896 (first time).

---

* This overture was first performed at an examination concert of the Leipsic Conservatory of Music, June 20, 1879.

† The overture, "The Miller's Daughter," was performed for the first time at an "American Concert" of the Loring Club, San Francisco, Cal., May 18, 1887.

‡ A string quartet by Mr. Chadwick was performed at an examination concert of the Leipsic Conservatory of Music, May 30, 1879.

§ This Piano Quintet was performed for the first time at a concert given by Mr. Chadwick, January 23, 1888, when it was performed by the composer and the Kneisel Quartet. The songs, "In Bygone Days," "The Lily," and "Allah," were then sung for the first time (William J. Winch, tenor).

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Quartet in D minor, No. 5 (MS.). February 12, 1901 (first time).

ARBOS QUARTET.

Quartet in E minor, No. 4. March 11, 1904.

HANDEL AND HAYDN SOCIETY.

Overture, "Rip van Winkle." May 6, 1880.

Overture, "Thalia." May 3, 1883.

"Phœnix Expirans."* February 5, 1893 (Mme. Nordica, Mrs. Poole, Mr. Campanini, Mr. Fischer, solo singers).

Overture, "Melpomene." February 19, 1905.

CECILIA SOCIETY.

Song, "Sweet Wind that blows." February 4, 1886 (Mr. Ricketson).

Song, "Before the Dawn." February 4, 1886 (Mr. Ricketson).

Cantata, "The Pilgrims," for chorus and orchestra. April 2, 1891 (first time).

Song, "Bedouin Love Song." January 22, 1891 (Mr. Eliot Hubbard)..

"Lullaby," for female voices. February 13, 1896.

Song, "The Danza." February 13, 1896 (Mrs. Follett).

Cantata, "Phœnix Expirans." December 3, 1900 (Miss Cumming, Miss Hussey, Mr. Devoll, Mr. Studley, chorus, organ, and orchestra).

---

* "Phœnix Expirans" was produced at the Springfield (Mass.) Music Festival, May 5, 1892 (Mrs. Lawson, Mrs. Wyman, Messrs. Mockridge and Max Heinrich, solo singers).

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"May Song," for female voices. May 9, 1883.

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"The Viking's Last Voyage," for baritone (Mr. C. E. Hay), chorus, and orchestra. April 22, 1881 (first time).

Introduction and Allegro from Symphony No. 2, in B-flat major. April 29, 1885 (first time).

"Song of the Viking." February 10, 1886, April 29, 1891, May 3, 1899.

"Jabberwocky." February 16, 1887 (first time), March 20, 1895.

Song, "Thou art so like a Flower." December 3, 1891 (Mrs. J. P. Walker).

"The Boy and the Owl." April 29, 1891, March 8, 1893, January 26, 1898.

Song, "Oh, let Night speak to me." March 7, 1900 (Gertrude Stein).

CHORAL ART SOCIETY.

"Stabat Mater Speciosa," for female voices. March 13, 1903.

MISCELLANEOUS.

"Judith," a lyric drama produced at the Worcester Festival of 1901 (September 26) (Miss Stein, Messrs. Towne, Bispham, Dufft; Mr. Chadwick, conductor of the festival), was performed for the first time in Boston, January 26, 1902, in Symphony Hall (Miss Stein, Messrs. Shirley, Janpowlski, Witherspoon; Mr. Chadwick, conductor).

"Lovely Rosabelle," ballad for mixed chorus and orchestra. Boston Orchestral Club, December 10, 1889 (first time).

Ode for the Opening of the World's Fair, Chicago, 1892 (October 22), for chorus, orchestra, and military band. This ode has been performed here in church with organ accompaniment.

"Tabasco," burlesque opera in two acts, libretto by R. A. Barnet, was first performed at the Tremont Theatre, Boston, January 29, 1894, by the First Corps Cadets (Messrs. Stutson, White, Tucker, Davis, Cheney, Barnet, Breck, Benton). Mr. Chadwick and Mr. Catlin

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conducted. It was produced at the Boston Museum, April 9, 1894 (Hot-Hed-Ham, Walter Allen; Marco; Joseph F. Sheehan; Lola, Elvia Crox; François, T. Q. Seabrooke; Ben-Hid-Den, Otis Harlan; Fatima, Catharine Linyard; Has-Been-A, Rosa Cooke). Paul Steindorff conducted.

Choruses for female voices, "At the Bride's Gate," "Dorcas to Heliodora," Thursday Morning Club, April 28, 1904 (first time).

Sinfonietta, in four movements, and "Hobgoblin," a Scherzo Capriccioso in the Suite in A major, "Symphonic Sketches," were played for the first time at Mr. Chadwick's concert in Jordan Hall, November 21, 1904.

"Jubilee," "A Scherzo," and "A Vagrom Ballad" from the Suite in A major, "Symphonic Sketches," were played for the first time in Boston at a Chickering Production Concert, March 23, 1904.

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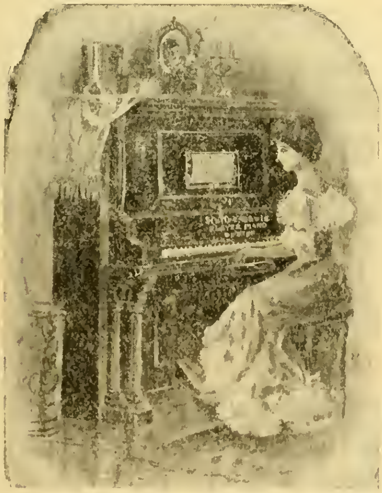

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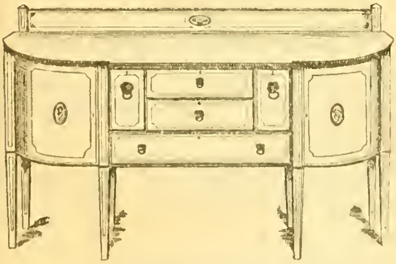

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its place in the drama of which it forms part, and to extract it from its context has much the same effect as to select a "gem" from Shakespeare for special recitation. This remark applies to such a composition as "Dans les défiles des Montagnes" no more than to such heavenly inspirations as "La ci darem" or "Batti, batti": any one with half an eye could see that the mere continuation of this last song, "O mio Masetto," is sufficient to confine it, for its strict effect, to the opera itself.

We have to confine ourselves, in the consideration of the best kind of song, to the song composed to the special inspiration of special words. And here, indeed, we are very content to sympathize with Wagner's ingenious fancy concerning dramatic literature and to apply it to the art of song literature. Wagner's fancy—for fancy it surely was—was to develop harmony to the mere words of drama; each sentiment, as it was expressed, seemed in his idea to possess a secret foundation of harmonious possibility, of which the musical composer, the artist-musician, divined the privacy, so that by combining the orchestral development with the book, he was enabled to compose the true, the essential drama, which this ingenious master christened music-drama.

Such, in Wagner's idea, was the real drama of the future, a form of theory with which we have no present concern. Nevertheless, it has a connection with the true art of song which it would be quite ridiculous to ignore. The literature of the song, as it seems to us, should be its primal element. It is the literature that should suggest the appropriate emotion. It is undeniable that, even as in Wagner's theoretic drama, a long and intimate acquaintance with a piece of exquisite literature

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does, in the brain of the musician, gradually engender inevitable accompanying musical forms. The emotion which rises like a perfume from the sweetly-worded thought spreads through the mind and gives birth to music. This is the true, the ideal song. Let us examine the manner of its development.

It is, of course, to be within a small compass, this selection from literature which is to form the basis of the musical thought; moreover, this phrase, the musical thought, precisely exemplifies that which a song ought to be. The literature of the perfect song should express, for the most part, a single and prominent thought, embroidered by imagery and fanciful illustration. This central thought is thus expressed by one central musical ideal, round which the harmonious afterthoughts are ranged by way of beautiful illustration.

A perfect sonnet, for example, or a tiny poem with one idea running through its lines, should go to form the perfect song. The perfect sonnet is, of course, written to express perfectly one exquisite idea. It has a heart, a central value. The musician brooding over its unique, its single splendour, presently fashions a counterpart out of its inspiration in his own art, and the two blend together to make, in poor Robert Montgomery's phrase, an "harmonious whole." The central phrase should recur in and out with elegant and admissible intrusion; it should bear upon its wings the chief idea of the poem, and its lovely courtiers should in some minor way represent the phrases that attend to make its own beauty more beautiful.

Has such a song, with so exacting a requirement, ever been composed? Seldom, let us allow; but there are examples to show that it can be

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done. Schumann did it when he composed his inimitable "Frühlingsnacht," and perhaps half a dozen others of his songs; he was, after all, the finest song-writer of our century. Schubert also achieved the same (but not so often) in, for example, his "Who is Sylvia?" which, to our mind, surpasses his "Erl King," his "Wanderer," his "Serenade," and other "favourites," which do not equal it, however, in real musical value. We have before this dwelt upon the best song-writers of the time, Gounod and many another. For the present we have been considering the ideal song. It may be a difficult ideal to reach, but it is worth reaching; it has been attained, and, if the musician should arise who is willing to attend solely to this ideal, there is room yet for a new and a great reputation.

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This work was published in 1902.

The first performance was by the Berlin "Tonkünstler" Orchestra in Berlin, February 10, 1902, when the composer conducted the work.

The first performance in the United States was at New York by the New York Symphony Orchestra, Mr. Walter Damrosch conductor, November 29, 1903. The work was first performed in Chicago on December 26, 1903.

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two clarinets, three bassoons, one double-bassoon, four horns, three trombones, one bass tuba, a set of three kettledrums, side-drum, bass drum, cymbals, triangle, harp, and strings.

It should not be forgotten for a moment that the Variations are written in the spirit of burlesque on a burlesque theme.

Allegro moderato, C major, 2-2. There are a few introductory chords (wind instruments, drum-roll, harp glissando, bass drum, and cymbals). The theme (*burlesk*) is given to the first violins (G string), accompanied by the other strings, moderato, C major, 2-2.

Variation I. Three bassoons and the double-bassoon have sport with the theme. Wood-wind instruments have ornamental figures. The strings are for the most part used pizzicato with the harp.

Variation II. The violoncellos, double-basses, and kettledrums begin the theme, but play only the first three notes, and these notes serve as basso ostinato throughout the variation. The theme itself is varied with deliberate harmonic stiffness by the other instruments over this bass. The variation ends *fff* with full orchestra.

Variation III. Presto. There are playful figures for wood-wind instruments. There are bassoon chords and later horn chords in accompaniment. The strings pizzicato mark the rhythm.

Variation IV. This movement begins allegro, *ppp*, with the varied theme in the violoncellos and double-basses. The violas, second violins, first violins, follow, then the wood-wind instruments, in a crescendo that ends *fff* for full orchestra.

Variation V. Allegro assai con moto, 4-4. There is a sharp contrast between this variation and the preceding one. Staccato chords *ppp* in the wood-wind are answered by like chords in the strings, "mit Spring-Bogen,"—*saltato*, leaping bow.

Variation VI. Moderato capriccioso con brio, 3-8. The strings

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hunt in dotted rhythm for the theme. The movement begins in E major, but there are designedly curious modulations and a long strife between E major and A-flat major. Wind instruments and harp punctiliously enter on third beats.

Variation VII. Marcia funebre con burlesca. Adagio ma non troppo, 4-4. Muffled drum-beats mark the rhythm of the dirge, which is also given out by the bassoons. The strings prepare with measured rhythm the entrance of the theme, which is given ''burlesc'' to tuba and muted horns. In the middle of the variation there is a stormy burst of grief. This ends *fff* in C major. The variation ends softly in this tonality. A drum-roll leads to

Variation VIII. Allegro agitato con furioso, 6-8. Here the rhythm is energetic, and the use of the chord of the diminished seventh gives the variation an excited character. The prevailing tonality is C major, but at the end, while the strings repeat fortissimo C, wind instruments play loudly in opposition notes of the diminished seventh. A horn sounds f-sharp and leads the way to

Variation IX. Allegretto con grazia, F-sharp major, 6-8. The melody is divided between wood-wind instruments and two solo violins. The accompaniment is by the harp and strings.

Double Fugue. Allegro con fuoco, C major, 2-4. The two themes are derived from the varied ''merry'' tune. The first is announced by the violoncellos and basses, the second by the third and fourth horns. The customary and expected organ-point on the dominant is here for violins and the higher wood-wind instruments in a long-continued trill. Bassoons and the lower strings endeavor ''burlesc'' to introduce the ''merry theme,'' but as though it were too soon, and the brass shouts the theme vociferously. There is an accelerando, which contains a reminiscence of the Second Variation and brings the close, *ff*, in C major.

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Georg Alfred Schumann was born of a musical family. His father was a music director, his grandfather a cantor. He studied under C. A. Fischer, B. Rollfuss, and Fr. Baumfelder in Dresden. From 1881 to 1888 he was a pupil at the Leipsic Conservatory, where his teachers were Jadassohn, Reinecke, and Zwintscher. He was awarded the Beethoven prize in 1887. From 1891 to 1896 he conducted the Gesangverein of Dantzic; in 1896 he was called to Bremen as conductor of the Philharmonie (orchestra and chorus); and in the fall of 1900 he made Berlin his home as conductor of the Singakademie. His chief works are two symphonies (early works), a pianoforte quintet in B minor, pianoforte quartet (Op. 29), two pianoforte trios, a sonata for pianoforte and violin, a serenade for orchestra, a sonata for pianoforte and violoncello; ''Amor and Psyche,'' for chorus and orchestra (1888); symphonic variations on the choral, ''Wer nur den lieben Gott lässt walten'' (1899, played in Boston at a Symphony Concert, October 26, 1901); overture, ''The Dawn of Love,'' Op. 28 (1901, played in Boston at a Symphony Concert, March 14, 1903); Variations and Double Fugue on a Gay Theme, Op. 30; ''In Carnival Time,'' suite for full orchestra, Op. 22 (played in Boston at a Symphony Concert, January 23, 1904); pianoforte pieces, songs, etc. His latest works of importance are ''Totenklage,'' from Schumann's ''Braut von Messina,'' for chorus and orchestra, Op. 33 (first performance at the Singakademie, Berlin, November 22, 1903); Symphony in F minor, Op. 42 (Berlin, 1905); Pianoforte Quintet in F major, Op. 47, first performed at Leipsic, October 20, 1906, with the composer as pianist.

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(Born at Leipsic, May 23, 1813; died at Venice, February 13, 1883.)

Wagner left Königsberg in the early summer of 1837 to visit Dresden, and there he read Bärmann's translation into German of Bulwer's "Rienzi." * And thus was revived his long-cherished idea of making the last of the Tribunes the hero of a grand opera. "My impatience of a degrading plight now mounted to a passionate craving to begin something grand and elevating, no matter if it involved the temporary abandonment of any practical goal. This mood was fed and strengthened by a reading of Bulwer's 'Rienzi.' From the misery of modern private life, whence I could no-how glean the scantiest material for artistic treatment, I was wafted by the image of a great historico-political event, in the enjoyment whereof I needs must find a distraction lifting me above cares and conditions that to me appeared nothing less than absolutely fatal to art." During this visit he was much impressed by a performance of Halévy's "Jewess" at the Court Theatre, and a warriors' dance in Spohr's "Jessonda" was cited by him afterward as a model for the military dances in "Rienzi."

Wagner wrote the text of "Rienzi" at Riga in July, 1838. He began to compose the music late in July of the same year. He looked toward Paris as the city for the production. "Perhaps it may please Scribe," he wrote to Lewald, "and Rienzi could sing French in a jiffy; or it might be a means of prodding up the Berliners, if one told them that the Paris stage was ready to accept it, but they were welcome to precedence." He himself worked on a translation into French. In May, 1839, he completed the music of the second act, but the rest of the music

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* Bulwer's novel was published at London in three volumes in 1835.

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was written in Paris. The third act was completed August 11, 1840; the orchestration of the fourth was begun August 14, 1840; the score of the opera was completed November 19, 1840.

The overture to "Rienzi" was completed October 23, 1840.

The opera was produced at the Royal Saxon Court Theatre, Dresden, October 20, 1842. The cast was as follows: Rienzi, Tichatschek; Irene, Miss Wüst; Steffano Colonna, Dettmer; Adriano, Mme. Schröder-Devrient; Paolo Orsini, Wächter; Raimondo, Vestri; Baroncelli, Reinhold; Cecco del Vecchio, Risse; a Messenger of Peace, Thiele. Reissiger conducted. The performance began at six P.M., and the curtain did not fall until after midnight. The orchestra consisted of from sixty to seventy players, and the strings were somewhat overbalanced by the wind instruments. Lipinski was concert-master. The chorus numbered forty-four, but for the finales the garrison choir was drawn upon. Wagner received as an honorarium three hundred thalers, about two hundred and twenty-five dollars. The ordinary fee for an opera was twenty louis d'or.

The first performance of the opera in America was at the Academy of Music, New York, March 4, 1878. The cast was as follows: Adriano, Eugenia Pappenheim; Irene, Miss Alexandre Herman; Rienzi, Charles R. Adams; Paolo Orsini, A. Blum; Steffano Colonna, H. Wiegand; Raimondo, F. Adolphe; a Messenger of Peace, Miss Cooney. The conductor was Max Maretzek.

The first performance of the overture in Boston was from manuscript, November 19, 1853.

The overture is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, two valve horns, two plain horns, one serpent, two valve trumpets, two plain trumpets, three trombones, one ophicleide, kettledrums, two snare-drums, bass drum, triangle, cymbals,

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and strings. The serpent mentioned in the score is replaced by the double-bassoon, and the ophicleide by the bass tuba.

All the themes of the overture are taken from the opera itself. The overture begins with a slow introduction, molto sostenuto e maestoso, D major, 4-4. It opens with "a long-sustained, swelled and diminished A on the trumpet," in the opera, the agreed signal for the uprising of the people to throw off the tyrannical yoke of the nobles. The majestic cantilena of the violins and the 'cellos is the theme of Rienzi's prayer in the fifth act. The development of this theme is abruptly cut off by passage-work, which leads in crescendo to a fortissimo return of the theme in the brass against ascending series of turns in the first violins. The development of the theme is again interrupted, and recitative-like phrases lead to a return of the trumpet

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call, interspersed with tremolos in the strings. The last prolonged A leads to the main body of the overture.

This begins Allegro energico, D major, 2-2, in the full orchestra on the first theme, that of the chorus, ''Gegrüsst sei hoher Tag!" at the beginning of the first finale of the opera. The first subsidiary theme enters in the brass, and it is the theme of the battle hymn (''Santo spirito cavaliere") of the revolutionary faction in the third act. A transitional passage in the 'cellos leads to the entrance of the second theme,—Rienzi's prayer, already heard in the introduction of the overture,—which is now given, allegro, in A major, to the violins. The ''Santo spirito cavaliere" theme returns in the brass, and leads to another and joyful theme, that of the stretto of the second finale, ''Rienzi, dir sei Preis," which is developed with increasing force.

The free fantasia is short, and is devoted almost wholly to a stormy working-out of the ''Santo spirito cavaliere" theme. The third part of the movement is a shortened repetition of the first; the battle hymn and the second theme are omitted, and the first theme is followed immediately by the motive, ''Rienzi, dir sei Preis," against which trumpets and trombones play a sonorous counter-theme, which is very like the phrase of the nobles, ''Ha, dieser Gnade Schmach erdrückt das stolze Herz!" in the second finale. In the coda, molto più stretto, the ''Santo spirito cavaliere" is developed in a most robust manner.

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Wagner's letters to Wilhelm Fischer * and Ferdinand Heine† contain much interesting information about the production of "Rienzi." Objections were made to the "religious catholic" part of Wagner's libretto. Wagner was timorous about the intonation of the choruses. He left to Fischer and Reissiger the responsibility of cutting out wholesale: "Whatever may be cut without *decided* injury—*i.e.*, LONG-WINDEDNESS, wherever you may find it. I, for my part, am the most incapable person, and at the same time the most prejudiced in a matter of this kind."

As to the relation of Wagner's drama to the treatment of the same subject by Bulwer, see E. Reuss's article, "Rienzi," in *Bayreuth Blätter*, 1889, and Dr. H. von der Pfordten's "Handlung und Dichtung der Bühnenwerke Richard Wagner's nach ihren Grundlagen in Sage und Geschichte" (Berlin, 1893). Bulwer himself was led to write his "Rienzi" from his admiration of Mary Russell Mitford's tragedy, "Rienzi," first performed in 1828, and from it he borrowed certain material, as the love of Adriano for Irene.

⁂

Other operas with Rienzi as a hero are "Rienzi," text by Piave, music by Achille Peri (Milan, 1862); "Rienzi," music by Kaschperoff (Florence, 1863); "Cola di Rienzi," text by Cossa, music by Persicchini (Rome, 1874); "Cola di Rienzi," text by Bottura, music by Luigi Ricci, Jr. (Venice, 1880); "Cola Rienzi," music by H. G. Dam (1815–58)—only the overture seems to have been played at the Royal Opera House and in concerts at Berlin.

"Cicco e Rienzo," comic opera, text by del Vecchio, music by Migliaccio, was produced at Naples in 1871.

"Cola di Rienzi," ballet by Bernadi, was produced at Milan in 1878.

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* Wilhelm Fischer (about 1790–1859) was at first a buffo bass singer, and connected with the opera at Magdeburg and Leipsic. He went to Dresden in 1831, and was stage manager and chorus-master at the Court Theatre.

† Heine was a comedian at the Dresden Court Theatre and a designer of the costumes. He was the father of Wilhelm Heine, the painter (1827–85), who went to New York in 1849, was artist of the expedition of the American Squadron to the China Seas and Japan, 1852–54, and published in the seventies a work of much importance, "Japan, Beiträge zur Kenntniss des Landes und seiner Bewohner."

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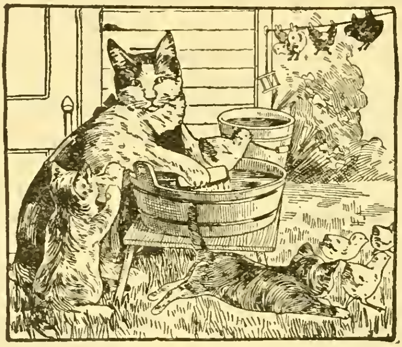

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PROGRAMME.

Beethoven	Overture, "Egmont"
Beethoven	Concerto in G major, for Piano

Beethoven	Symphony in A major, No. 7

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Tuesday, December 25, 1906
7.30 P.M.

Soprano, Miss HARRIOT EUDORA BARROWS
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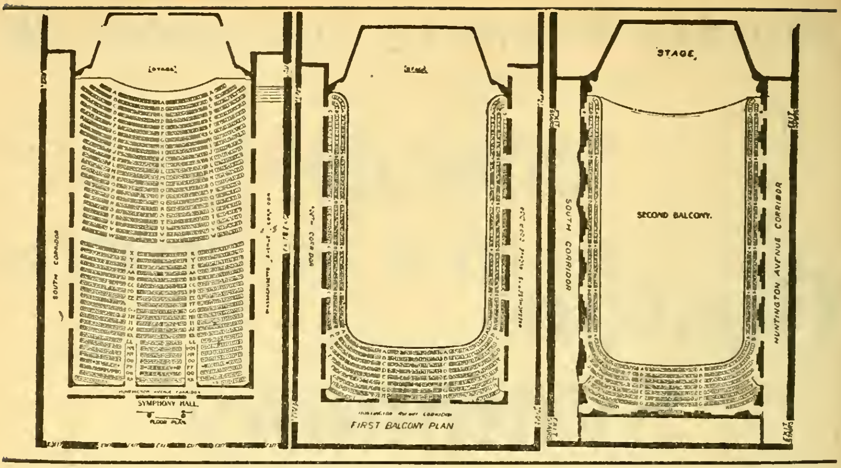
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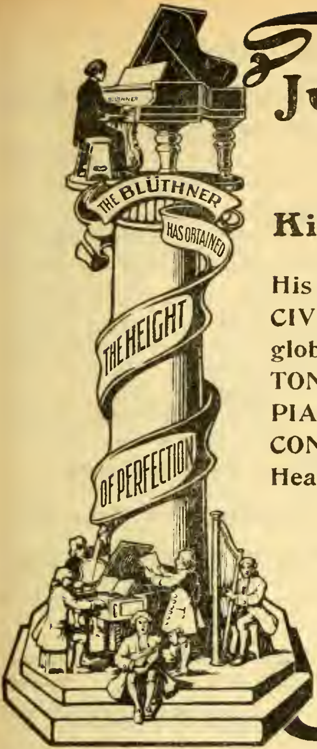

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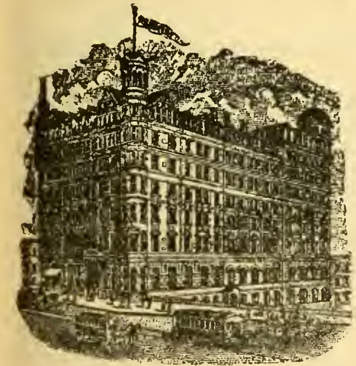

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Boston Symphony Orchestra

DR. KARL MUCK, Conductor

Programme of the
Ninth
Rehearsal and Concert

WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE

FRIDAY AFTERNOON, DECEMBER 21
AT 2.30 O'CLOCK

SATURDAY EVENING, DECEMBER 22
AT 8.00 O'CLOCK

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BEETHOVEN

Overture to Goethe's "Egmont," Op. 84

Concerto in G major, No. 4, for Pianoforte, Op. 58
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I. Allegro moderato.
II. Andante con moto.
III. Rondo: Vivace.

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

I. Poco sostenuto; Vivace.
II. Allegretto.
III. Presto; Presto meno assai.
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Overture to "Egmont," Op. 84 . . . Ludwig van Beethoven

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

This overture was composed in 1810; it was published in 1811. The music to Goethe's play—overture, four entr'actes, two songs sung by Clärchen, "Clärchen's Death," "Melodram," and "Triumph Symphony" (identical with the coda of the overture) for the end of the play, nine numbers in all—was performed for the first time with the tragedy at the Hofburg Theatre, Vienna, May 24, 1810. Antonie Adamberger was the Clärchen.

The first performance of the overture in Boston was at a concert of the Boston Academy of Music, November 16, 1844. All the music of "Egmont" was performed at the fourth and last Philharmonic concert, Mr. Zerrahn conductor, on March 26, 1859. This concert was in commemoration of the thirty-second anniversary of Beethoven's death. The programme included the "Egmont" music and the Ninth Symphony. The announcement was made that Mrs. Barrows had been engaged, "who, in order to more clearly explain the composer's meaning, will read those portions of the drama which the music especially illustrates." Mr. John S. Dwight did not approve her reading, which he characterized in his *Journal of Music* as "coarse, inflated, over-loud, and after all not clear." Mrs. Harwood sang Clärchen's solos. The programme stated: "The grand orchestra, perfectly complete in all its details, will consist of fifty of the best Boston musicians."

All the music to "Egmont" was performed at a testimonial concert to Mr. Carl Zerrahn, April 10, 1872, when Professor Evans read the poem in place of Charlotte Cushman, who was prevented by sickness.

This music was performed at a Symphony Concert, December 12, 1885, when the poem was read by Mr. Howard Malcolm Ticknor.

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When Hartl took the management of the two Vienna Court theatres, January 1, 1808, he produced plays by Schiller. He finally determined to produce plays by Goethe and Schiller with music, and he chose Schiller's "Tell" and Goethe's "Egmont." Beethoven and Gyrowetz were asked to write the music. The former was anxious to compose the music for "Tell"; but, as Czerny tells the story, there were intrigues, and, as "Egmont" was thought to be less suggestive to a composer, the music for that play was assigned to Beethoven. Gyrowetz's music to "Tell" was performed June 14, 1810, and it was described by a correspondent of a Leipsic journal of music as "characteristic and written with intelligence." No allusion was made at the time anywhere to Beethoven's "Egmont."

Long and curious commentaries have been written in explanation of his overture. As though the masterpiece needed an explanation! We remember one in which a subtle meaning was given to at least every half-dozen measures: the Netherlanders are under the crushing weight of Spanish oppression; Egmont is melancholy, his blood is stagnant, but at last he shakes off his melancholy (violins), answers the cries of his country-people, rouses himself for action; his death is portrayed by a descent of the violins from C to G; but his countrymen triumph. Spain is typified by the sarabande movement; the heavy, recurring chords portray the lean-bodied, lean-visaged Duke of Alva; "the violin theme in D-flat, to which the clarinet brings the under-third, is a picture of Clärchen," etc. One might as well illustrate word for word the solemn ending of Thomas Fuller's life of Alva in "The Profane State": "But as his life was a mirror of cruelty, so was his death of God's patience. It was admirable that his tragical acts should have a comical end; that he that sent so many to the grave should go to his own, and die in peace. But God's justice on

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offenders goes not always in the same path, nor the same pace: and he is not pardoned for the fault who is for a while reprieved from the punishment; yea, sometimes the guest in the inn goes quietly to bed before the reckoning for his supper is brought to him to discharge." The overture is at first a mighty lamentation. There are the voices of an aroused and angry people, and there is at the last tumultuous rejoicing. The "Triumph Symphony" at the end of the play forms the end of the overture.

⁂

Yet some may be interested in an analysis by Dr. Leopold Damrosch: "The overture begins with an outcry—a cry for help—uttered by an entire nation. Then follow heavy, determined chords, which seem to press down the very life of the people, who seem helplessly (the last two chords are piano) to yield to their fate. Only the all-pervading woe remains impressively sounded forth, first by the oboe, and then by the clarinets, bassoons, and violins. From every side the wail is repeated (the interval of the diminished seventh, B–A-flat, bringing before us, as in a picture, the hands of the nation uplifted in prayer to Heaven) until it is lost in the unison of the first outcry, fortissimo. . . . Only one ray of hope remains,—Egmont. But even his light-hearted nature seems imbued with anxiety for his oppressed country. His motive is as if bound in chains by the simultaneous

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repetition of sombre chords. In deep melancholy the violins repeat the motive, seeming to languish more and more. But with sudden impulse it revives; Egmont shakes off the gloom which surrounds him; his pulse beats quickly and gladly. On every side his fellow-citizens cry to him for aid. They flock together, and in excited bands surround him, their only champion and deliverer. As if to arouse Egmont still more to action, the sombre chords of the introduction are heard suddenly, but now in agitated measures, shorter, more commanding, and more incisive. Egmont heeds not these warnings. His short, lightly-given answers indicate that the decisive moment has not yet arrived for him. Three times the stringed instruments thunder forth the word of command. Then, as if Egmont with a prophetic eye saw the future before him, he seems to press forward with a mighty rush to meet the oppressors. The hosts of followers, faithful to his call, rally to a spirited attack; and in fierce contest the victory seems to be won.

"But this is only a dream. True to his nature, he is playing with his doom. Two vehemently interrupting chords try to arouse Egmont from his reveries; but still he dreams on and hears them not. Beethoven now follows for a time the laws of the sonata form. Then with rapid strides he leads to the dramatic catastrophe and to the musical climax. Harshly and powerfully the authoritative chords resound again from the horns, clarinets, and bassoons. This time they arouse Egmont from his reveries; and for the first time he seems to have a presentiment of the actual danger. But his vision of before has not

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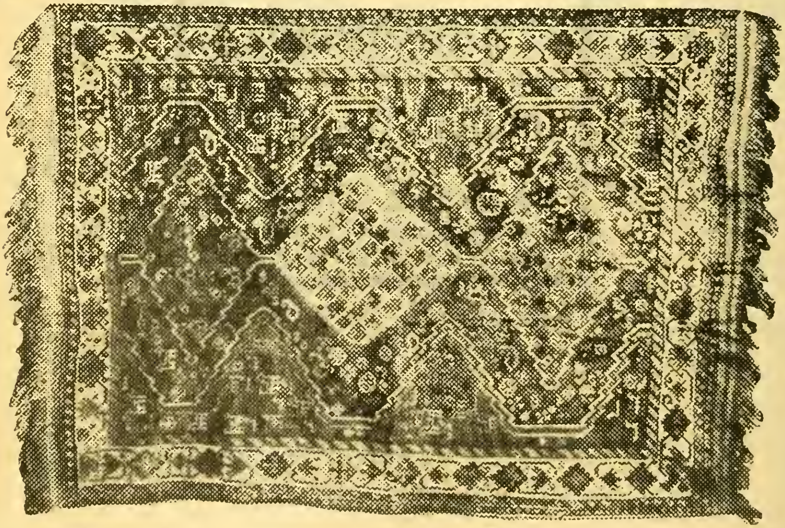

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yet left him. It still hovers about him, and even the repeated alarm will not shake it from his mind.

"For the third time the terrible chords resound with trumpets and kettledrums thundering out from the orchestra fortissimo. At last the illusion is over. A cry of anguish escapes him. His fate is sealed. Death is his doom. In mute horror the people surround the scaffold of their idol and their heart-felt prayers ascend to heaven.

"But now their wrath, gaining double force from the martyrdom of their hero and from the hope that Heaven will listen to their prayers, bursts forth. At first a distant murmur is heard. But in wild turmoil the storm of insurrection swells onward; and soon triumphal sounds of victory announce the tyrant's downfall. We hear the chains resolutely rent asunder, and louder rises the cry of victory."

⁂

The overture has a short, slow introduction, sostenuto ma non troppo, F minor, 3-2. The main body of the overture is an allegro, F minor, 3-4. The first theme is in the strings; each phrase is a descending arpeggio in the 'cellos, closing with a sigh in the first violins; the antithesis begins with a "sort of sigh" in the wood-wind, then in the strings, then there is a development into passage-work. The second theme has for its thesis a version of the first two measures of the sarabande theme of the introduction, fortissimo (strings), in A-flat major, and the antithesis is a triplet in the wood-wind. The coda, Allegro con brio, F major, 4-4, begins pianissimo. The full orchestra at last has a brilliant fanfare figure, which ends in a shouting climax, with a famous shrillness of the piccolo against fanfares of bassoons and brass and between crashes of the full orchestra.

The overture is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings.

⁂

What Beethoven thought of Goethe is well known. In 1809 he wrote to Breitkopf and Härtel: "Goethe and Schiller are my favorite poets, as also Ossian and Homer, the latter of whom, unfortunately, I can read

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only in translation." In 1811 he wrote to Bettina von Arnim with reference to Goethe: "Who can sufficiently thank a great poet—the most valuable jewel of a nation? . . . When you write to Goethe about me, search out all the words which can express my deepest reverence and admiration. I am myself about to write to him about 'Egmont,' for which I have composed the music purely out of love for his poems, which make me happy."

In 1822, remembering his conversations with Goethe at Teplitz, where he met him for the first time in 1812, he said to Rochlitz: "I would have gone to death, yes, ten times to death, for Goethe. Then, when I was in the height of my enthusiasm, I thought out my 'Egmont' music. Goethe—he lives and wants us all to live with him. It is for that reason that he can be composed. Nobody is so easily composed as he. But I do not like to compose songs." But the "Egmont" music had been composed and performed before the composer ever met the poet. Schindler said that Beethoven's recollection of past events was always vague.

The story of Beethoven's haughtiness and Goethe's obsequiousness in the presence of the imperial court has often been related, but the authenticity of the letter in which Beethoven told the adventure to Bettina has been disputed. (See Thayer's "Beethoven's Leben," vol. iii., pp. 210–212.) And did Beethoven and Goethe meet again at Carlsbad?

Bettina wrote Pückler-Muskau an account of Goethe and Beethoven together at Teplitz, and spoke of the composer playing to the poet and deeply moving him. Albert Schaefer states calmly that Beethoven

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played the "Egmont" music to Goethe at Vienna, and that the latter did not value it, and had no suspicion of its worth,—a statement for which we find no authority. But this is certain, that in 1812 Beethoven said to Härtel: "Goethe is too fond of the atmosphere of the court; fonder than becomes a poet. There is little room for sport over the absurdities of the virtuosi, when poets, who ought to be looked upon as the foremost teachers of the nation, can forget everything else in the enjoyment of court glitter." And it is also certain that Goethe cared little for Beethoven's music, that he did not mention his name in his memoirs; but in a letter to Zelter he wrote in 1812: "I made the acquaintance of Beethoven at Teplitz. His talent astonished me prodigiously, but he is, unfortunately, a wholly untamed person. It is true that he is not utterly wrong when he finds the world detestable, but this will not make it more enjoyable for himself or for others. Yet he is to be excused and much pitied, for he has lost his hearing, which perhaps is of less injury to his art than to his social relations. Already laconic by nature, he will be doubly so by reason of this infirmity."

When Mendelssohn visited Weimar in 1830, he endeavored to make Goethe appreciate Beethoven's music. Mendelssohn played to him music by Bach, Haydn, Mozart, Weber. The poet enjoyed especially an overture by Bach. "How pompous and stately it is!" exclaimed Goethe: "I imagine a procession of noble persons in festal dress, going down the steps of a grand staircase!" But Mendelssohn recognized Goethe's antipathy toward Beethoven's music. He played to him the first movement of the Symphony in C minor, which made a singular impression on Goethe, who began by saying: "This music produces only astonishment; it does not move one at all; it is grandiose." He muttered some words, and after a long silence he said: "It is very great and indeed astonishing; one is tempted to say that the house is about to crumble into pieces; but what would happen if all men together should set themselves to playing it?"

Goethe, who likened music to architecture, drew a singular parallel between Napoleon Bonaparte and Hummel. "Napoleon treats the

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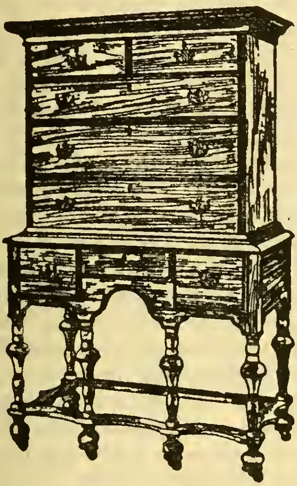

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When Goethe talked about an opera, he discussed the poem, the dramatic features, rather than the music, whether it were by Mozart, Cherubini, Rossini, or Weber. Eckermann records curious conversations. Thus, in 1823 Goethe spoke of a sequel written by him to the libretto of "The Magic Flute," but he could not think of a composer who would set the appropriate music to it. While he recognized the absurdities of the libretto which Mozart used, he insisted that Schikaneder understood perfectly the art of arranging effective contrasts and producing striking theatrical effects. In 1831 there was talk of Auber's "La Muette de Portici." Eckermann said: "The true causes of the revolution are not explained, and this is a reason of the opera's success, for each one supposes that these causes are the same as in his town or country." Goethe answered: "The whole opera is at bottom a satire on the people; to turn the amours of a fishing-girl into a public affair and to call a prince a tyrant because he marries a princess,—there can be no more ridiculous absurdity." In 1828 the subject was Rossini's "Moses." Goethe said: "I do not understand how you can separate and enjoy separately the subject and the music. You pretend that the subject here is worthless, but you are consoled for it by a feast of excellent music. I wonder that your nature is thus organized, that your ear can listen to charming sounds, while your sight, the most perfect of the senses, is tormented by absurd objects. You will not deny that your 'Moses' is in effect very absurd. The curtain is raised and people are praying. This is all wrong. The Bible says that when you wish to pray you should go into your chamber and close the door. Therefore there should be no praying in the theatre. As for me, I should have arranged a wholly different 'Moses.' At first I should have

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shown the children of Israel bowed down by countless odious burdens and suffering from the tyranny of the Egyptian rulers. Then you would have appreciated more easily what Moses deserved from his race, which he had delivered from a shameful oppression." Then Goethe went on to reconstruct the whole opera. He introduced, for instance, a dance of the Egyptians after the plague of darkness was dispelled. He said some days later with reference to "Moses": "I cannot really enjoy an opera unless the libretto is as perfect as the music, unless the two march together. If you ask me what opera, then, I find excellent, I name 'Les Deux Journées,' for the libretto is so good that it might be given as a play which could be seen with pleasure. Composers do not understand the importance of a good book; or, it is better to say that there is a lack of poets who are capable of writing good librettos. If the book of 'Der Freischütz' were not so good as it is, the music would have much trouble in giving to the opera the popularity it enjoys." Yet to some, as Saint-Saëns, the libretto of "Der Freischütz" seems childish, and Adolphe Jullien well says, with reference to Cherubini's "Les Deux Journées," not only would the libretto without the music be insupportable, but, if Cherubini's music is not appreciated as it should be, the fault is with the puerile drama of the good man Bouilly.* Nor did Goethe appreciate the dramatic talent of Weber; he echoed the opinion of his friend Zelter, who had written to him that Weber had succeeded only in creating a gigantic nullity on a poem that was even still more null. Goethe said that Weber should not have composed the music of "Euryanthe"; he should have seen at a glance that the subject was an unfortunate one, which could not inspire a composer: "A poet who sets out to write for the theatre should have a knowledge of stage requirements, so that he can appreciate the resources at his disposal and know what he should admit or reject. So, too, a composer should have a certain knowledge of poetry. Let him learn to distinguish the good from the bad, he will not waste the resources of his art on faulty poems."

Eckermann wished music for "Faust." It was in 1829 that Goethe

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* See Jullien's interesting "Goethe et la Musique: Ses Jugements, son Influence, les Œuvres qu'il a inspirées" (Paris, 1880).

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assured him there was no composer then who could write this music. The period was not in sympathy. "This music," said Goethe, "should have the character of that of 'Don Giovanni.' Mozart could have written it; perhaps Meyerbeer could, but he would not undertake such a work, he is too much busied with the opera houses of Italy." As a matter of fact, Beethoven wished to write an opera, "Faust." Meyerbeer thought more than once of such an opera, but he did not wish to appear at first as a rival of Spohr and later of Gounod. Mendelssohn dreamed of a "Faust," although he was, of all composers, unfitted by nature for success in the opera house. Rossini for a long time thought of a "Faust" with a libretto by Alexandre Dumas, the elder, and Fétis tells a story of Rossini showing him one day a thick score and saying: "This is a 'Faust' which I have written." Was this one of Rossini's innumerable jokes? There is no mention of such a score in the list of his posthumous works. Boïeldieu was another composer who was tempted to write a "Faust." Antony Béraud, who was writing a drama, "Faust," for the Porte-Saint-Martin, wished to transform it

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into an opéra-comique with a female Mephistopheles, and wished Boïeldieu to write the music. The composer refused on the ground that Scribe was about to write a libretto on the same subject for Meyerbeer.*

There was much music at Goethe's house in Weimar. The piano was played by the Councillor Schmidt or by Hummel, who was then chapelmaster to the Grand Duke of Weimar, but Goethe preferred to Hummel a young Polish pianist, with whom, in spite of his seventy-four years, he had fallen in love at Marienbad, Mme. Marie Szymanowska, who gave a recital at his house. She was a sister of the celebrated Dr. Wolowski, who died at Paris, and a pupil of Field at Moscow. She played at Warsaw from 1815 to 1830, and gave pleasure at Leipsic, Vienna, Berlin, Hamburg, Paris, and London. She died at St. Petersburg in 1831, and left several children. One of her daughters married Mickiewicz, the Polish poet. She composed pianoforte pieces and songs. Goethe was charmed by her beauty and her playing: "She has energy, and this is her most remarkable characteristic, for women as a rule lack energy." Chamber music was played at his house, excerpts from operas and oratorios were sung. Hearing a quartet of a young composer, he remarked: "It is queer how contemporary composers are guided by the actual perfection of mechanism and the technical side of the art. That which they make is no longer music; it is above the range of human sentiments. . . . The allegro, however, has character. This perpetual turning and twisting put before my eyes the witches' dance on the Brocken." When he could not visualize music, he was inclined to find nothing in it. While he had esteem for the music of Cherubini and Weber, his admiration for that of Bach, Handel, Cimarosa, and, above all, that of Mozart, was lively: "I saw him when he was a child of seven. He travelled then and gave concerts. I was about fourteen years old, but I still remember very well the little man with his frizzled hair and his sword." He classed Mozart with Shakespeare and Raphael, a holy trinity in art. "Mozart," says Jullien, "was not so much in his eyes a musician of flesh and blood, a man who composed 'Don Giovanni,' 'The Marriage of Figaro,' and 'The Requiem,' as an immaterial being, the genius itself of music." He mourned

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* See Arthur Pougin's "Boïeldieu" (Paris, 1875).

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his death sincerely. He wrote to a friend ten years after Mozart's death: "If you could have seen lately the performance of 'Don Giovanni' (at Weimar), you would have realized all your hopes in the matter of opera. But this piece stands alone, and the death of Mozart has destroyed all hope of ever seeing anything like it."

It should not be forgotten that Goethe confessed to Eckermann that music was to him the least interesting of the arts, and that he knew little about it.

⁂

"EGMONT" MUSIC.

Stage music. By Johann F. Reichardt, composed in 1791, first performed February 25, 1801, at the Royal National Theatre, Berlin. This music was not published, and the manuscript has disappeared. Overture, entr'actes, songs, and incidental music. This music was performed at Weimar in 1803, and Schiller did not like the songs.

Operas. "Egmont," in three acts, libretto based on Goethe's tragedy by Fritz Feller (Gustav Gurski), music by F. W. Adalbert Ueberlée. The music was composed in 1868 at Berlin, and the opera was accepted by the intendant, but it was not performed, and for this reason: it was thought that a German should not turn any one of Goethe's works into an opera, especially when Beethoven had written music for it.

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Naples, May 14, 1878, with success. Singers: Mmes. Melia, de Giuli, and Medica, Silvestri, and Marini.

"Egmont," lyric opera in four acts, text by Albert Wolff and Albert Millaud, music by Gaston Salvayre, composed in 1883–84. It was accepted by the Opéra, Paris, but Vaucorbeil retired from the management of the Opéra, and his successors, Ritt and Gailhard, refused to produce Salvayre's work. Suit was brought for damages, and the court decided that the directors should produce it. Furthermore, the court ordered the directors to pay the librettists twenty-five hundred francs for the delay and also to bear all costs. "Egmont" was finally produced at the Opéra-Comique, December 6, 1886, with Miss Adèle Isaac as Claire, Miss Deschamps as Marguerite de Parme, Talezac as Egmont, Taskin as Brackembourg, Fournets as the Duc d'Albe, and Soulacroix as Ferdinand d'Albe. The opera was performed nine times in 1886 and three in 1887.

Philipp Christoph Kayser (1755–1823), composer, pianist, and friend of Goethe, undertook to write an "Egmont" symphony.

Music was set to Klärchen's song, "Freudvoll und leidvoll," by C. F. Zelter, Schubert, Liszt, Anton Rubinstein, Gustav Reichardt, and no doubt by others.

I remember reading some years ago of the performance of a symphony-cantata in the Netherlands in which Egmont was introduced.

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Dr. OTTO NEITZEL was born at Falkenburg, in Pomerania, on July 6, 1852. He studied in Berlin in the Joachimsthalsche Gymnasium and later at the University, and in 1875 he received the degree "Dr. Phil." He studied the pianoforte with Kullak, and later with Liszt, and composition with Wüerst and Kiel. Having accompanied Pauline Lucca and Sarasate in their concert trips, he went in 1878 to Strasbourg as conductor of the Musikverein, and from 1879 to 1881 he taught at the Conservatory of that city and was conductor at the Strasbourg Opera House. For a few years he taught in the Imperial Conservatory at Moscow. In 1885 he was called to teach at the Cologne Conservatory, and since 1887 he has been music critic of the Cologne *Zeitung*. He has given concerts throughout Germany and in France and England. The list of his compositions includes these operas: "Angela" (Halle, 1887), "Dido" (Weimar, 1888), "Der alte Dessauer" (Wiesbaden, 1889), "Barbarina" (Wiesbaden, 1904); "Walhall im Not," a burlesque opera (Bremen, 1905); "Das Leben ein Traum," a symphonic poem (after Calderon) for violin and orchestra; chamber music (still in MS.); a pianoforte concerto in C minor, pianoforte pieces, songs, etc. He is the author of "Führer durch die Oper" and a life of Saint-Saëns, published (Berlin, 1899) in the series, "Berühmte Musiker." He has recently published a translation into German of the libretto of Debussy's "Pelléas and Melisande" for performance in Vienna.

Dr. Neitzel made his first appearance in the United States at New York, November 8, 1906, as a lecturer on Richard Strauss's "Salome" with pianoforte illustrations.

His first appearance in Boston was at a concert of the Boston Symphony Quartet, December 17, 1906, when he played the pianoforte part in Saint-Saëns's Sonata No. 2, for pianoforte and violoncello, Op. 123 (first time here), and in Schubert's pianoforte quintet, Op. 114.

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This concerto was probably composed for the most part, and it was surely completed, in 1806, although Schindler, on advice from Ries, named 1804 as the year, and an edition of the concerto published by Breitkopf and Härtel states that the year 1805 saw the completion.

The concerto was performed by Beethoven in one of two private subscription concerts of his works given in the dwelling-house of Prince Lobkowitz, Vienna, in March, 1807. The first public performance was in the Theater an der Wien, Vienna, December 22, 1808. All the pieces were by Beethoven: the symphony described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*); an Aria, "Ah, perfido," sung 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; Fantasia for pianoforte solo; Fantasia for pianoforte "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." Beethoven played the pianoforte part. The concert began at half-past six. We know nothing about the pecuniary result.

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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 strife of words called him "stupid ass!" Hauptmann, who was apparently a sensitive person, forbade Pauline to sing, and she obeyed him.

Antonia Campi, born (1773) Miklasiewicz, 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 not only a remarkable 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 "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; that 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

---

*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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terrible cold; for we shivered in the boxes, although wrapped in furs and cloaks." She was later celebrated for her "dramatic coloratura." 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 "Fantasia," for pianoforte, orchestra, and chorus, was Op. 80.

J. F. Reichardt wrote a review of the new works. He named, and incorrectly, the sub-titles 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." Reichardt censured the performance of the Hymn—a Gloria—and the Sanctus, and said that the pianoforte 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.

Schindler states that the concerto was sold to Muzio Clementi on April 20, 1807, for publication in England, but publication was first announced by the Kunst und Industrie Comptoir in the *Wiener Zeitung* of August 10, 1808: "Beethoven. 4tes Concert für P. F. u. Orchester. Op. 58."

When A. W. Thayer published his catalogue of Beethoven's compositions (1865), Carl Haslinger, music publisher and composer, was in

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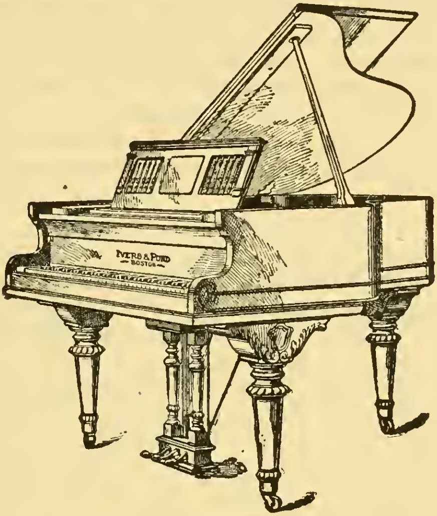

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possession of autograph cadenzas written by Beethoven for this concerto. Two were for the first movement, and over one of them, which had very difficult double trills toward the end, Beethoven had written "Cadenza (ma senza cadere)." There was a cadenza for the Rondo. Haslinger died late in 1868, and his publishing business passed through purchase into the house of Schlesinger (Rob. Lienau), of Berlin. Franz Kullak, the editor of the five concertos in the Steingräber edition, publishes the three cadenzas in an appendix to the Fourth Concerto, and says in a footnote that these cadenzas, which are undoubtedly Beethoven's, were not published during the life of the composer, and that the autograph manuscripts were in possession of the firm of Breitkopf and Härtel, who were the first to publish them.

The score was dedicated "humbly" by Beethoven to "His Imperial Highness, the Archduke Rudolph of Austria."

The orchestral part of the concerto is scored for one flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

⁂

I. Allegro moderato, G major, 4-4. The first movement, contrary to the tradition that prevailed at the time, begins with the pianoforte alone. The pianoforte announces the first four measures of the first theme, five measures if an introductory chord be counted. (These measures are to be found in a sketch-book of Beethoven which is dated 1803, but in this book they end in the tonic, and not in the dominant.) The orchestra then enters in B major, but soon returns to G major, and develops the theme, until after a short climax with a modulation a second theme appears, which is given to the first violins. This theme of four measures is thrice repeated, with modulations from A minor to E minor, from C major to B minor, from G major to F-sharp minor. And now violins bring back a fragment of the first theme, and there are developments which lead to the entrance of a third theme fortissimo and in G major, with a supplement for the wood-wind instruments. There is a gentle return to the first theme, and then the pianoforte begins after the manner of a cadenza. The first theme is only hinted at by wood-wind and the pianoforte. There is free figuration in the

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place of thematic development, until suddenly enters a new theme, a cantabile and expressive melody in B-flat major for the pianoforte. After more passage-work for the pianoforte a new theme of a melodious character is played by the strings and embroidered by the pianoforte. The second theme then appears again in the orchestra, and treatment of the third and fourth themes brings the close of the first section in D major.

The pianoforte then enters in like manner as at the beginning. The free fantasia is based almost wholly on the first theme, and it ends with a decisive assertion of the tonality of G major.

The third section opens with the announcement of the first four measures of the first theme by the pianoforte alone, but the announcement is now made in a more elaborate form and in fortissimo. The theme is carried through almost as it was in the ritornello. At the end it is taken up afresh and again developed. A hold of the full orchestra on the dominant introduces the cadenza, which in the original score is left free to the fancy of the player. There is a short coda.

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II. Andante con moto, E minor, 2-4. This movement is free in form. Beethoven put a footnote in the full score to this effect: "During the whole Andante the pianist must use the soft pedal (*una corda*) unintermittently; the sign 'Ped.' refers to the occasional use of the ordinary pedal." This footnote is, however, contradicted at one point in the score by the marking "*tre corde*" for five measures near the end of the movement. A stern and powerful recitative for strings alternates with gentle and melodic passages for the pianoforte. "The strings of the orchestra keep repeating a forbidding figure of strongly marked rhythm in staccato octaves; this figure continues at intervals in stern, unchanging *forte* through about half the movement, and then gradually dies away. In the intervals of this harsh theme the pianoforte as it were improvises little scraps of the tenderest, sweetest harmony and melody, rising for a moment into the wildest frenzied exultation after its enemy, the orchestra, has been silenced by its soft pleading, then falling back into hushed sadness as the orchestra comes in once more with a whispered recollection of its once so cruel phrase, saying as plainly as an orchestra can say it, 'The rest is silence!'" (Mr. W. F. Apthorp.)

III. Rondo: Vivace, 2-4. The first theme, of a sunny and gay character, is announced immediately by the strings. The pianoforte follows with a variation. A short but more melodic phrase for the strings is also taken up by the pianoforte. A third theme, of a bolder character, is announced by the orchestra. The fourth theme is given to the pianoforte. The Rondo, "of a reckless, devil-may-care spirit in its jollity," is based on this thematic material. At the end the tempo becomes presto.

⁂

The first performance of the Fourth Concerto in Boston was probably by Robert Heller* at a Germania concert, February 4, 1854. He played Beethoven's Fifth Concerto at a Germania concert, March 4 of that year.

---

*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

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The Fourth Concerto has been played in Boston at concerts of the Boston Symphony Orchestra by George W. Sumner (December 17, 1881), Carl Baermann (January 27, 1883, December 23, 1893), Miss Mary E. Garlichs (November 29, 1884), Mrs. Anna Clark-Steiniger (November 14, 1885), Rafael Joseffy (December 18, 1886), Ferruccio B. Busoni (November 14, 1891), Ernst von Dohnanyi (March 17, 1900).

⁂

Karl Czerny played Beethoven's Concerto in E-flat for pianoforte when it was produced for the first time in Vienna. Why did not the composer play it? He made his first appearance in that city as a pianist when he played his Concerto in C major (March 29, 1795). He had improvised there privately in 1787, and for some years he was esteemed in Vienna as a pianist rather than composer. We find him playing his Concerto in G major and the pianoforte part of his Fantasia with chorus and orchestra in December, 1808, thirty years after he had appeared at Cologne as an infant phenomenon. But after that he preferred to let his pupils interpret his works, the Baroness Ertmann in concerts of a private nature and Czerny in public concerts.

Some years ago Franz Kullak wrote a series of introductory chapters to his excellent edition of Beethoven's concertos for pianoforte and orchestra. One of these chapters, devoted to consideration of Beethoven as a pianist was Englished, in connection with Kullak's essay on the Execution of the Trill, by Dr. Theodore Baker, and published in 1901 by G. Schirmer, of New York.

Beethoven at a tender age was urged to severe piano practice. One of his teachers said of him when he was eight years old, "He plays the pianoforte with vigor and in a finished manner." When Beethoven, about seventeen years old, met Mozart, he complained that, although he took lessons from him,—probably in composition,—Mozart never

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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played to him. Later he heard the Abbé Johann Franz Xaver Sterkel (1750–1817), then one of the foremost pianists in all Germany. "Beethoven, who had never before heard an illustrious pianist, was unfamiliar with the fine shadings in the treatment of the instrument; his own playing was rough and hard." Nevertheless, he played his variations on "Vieni Amore" (composed about 1790), "also a great many other pieces not less difficult, and, to the extreme surprise of his hearers, in precise and perfect imitation of the elegant styles which had impressed him in Sterkel's performance." Another wrote of him in comparison with Vogler: Beethoven is, "aside from his dexterity, more eloquent, imposing, expressive,—in a word, he touches the heart more; he is therefore as fine in Adagio as in Allegro." And this writer declared that the pianist had struck out a new path.

Mozart had delighted by his clearness, roundness, tranquillity, delicacy. Beethoven surprised the Viennese by his vigor, fiery expression, grandeur.

Here is a significant fact: "As Beethoven's creative genius continually sought greater and loftier tasks, his careful attention to the details of technic appears to have relaxed."

And then his deafness increased.

J. B. Cramer, himself a great pianist, the only pianist praised by Beethoven, said of his friendly rival, "All in all, Beethoven was, if not the greatest, certainly one of the greatest and most admirable pianists I have ever heard." He heard him in 1799–1800. Cherubini heard him five years later, and characterized his performance as "rough." Clementi described it as "little cultivated, not seldom violent, like himself, but full of spirit." The prevailing opinion was that his style was admirable, his technique adequate, and his touch too violent. When he played his G major Concerto at the famous performance in 1808, Reichardt bore witness that he played "with astounding cleverness in the fastest possible tempi. The Adagio, a masterly movement of beautifully developed song, he sang on his instrument with a deep, melancholy feeling that thrilled me."

Czerny, the teacher of Liszt, was a pupil of Beethoven. He said of his master (1800–1805) that no one rivalled him in the swiftness of his scales,

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in double-trills; that his attitude was calm and refined, "without the slightest gesticulation (except bending over as his deafness increased)"; that he pedalled a great deal, "far more than is indicated in his works"; that his titanic force was too much for the instruments of the period.

Ries, another pupil, said: "As a rule, he played his compositions most eccentrically; however, he usually kept strict time, though he would occasionally hurry somewhat the tempo."

Nisle wrote: "As a player he is, to be sure, inferior to many others in elegance and technical accomplishments; and, as he was hard of hearing, he played rather loud; but one lost sight of his defects when the master disclosed the depths of his soul."

Here surely are opinions at variance. It must be remembered that some of them came to us through the speech of several, and that in some instances the original speech was the recollection of a man who heard Beethoven years before he was questioned about him. Some years ago, in Boston, Mr. Busoni was praised by certain persons for his delicacy; by others he was reproached for his violence. And which opinion was the true one?

There is always interest in speculation concerning a composer's interpretation of his own works. In some instances the composition suffers because the technic of the composer-pianist is inadequate. Thus Brahms—speak from personal knowledge—in the eighties was a coarse, nerve-rasping pianist.

To-day you often hear a pianist reproached for his interpretation of Beethoven's music. "No, his performance was not in the spirit of Beethoven,"—a beautiful phrase, like that other phrase, "The chronometer

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of God never errs," which in Mark Twain's story passed as beautiful until some one had the boldness to ask, "What is the chronometer of God?"

If Beethoven should play his sonatas to us now in Boston, would not some one complain of his lack of temperament? and might not some one say, from force of habit: "He is an interesting pianist, but he should not attempt to play Beethoven: he had better stick to Chopin or Liszt"?

⁂

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.)

"As a rule, in the case of these gentlemen [pianoforte virtuosi] all reason and feeling are generally lost in the nimbleness of their fingers."

"These pianoforte players have their coteries, which they often join; there they are praised continually,—and there's an end of art!"

"You will have to play a long time yet before you realize that you cannot play at all."

He said to Czerny, who was teaching his nephew Karl: "With re-

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spect to his playing with you, when he has acquired the proper mode of fingering and plays in time and plays the notes with tolerable correctness, only then direct his attention to the matter of interpretation; and when he has got thus far do not stop him for little mistakes, but point them out at the end of the piece. Although I have myself given very little instruction, I have always followed this method, which quickly makes *musicians*, and that, after all, is one of the first objects of art."

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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."

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SYMPHONY IN A MAJOR, NO. 7, OP. 92 LUDWIG VAN BEETHOVEN

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

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 1808 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 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.

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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

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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 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 in 1833. On his second visit he added "The Conflagration of Moscow," a panorama, which he sold to three Bostonians for six thousand dollars.

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Hence, probably, the origin of the parharmonicon 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, 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 Utica, N.Y., is said by some to fit Mälzel, but Poe's story was probably not written before 1848. Poe's 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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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 performed 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

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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 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.

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

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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 has been played at Colonne concerts in Paris twenty times from February 8, 1874, to December, 1905. It has been 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

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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 war-like, 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 sumptuous 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 far as to say that Beethoven portrayed in this Finale a drunken revel, to express the disgust excited in him by such popular recreations. 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.

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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. Such music 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, 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

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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-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

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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 for the orchestra, 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

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

* 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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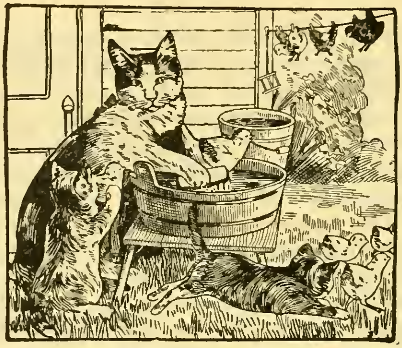

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FRIDAY AFTERNOON, DECEMBER 28, at 2.30 o'clock.

SATURDAY EVENING, DECEMBER 29, at 8 o'clock.

PROGRAMME.

Brahms .	Variations on a Theme by Josef Haydn (Chorale Sancti Antoni), Op. 56A
Strube	Concerto for Violin, in F-sharp minor

Liszt { *a.* Shepherds' Song at the Manger } From the Oratorio "Christus"

Liszt { *b.* March of the Three Holy Kings } From the Oratorio "Christus"

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Second Chamber Recital

BY

Mr. FÉLIX FOX

PRESENTING

Mr. NICHOLAS DOUTY, Tenor

Thursday Afternoon, January 3, 1907, at 3

PROGRAM

1.	Prelude in B minor	Mendelssohn
	Allegro Appassionato	Saint-Saëns
2.	Minnelied Ständchen	Brahms
	Lichte Nacht	Grieg
	Liebeslied (Die Walküre)	Wagner
3.	Seventh Barcarolle	Fauré
	Menuet	Zanello
	La Gondola	Henselt
	Fifth Rhapsody	Liszt
4.	Nell	Fauré
	Le Nil	X. Leroux
	Mandoline Chevaux de bois	Debussy
5.	Variations on an Original Theme (by request)	Rosenthal

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Mme. SZUMOWSKA

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PROGRAM

Variations sérieuses	Mendelssohn
Romanza	Mozart
Aufschwung	Schumann
Intermezzo	Brahms
Impromptu, E-flat major	Schubert
Thème varié	Paderewski
Sonata, B minor	Chopin
Nocturne	Fauré
Danse	Debussy
Jeux d'eau	Ravel
Étude en forme de valse	Saint-Saëns

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1906-1907

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Tuesday Evening, January 1, 1907

1.	QUARTET in D major, Op. 76, No. 5	Haydn
2.	ITALIAN SERENADE	Hugo Wolf
3.	PIANO QUARTET	R. Strauss

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Mr. HEINRICH WARNKE, Violoncello

FOURTH CONCERT

Monday Evening, January 21, 1907

At eight o'clock

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Mr. H. G. TUCKER, Organist

Christmas Oratorio

The Messiah

Sunday, December 23, 1906
7.30 P.M.

Soprano, Mrs. GENEVIEVE CLARK WILSON
Alto, Mrs. BERTHA CUSHING CHILD
Tenor, Mr. EDWARD STRONG
Bass, Mr. FREDERIC MARTIN

Tuesday, December 25, 1906
7.30 P.M.

Soprano, Miss HARRIOT EUDORA BARROWS
Alto, Miss ELIZABETH CECILIA WINTER
Tenor, Mr. JOHN BRAUN
Bass, Mr. JULIAN WALKER

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LOUIS SVECENSKI, Viola
ALWIN SCHROEDER, Violoncello

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Third Concert, January 15

PROGRAMME

BRAHMS . . .	Sextet for two Violins, two Violas, and two Violoncellos, in G major, Op. 36
BEETHOVEN	Grosse Fuge, Op. 133 (First time.)
LOEFFLER, C. M. .	Second movement from Sextet for two Violins, two Violas, and two Violoncellos, in A minor
SCHUMANN . .	Quintet for Pianoforte, two Violins, Viola, and Violoncello, in E-flat major, Op. 44

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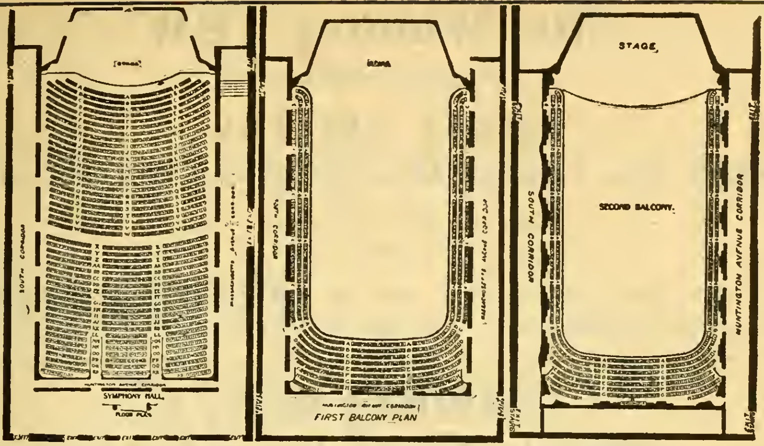
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1. CHOPIN. Sonata, B-flat minor.
    - Grave: Doppio movimento.
    - Scherzo.
    - Marcia funebre.
    - Presto.
2. CHOPIN. Étude, E major, Opus 10, No. 3.
    - Étude, C minor, Opus 25, No. 12.
    - Nocturne, E minor, Opus posthumus.
    - Valse, E minor, Opus posthumus.
3. SCHUMANN. Grillen.
    - Des Abends.
    - Traumeswirren.
    - Einsame Blumen.
    - Aufschwung.
4. SCHUMANN. Carneval.

    Preambule. Pierrot. Arlequin. Valse noble. Eusebius. Florestan. Coquette. Replique Sphinxes. Papillons. Lettres dansantes. Chiarina. Chopin. Estrella. Reconnaissance. Pantalon et Colombine. Valse allemande. Paganini. Aveu. Promenade. Pause. Marche des Davidsbundler contre les Philistins.

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Boston Symphony Orchestra

DR. KARL MUCK, Conductor

Programme of the
Tenth
Rehearsal and Concert

WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE

* * *

FRIDAY AFTERNOON, DECEMBER 28
AT 2.30 O'CLOCK

SATURDAY EVENING, DECEMBER 29
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PUBLISHED BY C. A. ELLIS, MANAGER

MME.

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Adamowski, J.
Adamowski, T.
Akeroyd, J.

Bak, A.
Bareither, G.
Barleben, C.
Barth, C.
Berger, H.
Bower, H.
Brenton, H.
Brooke, A.
Burkhardt, H.
Butler, H.

Currier, F.

Debuchy, A.
Dworak, J.

Eichheim, H.
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PROGRAMME.

Brahms . . .	Variations on a Theme of Josef Haydn, Op. 56A
Strube . .	Concerto in F-sharp minor, No. 2, for Violin and Orchestra I. Allegro assai. II. Reverie: Adagio. III. Passacaglia: Andantino grazioso.
Liszt .	Shepherds' Song at the Cradle (first time in Boston) and March of the Three Holy Kings, from the Oratorio "Christus"

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There will be an intermission of ten minutes after the concerto.

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JOHANNES BRAHMS

(Josef Haydn born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809. Johannes Brahms born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms in 1873 sought vainly a quiet country place for the summer. He lodged for two days in Gratwein, Styria, and was driven away by the attentions of "some æsthetic ladies." He then went to Tutzing, on Lake Starnberg, and rented an attic room in the Seerose. The night he arrived he received a formal invitation to join a band of young authors, painters, and musicians, who met in the inn. He left the Seerose early in the morning, and the fragments of the invitation were found on the floor of his room. He then went to Hermann Levi's house in Munich, and stayed there during the early part of the summer. In August he attended the Schumann Festival at Bonn, and it was at Bonn that he played with Clara Schumann to a few friends the Variations on a theme by Haydn in the version (Op. 56B) for two pianofortes.

The statement that "he composed these variations at Tutzing in the summer of 1873" seems to be unfounded, unless he wrote them at the Seerose in half a night.

The first performance of the Variations was at a Philharmonic concert in Vienna on November 2, 1873. Otto Dessoff was the conductor. The Variations were applauded warmly by the large audience and by the professional critics.

The Variations were performed in Munich on December 10, 1873, when

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Levi conducted, and early in February, 1874, they were played at Breslau (twice), Aix-la-Chapelle, and Münster. Played again in Munich, March 14, 1874, when the composer conducted the work and played the pianoforte part of his Concerto in D minor, the music met with little favor. In spite of Levi's endeavors, the public of Munich cared not for Brahms. The first performance of the Variations in London was at a Philharmonic concert, May 24, 1875, when W. G. Cusins was the conductor. Early in 1876 Brahms visited Holland and conducted the Variations at Utrecht (January 22).

The first performance in Boston was at one of Theodore Thomas's concerts, January 31, 1874. The Variations have been played here at concerts of the Boston Symphony Orchestra, December 6, 1884, March 19, 1887, October 19, 1889, December 9, 1893, October 31, 1896, October 15, 1898, March 9, 1901, April 15, 1905.

The work is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, one double-bassoon, four horns, two trumpets, kettledrums, triangle, strings.

The theme is taken from an unpublished collection of divertimenti for wind instruments, and in the original score it is entitled ''Hymn of Saint Anthony.'' Brahms's work has been called ''Hommage à Haydn.'' The theme is announced in plain harmony by wind instruments over a bass for 'cellos, double-basses, and double-bassoon. Mr. Apthorp wrote concerning these variations: ''In these variations Brahms has followed his great predecessors—and notably Beethoven—in one characteristic point. Beethoven, as Haydn also, often treated

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the form of Theme with Variations in one sense somewhat as he did the concerto. With all his seriousness of artistic purpose, he plainly treated the concerto as a vehicle for the display of executive technique on the part of the performer. Much in the same spirit, he treated the Theme with Variations as a vehicle for the display of musical technique on the part of the composer. In many of his variations he made an actual display of all sorts of harmonic and contrapuntal subtleties. No doubt this element of technical display was, after all, but a side-issue; but it was very recognizably there notwithstanding. We find a very similar tendency evinced in these variations by Brahms. With all their higher emotional and poetic side, the element of voluntarily attempted and triumphantly conquered difficulty is by no means absent. Like Beethoven, he plainly regards the form as to a certain extent a musical *jeu d'esprit*, if an entirely serious one." And again: "The variations do not adhere closely to the form of the theme; as the composition progresses, they even depart farther and farther therefrom. They successively present a more and more elaborate free contrapuntal development and working-out of the central idea contained in the theme, the connection between them and the theme itself being often more ideal than real."

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It was Hans von Bülow who said of Beethoven taking themes for variations from forgotten ballets or operas, of Schumann taking a theme from Clara Wieck, and of Brahms choosing a theme by Paganini: "The theme in these instances is of little more importance than that of the title-page of a book in relationship with the text."

Variation I. Poco più andante. The violins enter, and their figure is accompanied by one in triplets in the violas and 'cellos. These figures alternately change places. Wind instruments are added.

II. B-flat minor, più vivace. Clarinets and bassoons have a variation of the theme, and violins enter with an arpeggio figure.

III. There is a return to the major, con moto, 2-4. The theme is given to the oboes, doubled by the bassoons an octave below. There is an independent accompaniment for the lower strings. In the repetition the violins and violas take the part which the wind instruments had, and the flutes, doubled by the bassoons, have arpeggio figures.

IV. In minor, 3-8. The melody is sung by oboe with horn; then it is strengthened by the flute with the bassoon. The violas and shortly after the 'cellos accompany in scale passages. The parts change place in the repetition.

V. This variation is a vivace in major, 6-8. The upper melody is given to flutes, oboes, and bassoons, doubled through two octaves. In the repetition the moving parts are taken by the strings.

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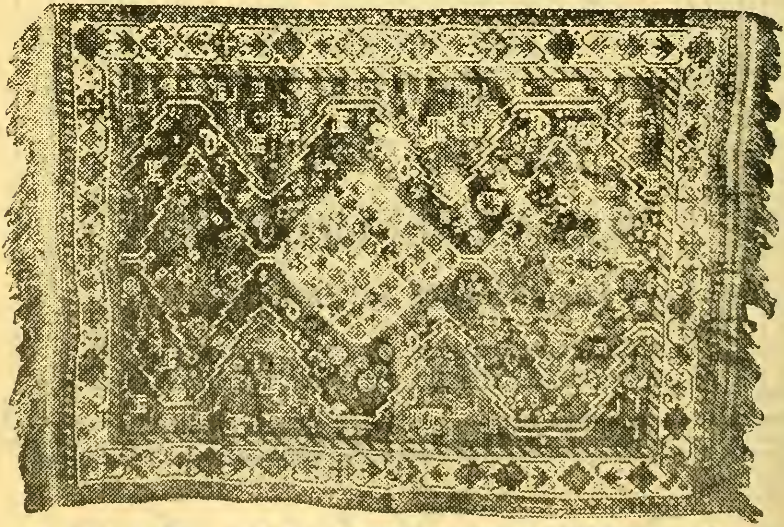

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VI. Vivace, major, 2-4. A new figure is introduced. During the first four measures the strings accompany with the original theme in harmony, afterwards in arpeggio and scale passages.

VII. Grazioso, major, 6-8. The violins an octave above the clarinets descend through the scale, while the piccolo doubled by violas has a fresh melody.

VIII. B-flat minor, presto non troppo, 3-4. The strings are muted. The mood is pianissimo throughout. The piccolo enters with an inversion of the phrase.

The Finale is in the major, 4-4. It is based throughout on a phrase. an obvious modification of the original theme, which is used at first as a ground bass,—"a bass passage constantly repeated and accompanied each successive time with a varied melody and harmony." This obstinate phrase is afterward used in combination with other figures in other passages of the Finale. The original theme returns in the strings at the climax; the wood-wind instruments accompany in scale passages, and the brass fills up the harmony. The triangle is now used to the end. Later the melody is played by wood and brass instruments, and the strings have a running accompaniment.

CONCERTO NO. 2, IN F-SHARP MINOR, FOR VIOLIN AND ORCHESTRA.

GUSTAV STRUBE

(Born at Ballenstedt, March 3, 1867; now living in Boston.)

This concerto in manuscript was first performed at a concert in Boston of the Boston Symphony Orchestra, December 23, 1905, when Mr. Adamowski was the violinist.

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I am indebted to Mr. William Lyman Johnson, of Boston, for the analysis of the concerto.

"Mr. Strube wrote this concerto in the spring of 1905. It is in three movements. The first movement, Allegro assai, consists of two contrasting themes: the first is a swiftly moving, lyrical melody in 3-4 rhythm; the second is of broader and quieter character. After a short prelude, in which the theme is suggested by violas and 'cellos, the violin enters with the first subject. This is followed by an energetic working-out of the theme, combined with a development of a three-note motive, of two eighths and a quarter, given out by the orchestra, and leads to a sonorous tutti on the first subject. The solo violin enters with passage-work built upon the three-note motive over an accompaniment of wood-wind and violins in high positions, and leads over to the second theme in E major, which is of a flowing, lyrical mood. The oboe continues this theme, while the solo instrument ornaments it with flowing arabesques. The solo violin and the orchestra now bring up reminiscences of the first theme and the three-note motive, which resolve into the coda. This closing section of the movement is based upon the themes already heard. They are given

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out by the orchestra, over which the solo instrument plays rapid passage-work, and leads to a brilliant close.

"The second movement is a Reverie, Adagio, E-flat major. After eight measures of prelude, formed by the building up of harmonies on a pedal-point, given out by 'cellos and basses, the solo violin enters, piano, with the principal theme, accompanied by clarinets and bassoons. The solo instrument takes up an episode in A-flat minor, and modulates to a theme in C minor, which introduces a repetition of the first theme, played by the solo violin an octave higher, with an accompaniment of flutes and clarinets. A short, unaccompanied cadenza leads to a section of agitated character, with accompaniment of harp, violins, and violas, and introduces a theme of brighter and broader character, with harmonies given out by trombones, horn, and strings pizzicato. The first theme now returns with new combinations of harmony and different accompaniment, consisting of harp and violins, and concludes quietly.

"The last movement, in the form of a Passacaglia, Andantino grazioso, consists of variations on an original theme in F-sharp minor, 7-4 rhythm. The first four variations are free, but are intimately connected with the principal theme, as they have the character of a development. The fifth variation is a tutti. The sixth and the seventh are of stricter nature, and lead to a short, transitional cadenza, which resolves into a flowing cantilena, which, although sounding like

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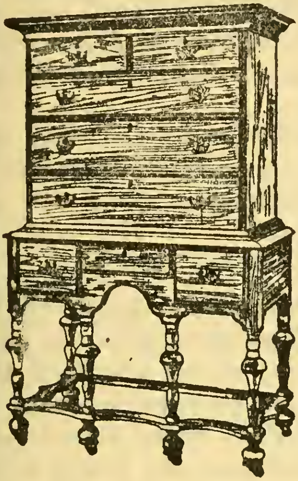

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a new theme, is really an outgrowth of the principal theme. Against this the oboe and the clarinet suggest phrases of the chief theme. In the ninth variation the theme is given out alternately by the violas and 'cellos, and the clarinet and bassoon. In the tenth it is played by the strings pizzicato, while the solo instrument takes up ornamental passage-work. The eleventh variation is a continuation of the tenth, but is more flowing and lyrical in mood, and is accompanied by violins, flute, and clarinet. A brilliant cadenza, written for the work by Mr. Gericke, leads to the coda, which forms the final variation, with the theme given alternately to the strings and the wood-wind, over which the solo violin plays spiccato ornaments, and a rapid rush of brilliant passage-work brings the concerto to a close.

"The composition is scored for two flutes, piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, triangle, harp, and strings.

"The score is dedicated to Mr. Adamowski."

⁂

Mr. Strube was born at Ballenstedt, a little town in Anhalt, not far from Halberstadt. His father was town musician in his native place, and he was Gustav's first teacher. The son studied afterwards four years at the Leipsic Conservatory,—the violin under Brodsky, the pianoforte under Keckendorf, and composition under Reinecke and Jadassohn. Mr. Strube then went to Mannheim and taught at the Conservatory. He came to the United States in 1891, and since then has been one of the first violins in the Boston Symphony Orchestra. His chief works are as follows †: Suite for violin and pianoforte; overture, "The Maid of Orleans," Op. 8, Boston Symphony Orchestra, February 16, 1895; ** Symphony in C minor, Op. 11, Boston Symphony

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And Balthazar, alone, repeated in the silence of the night: "Thrice happy he that will be born under that star."

⁂

Now the report was spread throughout all Ethiopia and the neighboring kingdoms that King Balthazar was no longer in love with Balkis.

When the news came to the land of the Sabæans, Balkis was provoked, as though she had been betrayed. She ran to the king of Comagena, who was forgetting his empire in the Sabæan town, and cried unto him:—

"My friend, do you know what I have just learned? Balthazar no longer loves me."

"What of it?" answered the king of Comagena with a smile. "We love one another."

"But do you not feel the insult this negro has offered me?"

"No," answered the king of Comagena, "I do not feel it."

She drove him out ignominiously and ordered her grand vizier to make all preparations for a journey to Ethiopia.

"We shall leave to-night," she said. "I shall have your head cut off, if everything is not ready before sunset."

Then, when she was alone, she began to sob:—

"I love him! He does not love me any more, and I love him!" She sighed in the sincerity of her heart.

Now one night when Balthazar stood on the tower to observe the miraculous star, lowering his glance to the earth, he saw a long black file winding its way like an army of ants far off on the sands of the desert.

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Little by little these things that looked like ants grew larger, so that the king at last recognized horses, camels, and elephants.

When the caravan was near the town, Balthazar distinguished the shining scimitars and the black horses of the Queen of Sheba's guards. He also recognized her, and he was sorely troubled. He felt that he was about to love her again. The star blazed in the zenith with a marvellous brilliance. Below, Balkis, couched in a litter of purple and gold, was small and brilliant, like the star.

Balthazar felt himself drawn toward her by a terrible force. Yet with a desperate effort he turned his head, and, raising his eyes, again beheld the star. Then the star spoke and said:—

> "Glory to God in the highest,
> And on earth peace, good will towards men!

"Take a measure of myrrh, gentle King Balthazar, and follow me. I will lead you to the feet of a little child who is born in a stable, between the ass and the ox.

"And this little child is the King of kings. He will console those who wish to be consoled.

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"'He will call you to him, you, Balthazar, whose soul is as dark as your face, but whose heart is simple as that of a child.

"'He has chosen you because you have suffered, and he will give you wealth, joy, and love.

"'He will say unto you: 'Be poor with cheerfulness: in this is true wealth.' He will say to you again: 'True joy is in the renouncement of joy. Love me, and love creatures only in me, because I alone am love.'"

At these words a divine peace spread as a light over the sombre face of the king.

Balthazar, ravished, listened to the star. He felt himself become a new man. Sembobitis and Menkera, lowering their foreheads to the stone, adored by his side.

Queen Balkis was watching Balthazar. She understood that there would never again be any love for her in this heart filled with divine love. She grew pale in her anger, and ordered the caravan to go back at once to the land of Sheba.

When the star had ceased speaking, the king and his two companions went down from the tower. Then, having prepared a measure of

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myrrh, they made up a caravan and went whither the star led them. They journeyed for a long time through unknown lands, and the star went before them.

One day, coming to a place where three roads met, they saw two kings who were advancing with many followers. One of the kings was young and his face was white. He saluted Balthazar and said to him:—

"My name is Gaspar. I am a king, and I am bearing gold as a gift to the child who has just been born in Bethlehem of Judea."

The second king stepped forward in his turn. He was an old man whose white beard covered his breast.

"My name is Melchior," he said. "I am a king, and I am bearing incense as a gift to the divine child who comes to teach men the truth."

"I am going there, too," answered Balthazar. "I have overcome my lust. That is why the star spoke to me."

"As for me," said Melchior, "I have conquered my pride, and that is why I have been called."

"I," said Gaspar, "have vanquished my cruelty, and that is why I am going with you."

And the three Magi pursued together their journey. The star which they had seen in the East went before them till it came and stood over where the young child was.

When they saw the star, they rejoiced with exceeding great joy.

And when they were come into the house, they saw the young child with Mary his mother, and fell down, and worshipped him; and when they had opened their treasures, they presented unto him gifts, gold and frankincense and myrrh, as it is told in the evangel.

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AND NOT BE FOWNES
BUT THEY CAN'T BE
FOWNES
AND NOT BE RIGHT.

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THE CAROL OF THREE KINGS.

BY NORA HOPPER CHESSON.

(January 2, 1871—April 14, 1906.)

Out of the East we have followed a star,
Gaspar, Melchior, Balthazar.
I who am Melchior, bent and gray,
Bear not lightly the toilsome way;
Bear not gladly the shivering wind,
Leagues before us and leagues behind.
Crown and orb will not keep from the cold—
I was a king, but now I am old.

Many a battle and many a scar
Marked out my cousin Balthazar:
Of Gaspar the boy no harpers sing—
Of a flowerless country the deedless king.
But age and youth in the quest have met,
And journeys come to the good end set;
And lighting down by a stable-door
I bring the homage of Melchior.

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"I bring and give to the Holy Child
Snowy pearls for the Undefiled.
Rose-red rubies that put to shame
Flower of sunset or flower of flame.
Jasper, jacinth, and selenite,
Sea-green beryl and malachite,
Milky fires that in opals shine;
Take, little King, for they all are thine."
But mine-brought jewel or sea-wrought gem,
The fair Child heeded not one of them.

Then knelt and greeted Him Balthazar,
Swart and scarred from his last wild war.
"Here, little King, is homage free—
He knows not Herod who kneels to Thee.
Gems I have brought Thee, sweet with spice,
As winds that blow out of Paradise;
A lump of amber that fishers drew
Up where the green sea meets the blue;
A silver casket, a bag of musk,
And a dagger carved from a wild beast's tusk."

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But the young Child turned from the spice and gums,
And now 'tis Gaspar who greeting comes.
"My country lies near the sunrise; thence
I have brought but a handful of frankincense,
And a little flasklet of bitter myrrh.
Poor is my land and the king of her,
And out of our poortith at Thy feet
We wring a love-gift bitter and sweet;
And out of our poortith thus I bring
Gifts for a slave, not gifts for a King."

But deep in the young Child's quiet eyes
We saw a flickering smile arise,
And the little hands that were all too frail
To grasp red ruby or silver pale,
They closed and clung over Gaspar's gift—
And we went forth in the blinding drift.

The Child was scarce to a lad's height grown,
When over my grave they laid the stone,
With many a royal and wizard rite,
And torches scaring afar the night.
He had broken the seals on Lazarus set
When Balthazar and his death-hour met.
Gaspar wept over him when he died,
Kneeling and mourning the Cross beside,
When the veil of the Temple was torn in twain,
And the earth was rocking in travail-pain.

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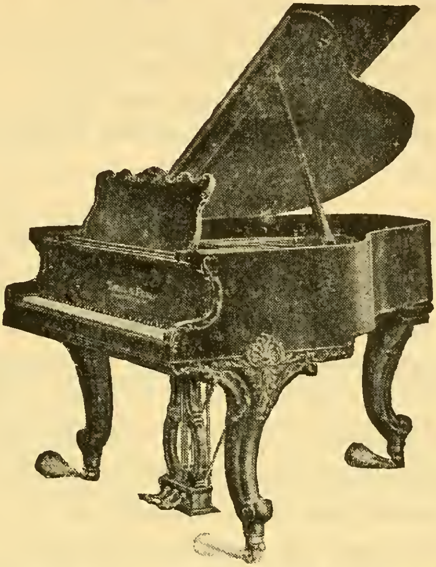

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We are dead and dust, and our realms forget
That ever such kings by a stable met;
Yet we remember and rise and ride,
Ghosts though we be, each Christmas tide.
But the cock crows soon, and it well may be
We shall ride Time down to Eternity.
The clouds are heavy with more than rain,
But we ride, for the Christ is come again;
And we must meet Him, as once of old,
With gifts of frankincense, myrrh, and gold.

THE LEGEND OF THE THREE KINGS.

From William Sandys's "Christmas Carols" (1833).

The legend of the three kings is supposed to have been taken from the tenth verse of the seventy-second psalm, a psalm wherein Solomon's reign is considered as a type of Christ's: "The kings of Tarshish and of the isles shall bring presents: the kings of Sheba and Seba shall offer gifts"; or, as the Bee Hive of the Romish Church states it, "Kings shall come out of the Moore's land to worshippe Christ."

Oliver, "On Initiation" (pp. 92, 93), citing Hyde, "Rel. vet. Pers." states that "the initiated in the religious mysteries of Persia are said to have had communicated to them, as the last great secret, the important prophecy of Zeradusht, or Zoroaster, with which his early instruction under Daniel had acquainted him, that in future times a prophet should appear, the son of a pure virgin, whose advent should be proclaimed

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by a brilliant star shining with celestial brightness at noon-day. The candidates were enjoined to follow this star, if it should appear in their time, until they found the new-born babe, to whom they were to offer rich gifts, and prostrate themselves as to the Creator."

Without, however, entering into the authenticity of this prophecy, it has been supposed that the celebrated prophecy of Balaam* made a deep impression on the surrounding nations, and, being handed down through successive generations, prepared the way for the appearance of the star which proclaimed to the Gentiles the birth of our Saviour. At the time of its appearance also there was a general expectation that the

---

*"I shall see him, but not now: I shall behold him, but not nigh: there shall come a Star out of Jacob, and a Sceptre shall rise out of Israel, and shall smite the corners of Moab, and destroy all the children of Sheth" (Numbers, xxiv. 17; and see note on the subject in Townsend's Arrangement of the Old Testament).—W. S.

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fulfilment of the prophecy respecting the birth of Christ was at hand. But this is matter of too serious a nature to be discussed in a work of the present description, which must treat of the traditionary history only of the three kings; and, if some of my readers may surmise that part of it has the appearance of fable, in good sooth I cannot vouch for its veracity. It is as I found it.

The Venerable Bede, in the seventh century, is the first writer in this country (England) who gives a particular description of them, which he probably took from some earlier tradition. Melchior, the first, was old and had gray hair, with a long beard; he offered gold to Christ, in acknowledgment of his sovereignty. Gaspar, or Jasper, who was young and had no beard, offered frankincense, in recognition of the divinity of our Lord. Balthazar, the third, was of a dark or black complexion, as a Moor, with a large, spreading beard, and offered myrrh to our Saviour's humanity; according to these lines in ''Festa Anglo-Romana,'' p. 7:—

> Tres Reges Regi Regum tria dona ferebant;
> Myrrham Homini, Uncto aurum, thura dedere Deo.

Or, as Sandys gives them:—

> Three kings, the King of kings, three gifts did bring;
> Myrrh, incense, gold, as to Man, God, a King.
> Three holy gifts, even such as acceptable be.
> For myrrha tears; for frankincense, impart
> Submissive prayers; for pure gold, a pure heart.

Bede also describes their dresses, etc.; and in numerous old pictures and popular representations, for which the offering of the Wise Men has been a favorite subject, his account is followed. They had other names besides the above: as the ''Golden Legend'' says, their names in Hebrew

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were Appellys, Ameryus, and Damascus—and in Greek, Galagalath, Magalath, and Tharath. Hone mentions three other names, Ator, Sator, and Peratoras. There are several old manuscripts relating to their history in the British Museum, from which much of the following particulars is taken.

In the course of their journey, which lasted for twelve days, they neither took nor required rest or refreshment; it seemed to them indeed as one day. The nearer they approached to Christ's dwelling, the brighter the star shone. Melchior, the king of Nubia and Arabia, was of low stature; he gave a "rounde apple of gold and thirty gilt (*i.e.*, golden) pens." Baltazar, king of Godolie (or Sodalia) and Saba (or Sheba), was of mean (*i.e.*, middle) stature, and offered incense. Jasper, king of Tarse and Egypt (or the Isle of Egristula), was a black Ethiop (and not Balthazar, as mentioned by Bede), and presented myrrh.

The star was said to be as an eagle flying and beating the air with his wings, and had within it the form and likeness of a young child, and above him the sign of a cross. In "Dives and Pauper" is the following account of it: "*Dives*. What manner sterre was it than? *Pauper*. Some clerkes tellen that it was an angell in the lykenesse of a sterre, for the kynges hadde noo knowynge of angellys, but toke all hede to the sterre. Some saye that it was the same childe that lay in the oxe stalle whiche appered to the kynges in the lykenesse of a sterre, and soo drewe theym and ledde theym soo to hym selfe in Bethelem. And therefore holy chirche syngeth and sayth, Jacebat in presepio et fulgebat in celo, he laye full lowe in the cratche and he shone full bryght above in heuen. But the comon sentence of the clerkes is, that it was a new sterre newely ordeyned of God to shewe the byrthe of Cryste. And anone as it had done the offyce that it was ordeyned for it tourned ayen to the

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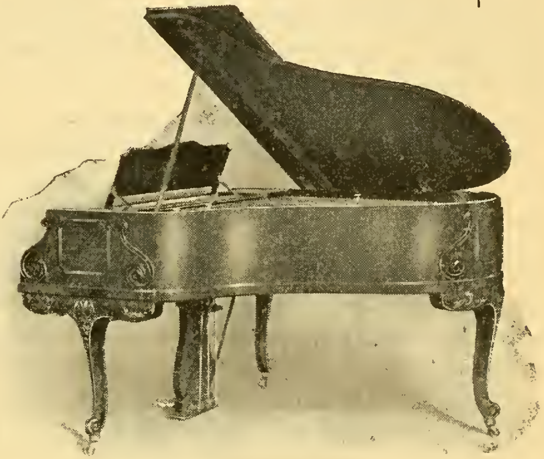

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mater that it come fro." . . . The three kings were baptized in their old age by Saint Thomas, and on their deaths their bodies were taken to Constantinople by the Empress Helena. From thence they were subsequently removed to Milan, and afterwards carried to Cologne in the time of Reinaldus, Archbishop of that place, whence they are commonly called the Three Kings of Cologne. Their virtues did not end with their lives, as their bones were supposed to possess valuable healing properties. Their names, written on parchment and hung about the patient's neck, were considered to be preservatives from the falling sickness and madness, a simple remedy, but requiring much faith to be mixed with it.

The following charm was found in the purse of Jackson, a celebrated smuggler, convicted of murder in 1749; in his case it, however, did not prove effectual, as he died, struck with horror, just after being measured for his irons:—

"Sancti Tres Reges,
Gaspar, Melchior, Belthazar,
Orate pro nobis, nunc et in hora
Mortis nostrae.

"Ces billets oux touché aux trois têtes de S. S. Rois à Cologne.

"Ils sont pour des voyageurs, contre les malheurs de chemins, maux de tête, mal caduque, fièvres, sacellerie, toute sorte de maléfice, et mort subite."

. . . Their history was a favorite subject for paintings and tapestry from an early period.

. . . The early mysteries, as might be expected, frequently adopted so popular a legend, and some of the most recent continental ones have preserved it; it was also introduced into a puppet show at Bartholomew

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Fair in the time of Queen Anne. Lebeuf mentions a Latin mystery of the Three Kings so early as the time of Henry the First of France, in the eleventh century, wherein Virgil is introduced accompanying them; and at the end of the adoration, he joins with them in singing a long *Benedicamus*. The first feast of the Three Kings was celebrated at Milan in 1336, by the convent of the friars preachers. Warton gives the following account. It is called in the ritual, The Feast of the Star.

"The three kings appeared crowned on three great horses, richly habited, surrounded by pages, body-guards, and an innumerable retinue. A golden star was exhibited in the sky, going before them. They proceeded to the pillars of S. Lawrence, where King Herod was represented with his scribes and wise-men. The Three Kings ask Herod where Christ should be born: and his wise-men having consulted their books answer him at Bethelem. On which the three kings with their golden crowns, having in their hands golden cups filled with frankincense, myrrh, and gold, the star still going before, marched to the church of S. Eustorgius, with all their attendants; preceded by trumpets and horns, apes, baboons, and a great variety of animals. In the church, on one side of the high altar, there was a manger with an ox and an ass, and in it the infant Christ in the arms of his mother. Here the three kings offer their gifts," etc.

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

Liszt's "Christus: Oratorio after the Text of Holy Scripture and the Catholic Liturgy, for solo voices, chorus, organ, and orchestra," has this motto: "Veritatem autem facientes in caritate, crescamus in illo per omnia, qui est caput Christus: Paulus, ad Ephesios 4, 15" ("But speaking the truth in love, may grow up into him in all things which is the head, even Christ: The Epistle of Paul the Apostle to the Ephesians, iv. 15"). There is on the same page a translation into German of these Latin words. In a letter to the Princess Carolyne Sayn-Wittgenstein dated April 29, 1872, at Weimar, Liszt wrote: "Yesterday morning the partner of Schubert at Leipsic brought me the first copies of the orchestral score and of the score for song and pianoforte of 'Christ.' This work bears the same motto as the several volumes of lectures by P. Felix with the general title, 'Le Progrès par le Christianisme.' I have translated the motto into German in this manner: 'Wahrheit wirkend in Liebe, lasset uns in Allem wachsen an Dem, der das Haupt ist Christus.' In French the translation is weaker."

"Christus" is in three parts: "Christmas Oratorio," "After Epiphany," "The Passion and Resurrection." Some insist that the work cannot be properly called an oratorio. Pohl describes it as "an artistic compilation of the Catholic cult, as grouped in the chief episodes in the story of the life and sufferings of Christ, or based on the fundamental articles of faith." Although there are hymns that proclaim the emo-

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tions of the Virgin Mother, Mary herself is not introduced in character. Christ rebukes his disciples on the Sea of Galilee, and utters his prayer in the Garden of Gethsemane. In each instance He is represented by a solo voice. With these exceptions there is no attempt at individualization.

Liszt himself said of the work, in a letter to the Princess dated Budapest, March 25, 1873: "If any one calls it banal, I find the term, which offends you, an affable concession. What is more banal than faith in our Lord Jesus Christ! Are not the manger and the cross the divine banalities of the poor and the sick in this world? Here I stop, and leave it to the expert and the powerful to go farther. The fact is, my poor music of 'Christus' seems not only banal but repugnant to a great personage whom the late Gozze [Count G. Maltheseritter], our rough friend, named Mr. von Spirit-of-the-Age, whose more or less legitimate wife is Mrs. Public Opinion. This sovereign household, if it designed to busy itself with such trifles, would say: 'Of what use is it to sing in Latin except in church, whither one scarcely goes unless he be summoned to some official ceremony? Who shall deliver us, no longer from the Greeks and Romans, but from Catholic tinsel, thread-

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worn? The Abbé Liszt may kiss the slipper of the august prisoner of the Vatican or turn Trappist—but may he leave us in peace!' Happily, my skepticism of 1830—as you call it—gives me an easy digestion of many opinions that are contrary to mine. I do not pretend to conquer—but as long as honest opinions and professions are still free, I shall maintain mine with a tranquil conscience." Liszt wrote to her again from Budapest, November 11, 1873, after "Christus" had been performed there: " 'Christ' has been criticised in a way that seems to me three-fourths eulogistic, for the chief reproach is that the work is Catholic. I answer to this that I have composed 'Christ' as He was taught to me by the curé of my village and the Catholic, apostolic, and Roman Church of the faithful—but that I should not know how nor should I wish to compose the Christ of David Strauss. . . . In my answer to the toast of Mgr. Haynald, after which the medal was given to me *coram populo*, I have in a way fulfilled your wish that I should declare myself the author of 'Christ,' by saying in substance: 'I thank God for having granted me a pious childhood. The same religious sentiments have inspired my compositions from the Mass of Gran to the work that you heard yesterday. Thus have I been able in all sincerity and simplicity to enter the Vatican, as you know,' etc."

The "Christmas Oratorio," the first part of "Christus," is thus divided:—

I. Introduction: "Rorate coeli desuper," etc. (Isa. xlv. 8).
II. Pastorale and Announcement of the Angel: "Angelus Domini ad pastores ait," Luc. ii. 10–12.

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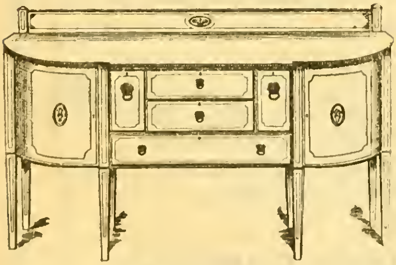

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III. "Stabat Mater Speciosa."

IV. Shepherds' Song at the Manger.

V. Adoration of the Magi, or the March of the Three Holy Kings.

"The Beatitudes" (baritone solo and chorus), in Part II. of "Christus," was composed at Weimar in 1853.

Liszt sojourned for the second time in Rome from 1861 to 1869. His first sojourn there was in 1839, when his companion was the Countess d'Agoult. In September, 1862, his dearly loved daughter, Blandine Ollivier, died, the daughter who had inspired his first song, "Angiolin dal biondo crin'," the wife of the French journalist and statesman. Eugen Segnitz tells us that Liszt sought comfort in affliction by composing "Christus," which he hoped to complete by his birthday in 1863. Liszt wrote to Marie Lipsius from the monastery of Madonna del Rosario on Monte Mario, September 19, 1863: "Since my *raison d'être* in Rome consists of only one person, and since she goes little in society, I concentrate myself on certain fixed points of sentiment, study, and work. I completed last summer my oratorio 'Elisabeth,' and I am fairly under way with my oratorio 'Christ,' which I hope to finish before Easter." He wrote to her from the Vatican, May 1, 1865: "In a week I shall take

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up my musical work and go on with my oratorio 'Christ,' on which I was obliged to stop when I was half-way." The following year (1866) he wrote, June 8: "I shall go on with my 'Christ,' which I hope to complete toward Christmas, and I shall try to learn sufficient Latin and theology so that in eighteen months I can pass my examination for the subdeaconship."

He had written to the Princess from Löwenberg, September 16, 1864: "Yesterday I played to the Prince* [not, of course, the husband of Liszt's Carolyn] our 'Shepherds' and our 'Three Kings,' also the two 'Saint Francis' (Legends for pianoforte). Oh, when will the moment come that I shall again belong to myself—and can go on with our 'Christ' and finish it? I swear to you there is no other pleasure for me than that which you have given me for nearly three years by your serenity and gentleness of soul, your piety, your adorable anxiety for my true good, my sweet guardian angel!" In 1869 he wrote to her from Vienna that, if either one of his compositions was to be played in Rome, it should be "Christus" or his mass. In 1870 (October 13) he wrote from Sexard that he should go the next month to Budapest to

---

* Prince Constantin von Hohenzollern-Hechingen, who maintained an orchestra at Löwenberg in Silesia.

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prepare the Beethoven Festival and arrange for the rehearsals of Part I. of "Christus," "which will probably be performed in Christmas week." The Viennese were talking about a performance of this "Christmas" part. In May, 1871, he had almost arranged with Johann Herbeck, of Vienna, that this Part should be performed in Vienna between Christmas and Epiphany of the next winter. There was talk of a performance of the section, "Stabat Mater Speciosa," by Riedel's society in a Leipsic church toward the end of June, 1871.

At last Liszt wrote to the Princess from Budapest, November 19, 1871: "Rubinstein and the Musikfreunde of Vienna accept my proposition to perform the first part of 'Christ' in Christmas week, and they name December 21. I'll send you Rubinstein's letter as soon as I answer—in the affirmative of course, except as regards my conducting, and in this I shall not yield; for a compliance of this kind would be a great fault on my part. Then, as I have always prayed, Rubinstein will direct 'Christ' at Vienna."*

---

* Liszt wrote to Rubinstein from Wilhelmsthal, July 21, 1871: "Thank you for having thought of the oratorio 'Christus.' [Rubinstein was for that season the conductor of the concerts of the Gesellschaft der Musikfreunde in Vienna.] It is not an easy work. May it not seem too heavy to the public! My intention was to produce at first only the first part, 'Christmas' oratorio, towards Christmas this year." He wrote to him from Rome the first half of November, 1871: "Looking over the score, you will see that it presents scarcely any difficulty for performance; the instrumentation is very simple, and the chorus is employed only in two rather short numbers; the study of them will exact neither fatigue nor length of time. . . . As for the direction of the work, I renew my entreaty that you should take absolute charge of it. I shall be present at the last rehearsals, and, no matter what the chance may be of success or failure, I shall be grateful to you for this new proof of sympathy and for your manifest superiority, which no one knows to appreciate with more sincerity than your very devoted admirer and friend."

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⁂

It would seem from these letters and from other information that Part I. and all of Part II. with the exception of "The Beatitudes" were composed in 1862–63, and Part III. in 1865–66. The work was completed in October, 1866.*

The first performance of Part I., the "Christmas Oratorio," was in Vienna at a "Gesellschafts-concert," December 31, 1871, for the date first named was changed. Liszt wrote from Vienna, January 1, 1872, that the work made a good impression on the majority of the performers and the hearers: "Rubinstein took much care in the direction. The 'Stabat Mater Speciosa,' which had been in a way massacred at Ara Coeli,† occasioned also here a little difficulty in keeping up to the pitch in the rehearsals. However, the singers liked the music, and the actual performance was almost satisfactory. . . . We shall read to-morrow and the day after to-morrow what sort of an ear 'criticism' heard the 'Christmas Oratorio.' . . . The managers of Musikfreunde ask me for the other parts of 'Christ' for the next year—and probably they will perform these parts in the Holy Week of 1873."

Eduard Hanslick wrote a bitter article against the work. His article was republished in Hanslick's "Concerte, Componisten, und Virtuosen," pp. 41–47 (Berlin, 1886).

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* On October 2, 1866, Liszt wrote to Franz Brendel: "My 'Christus' is, at last, since yesterday so far finished that I have now only got the revising, the copying, and the pianoforte score to do. It contains twelve musical numbers in all (of which the 'Seligheiten' and the 'Pater Noster' have been published by Kahnt), and takes about three hours to perform."

† The "Stabat Mater Speciosa" was performed early in January, 1866, at Rome, in the Church of Santa Maria in Ara Coeli. The performance was a rather poor one, and Liszt said to Gregorovius, who was present: "Church music! Church music!"

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⁂

It appears from a letter written by Liszt to Mme. Jessie Laussot, May 24, 1867, that the "Beatitudes" and the "Pater Noster" had been performed not long before that date in Florence. He wrote to her, January 13, 1868: "As to the 'Beatitudes,' I *wholly* approve of your not having exhibited them a second time. You know, moreover, that I usually dissuade my friends from encumbering concert programmes with my compositions. For the little they have to lose they will not lose it by waiting. Let us then administer them in homœopathic doses —and rarely." Mme. Laussot, an English woman, later the wife of Dr. Karl Hillebrand, had established a music society in Florence, the Società Cherubini.

From letters written to Mme. Laussot and to Eduard Liszt in 1867 it appears that "Christus" was rehearsed in Rome with the help of Sgambati. The performance was set for the early part of July of that year. In November, 1867, he wrote to E. Repos: "It is also in Germany (probably at Munich) that my oratorio, 'Le Christ,' will be first given; now, as it is important to me that the first complete performance (for the one in Rome on the occasion of the centenary of Saint Peter was only a tentative and partial one) should be as satisfactory as possible, I must be present at it."

Liszt wrote to the Cardinal Gustave de Hohenlohe from Budapest, December 20, 1871: "In a week I shall go to Vienna, to be present, December 31, at the performance of my Oratorio of Noël. This work was written in the Vatican in the apartment of your eminence in 1865, when you wished to favor highly the poor Abbé Liszt with rooms next

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those of the Grand Almoner of His Holiness and to bestow spiritual alms on me in the noblest and most catholic meaning of the word."

⁂

On April 9, 1873, Liszt, then at Vienna, wrote to the Princess that the whole oratorio would be performed at Weimar, probably in June, with the aid of singing societies from Erfurt, Leipsic, and Jena. The performance took place on May 29, 1873, in the Stadtkirche. The composer conducted. The words of Christ were sung by R. Milde, who had previously sung the solo music in the "Beatitudes." Liszt wrote to the Princess, he was assured on every side that the work "made a deep impression on the audience." The Princess evidently had urged Liszt to invite the Catholic prelates to the performance. He wrote that he did not dare to run the risk, for the performance would be in a Protestant church.

It will be seen that Liszt was now eager to have the oratorio performed and now indifferent as to its fate. He wrote to Marie Lipsius, November 24, 1866: "I have at last really completed this oratorio after working on it for a couple of years—as for a performance, I have no idea *when* or *where* it will take place. Paris is hardly the place for oratorio; this sort of music is cultivated there very little, if at all. . . . To organize concerts, to seek means of producing my works, to accept the semi-kindnesses of certain propositions, are things absolutely in-

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terdicted to me. . . . 'Elisabeth' was completed in May, 1862, and it was not performed until August, 1865, for the first time in Budapest. I shall not publish the score for a year. [The orchestral score was published, probably, in 1868.] 'Christus' can wait longer; until after my death, perhaps. It is not obliged to run from shop to shop and beg to vulgar applause!"

There were performances at Budapest (1873), Munich (1879), Frankfort-on-the-Main (1880), Baden and Hamburg (1881), Freiburg and Berlin (1882), and later in other cities.

Part I. was first performed in America by the Oratorio Society of New York under Dr. Leopold Damrosch, February 27, 1876; but the orchestral pastorale, "Hirtengesang," was played at a concert of the Philharmonic Society of New York, January 18, 1873. The first performance of the oratorio as a whole in this country was by the Oratorio Society of New York under Walter Damrosch, March 3, 1887, when the solo music was sung by Ella Earle, Hattie J. Clapper, Max Alvary, and Max Heinrich. There was another performance by the same society, November 9, 1889, when the solo singers were Sophie Traubmann, Mrs. Carl Alves, W. H. Riegar, and W. Sparger.

The "March of the Three Holy Kings" was first played in Boston at a concert of the Boston Symphony Orchestra, December 20, 1902.

⁂

The "Shepherds' Song" is music that requires no extended analysis. The piece begins Allegretto pastorale, 6-8, with preluding for wood-wind instruments. A major, 2-4, 3-4. Strings, flutes, and harp enter with a gentle, hymn-like motive. After a few measures, Quasi andante religioso, there is a pastorale section, l' istesso tempo, F major. Passages for solo viola are answered by flutes and clarinets. The pace is quickened, and there is a hymn for wind instruments against

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"pastoral" figuration for the strings. There are modulations from D-flat major; there is a crescendo that leads to a climax, A major, and, with reminiscences of the first hymn section, the music little by little dies away.

The "Shepherds' Song" is scored for two flutes, two oboes, one English horn, two clarinets, two bassoons, four horns, two trumpets, kettledrums, harp, and strings.

⁂

The March of the Three Holy Kings is said to have been suggested to Liszt by Stephen Löthener's painting in distemper, "The Adoration of the Magi" (1410), which forms a portion of his "Dombild" in the cathedral at Cologne, where the bejewelled skulls of Gaspar, Melchior, and Balthazar are enshrined.

The march begins in C minor. The march theme, after a few measures of prelude, is introduced by the low strings pizzicato, and the effect is not unlike that of Berlioz's "Pilgrim" March in the "Harold" Symphony. An episode in B minor follows, and there is development and then a return of the introductory march. And now there is the apparition of the Star. "Ecce stella quam viderant in Oriente, antecebat eos, usque dum veniens staret supra ubi erat puer" ("And, lo, the star, which they saw in the East, went before them, till it came and stood over where the young child was") is the motto. Flutes and first violins sustain an A-flat, while oboes and clarinets sing the melody, supported by horns, bass trombone, second violins, violas, and harp. There is a repetition in the dominant. Trumpets and horns lead in the melody, and wood-wind instruments respond. There is a return to the key of D-flat; and modulations, A major, C major, E major, introduce the episode in B major, Adagio sostenuto assai, which bears this motto: "Apertis thesauris suis, obtulerunt Magi domino aurum, thus, et

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myrrham" ("And when they had opened their treasures, they presented unto him gifts; gold and frankincense and myrrh"), 'cello solo with accompaniment of flutes, clarinets, horns, and strings. There is a return to the Star episode, D-flat major, which is repeated in F major. A modulation to C major, Allegro un poco mosso, and the second half of the march theme is developed with the Magi theme now in C major.

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

⁂

There are many legends about this Star and the Three Magi. According to Fulgentius this star "differenced from the other stars in three things. First, in situation, for it was not fixed in the firmament,

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but it hung in the air nigh to the earth. Secondly, in clearness, for it was shining more than the others. It appeared so that the clearness of the sun might not hurt nor appale her light, but at plain mid-day it had right great light and clearness. Thirdly, in moving, for it went alway before the kings in manner of one going in the way, ne it had none turning as a circle turneth, but in such manner as a person goeth in the way. . . . And we ought to note that there be five manners of stars that these kings saw. The first is material, the second spiritual, the third intellectual, the fourth reasonable, the fifth substantial."

The gifts were of peculiar significance. Saint Bernard says they offered to Mary "gold for to relieve her poverty, incense against the stench of the stable and evil air, myrrh for to comfort the tender members of the child and to put away vermin." But others say that gold was for tribute, incense to make sacrifice, myrrh for the sepulture of dead men; or, again, that gold signifieth love; incense, prayer; myrrh, mortification of the flesh.

As the author of the "Golden Legend" tells us: "And the kings when they were admonished and warned by revelation in their sleep that they should not return to Herod, and by another way they should return into their country, lo, hear then how they came and went in their journey. For they came to adore and worship the King of kings in their proper persons by the star that led them, and by the prophet

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that enseigned and taught them. And by the warning of the angel returned and rested at their death in Jesu Christ. Of whom the bodies were brought to Milan, where as now is the convent of the friars preachers, and now be at Cologne in S. Peter's Church, which is the Cathedral and See of the Archbishop."

⁂

Of these kings Sir Thomas Browne said: "Not that they are to be conceived potent monarchs, or mighty kings, but toparchs, kings of cities or narrow territories; such as were the kings of Sodom and Gomorrah, the kings of Jericho and Ai, the one and thirty which Joshua subdued, and such as some conceive the friends of Job to have been.

"But although we grant they were kings, yet can we not be assured they were three. For the Scripture maketh no mention of any number; and the number of their presents, gold, myrrh, and frankincense, concludeth not the number of their persons; for these were the commodities of their country, and such as probably the Queen of Sheba in one person had brought before unto Solomon. So did not the sons of Jacob divide the present unto Joseph, but are conceived to carry one for them all, according to the expression of their father: "Take of the best fruits of the land in your vessels, and carry down the man a present.' And therefore their number being uncertain, what credit is to be given unto their names, Gasper, Melchior, Balthazar, what to the charm thereof against the falling sickness, or what unto their habits, complexions, and corporal accidents, we must rely on their uncertain story, and received portraits of Cologne" ("Pseudodoxia Epidemica," Book VII., chapter 8, "Of the Three Kings of Collein").

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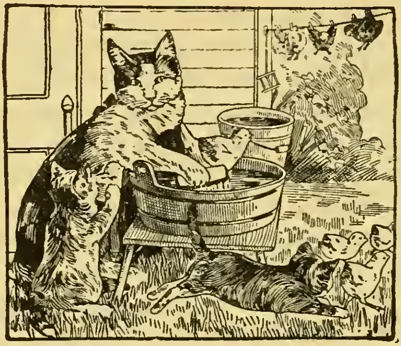

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Goldmark	Overture to "Sakuntala," Op. 13
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Sibelius	Symphony No. 1, in E minor (First time in Boston)

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PROGRAM

1.	Prelude in B minor	Mendelssohn
	Allegro Appassionato	Saint-Saëns
2.	Minnelied Ständchen	Brahms
	Lichte Nacht	Grieg
	Liebeslied (Die Walküre)	Wagner
3.	Seventh Barcarolle	Fauré
	Menuet	Zanello
	La Gondola	Henselt
	Fifth Rhapsody	Liszt
4.	Nell	Fauré
	Le Nil	X. Leroux
	Mandoline Chevaux de bois	Debussy
5.	Variations on an Original Theme (by request)	Rosenthal

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Variations sérieuses	Mendelssohn	Thème varié	Paderewski
Romanza	Mozart	Sonata, B minor	Chopin
Aufschwung	Schumann	Nocturne	Fauré
Intermezzo	Brahms	Danse	Debussy
Impromptu, E-flat major	Schubert	Jeux d'eau	Ravel
		Étude en forme de valse	Saint-Saëns

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2. ITALIAN SERENADE . . . . Hugo Wolf
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Mr. **EMILE FERIR**, Viola
Mr. **HEINRICH WARNKE**, Violoncello

FOURTH CONCERT

Monday Evening, January 21, 1907

At eight o'clock

PROGRAMME

1.	BRAHMS	String Quartet in B-flat major, Op. 67
2.	MOZART	Quintet for Clarinet, two Violins, Viola, and Violoncello, in A major (Kochel, No. 581)
3.	TSCHAIKOWSKY	Trio for Piano, Violin, and Violoncello, in A minor, Op. 50. (A la memoire d'un grand artiste)

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Programme

1. *a.* Prelude in E minor . . . . *Mendelssohn*
   b. Allegro from Sonata in B-flat . . . . *Schytte*
   MR. ANTHONY

2. *a.* The Robin sings . . . . *MacDowell*
   b. Titania's Cradle . . . . *Liza Lehmann*
   c. Now sleeps the Petal . . . . *Quilter*
   d. In the Month of May . . . . *Hammond*
   MADAME NORDICA

3. *a.* Etude in D-flat . . . . *Liszt*
   b. Romance . . . . *Schumann*
   c. Ballade in A-flat . . . . *Chopin*
   MR. ANTHONY

4. *a.* A Toi . . . . *Bernberg*
   b. La Rose . . . . *Webber*
   c. Ariette . . . . *Vidal*
   MADAME NORDICA

5. *a.* Gnomenreigen . . . . *Liszt*
   b. Concert Paraphrase (on Fledermaus Waltzes) . . . *Strauss–Schütt*
   MR. ANTHONY

6. *a.* Es blinkt der Thau . . . . *Rubinstein*
   b. Song of Solomon . . . . *Peter Cornelius*
   c. Waldesgespräch . . . . *Schumann*
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7. Aria from the Opera "Laslos" . . . . *Erkel*
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Third Concert, January 15

PROGRAMME

BRAHMS	Sextet for two Violins, two Violas, and two Violoncellos, in G major, Op. 36
BEETHOVEN	Grosse Fuge, Op. 133 (First time.)
LOEFFLER, C. M.	Second movement from Sextet for two Violins, two Violas, and two Violoncellos, in A minor
SCHUMANN	Quintet for Pianoforte, two Violins, Viola, and Violoncello, in E-flat major, Op. 44

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2. GUSTAV MERKEL . . . Allegretto
3. JOSEF RHEINBERGER . . . Cantilene
4. JOSEF RENNER, Jr., Passacaglia (Sonate No. 2)

FRENCH SCHOOL

5. ALEX. GUILMANT . . . . Sonate No. 5
   I. Allegro appassionato
   II. Adagio
   III. Scherzo
   IV. Recitativo
   V. Choral et Fugue

ENGLISH SCHOOL

6. ALFRED HOLLINS
   (*a*) Spring Song (*b*) Concert Rondo
7. W. WOLSTENHOLME
   (*a*) Canzona (*b*) Minuet and Trio
8. W. FAULKES . . . . . Matins
9. W. T. BEST . . . . Festal March

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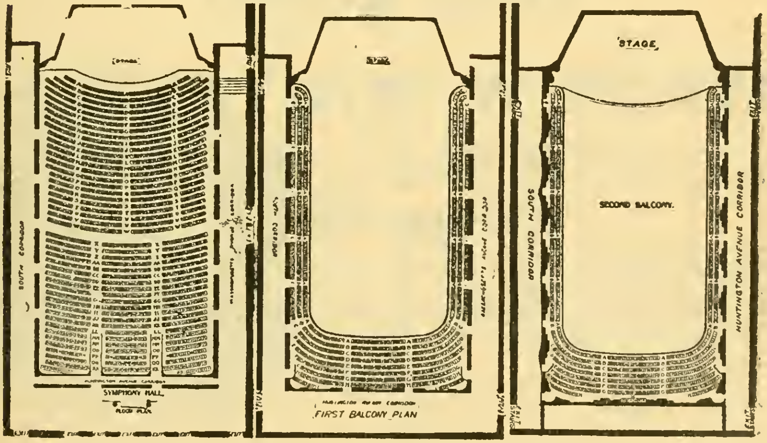
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   - Scherzo.
   - Marcia funebre.
   - Presto.
2. CHOPIN. Étude, E major, Opus 10, No. 3.
   - Étude, C minor, Opus 25, No. 12.
   - Nocturne, E minor, Opus posthumus.
   - Valse, E minor, Opus posthumus.
3. SCHUMANN. Grillen.
   - Des Abends.
   - Traumeswirren.
   - Einsame Blumen.
   - Aufschwung.
4. SCHUMANN. Carneval.

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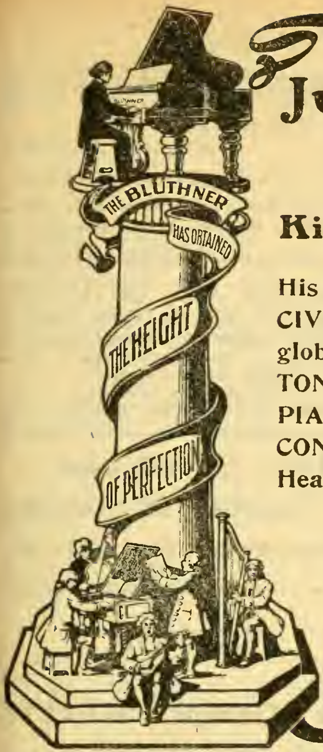

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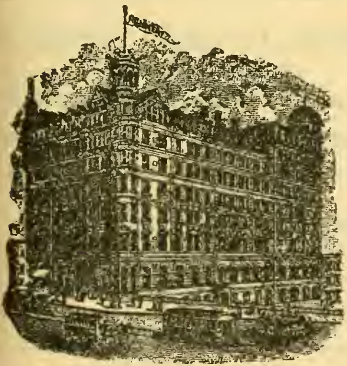

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DR. KARL MUCK, Conductor

Programme of the
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* * *

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SATURDAY EVENING, JANUARY 5
AT 8.00 O'CLOCK

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Adamowski, T.
Akeroyd, J.

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Bareither, G.
Barleben, C.
Barth, C.
Berger, H.
Bower, H.
Brenton, H.
Brooke, A.
Burkhardt, H.
Butler, H.

Currier, F.

Debuchy, A.
Dworak, J.

Eichheim, H.
Eichler, J.
Elkind, S.

Ferir, E.
Fiedler, B.
Fiedler, E.
Fiumara, P.
Fox, P.
Fritzsche, O.

Gerhardt, G.
Gietzen, A.
Goldstein, S.
Grisez, G.

Hackebarth, A.
Hadley, A.
Hain, F.
Hampe, C.
Heberlein, H.
Heindl, A.
Heindl, H.
Helleberg, J.
Hess, M.
Hoffmann, J.
Hoyer, H.

Keller, J.
Keller, K.
Kenfield, L.
Kloepfel, L.
Kluge, M.
Kolster, A.
Krafft, W.
Krauss, H.
Kuntz, A.
Kuntz, D.
Kunze, M.
Kurth, R.

Lenom, C.
Loeffler, E.
Longy, G.
Lorbeer, H.
Ludwig, C. F.
Ludwig, C. R.

Mahn, F.
Mann, J.
Maquarre, A.
Maquarre, D.
Marble, E.
Mäusebach, A.
Merrill, C.
Mimart, P.
Moldauer, A.
Mullaly, J.
Müller, F.

Nagel, R.
Nast, L.

Phair, J.

Regestein, E.
Rettberg, A.
Rissland, K.
Roth, O.

Sadoni, P.
Sauer, G.
Sauerquell, J.
Sautet, A.
Schuchmann, F.
Schuëcker, H
Schumann, C
Schurig, R.
Senia, T.
Seydel, T.
Sokoloff, N.
Strube, G.
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SATURDAY EVENING, JANUARY 5, at 8 o'clock.

PROGRAMME.

Goldmark . . . . . Overture to "Sakuntala," Op. 13

Volkmann . . . . Concerto in A minor, for Violoncello and Orchestra, Op. 33

Sibelius . . . Symphony No. 1, in E minor. First time in Boston

I. Andante ma non troppo; Allegro energico.
II. Andante, ma non troppo lento.
III. Allegro.
IV. Finale (Quasi una fantasia): Andante; Allegro molto.

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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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Overture to "Sakuntala," in F major, Op. 13 . . Carl Goldmark

(Born at Keszthely, in Hungary, May 18, 1830;* now living at Vienna.)

This overture, the first of Goldmark's important works in order of composition, and the work that made him world-famous, was played for the first time at a Philharmonic concert, Vienna, December 26, 1865. The first performance in Boston was at a concert of the Harvard Musical Association, December 6, 1877. The following preface is printed in the full score:—

> For the benefit of those who may not be acquainted with Kalidasa's famous work, "Sakuntala," we here briefly condense its contents.
>
> Sakuntala, the daughter of a nymph, is brought up in a penitentiary grove by the chief of a sacred caste of priests as his adopted daughter. The great king Dushianta enters the sacred grove while out hunting; he sees Sakuntala, and is immediately inflamed with love for her.
>
> A charming love-scene follows, which closes with the union (according to Grundharveri, the marriage) of both.
>
> The king gives Sakuntala, who is to follow him later to his capital city, a ring by which she shall be recognized as his wife.
>
> A powerful priest, to whom Sakuntala has forgotten to show due hospitality, in the intoxication of her love, revenges himself upon her by depriving the king of his memory and of all recollection of her.
>
> Sakuntala loses the ring while washing clothes in the sacred river.
>
> When Sakuntala is presented to the king, by her companions, as his wife, he does not recognize her, and he repudiates her. Her companions refuse to admit her, as the wife of another, back into her home, and she is left alone in grief and despair; then the nymph, her mother, has pity on her, and takes her to herself.
>
> Now the ring is found by some fishermen and brought back to the king. On his seeing it, his recollection of Sakuntala returns. He is seized with remorse for his terrible deed; the profoundest grief and unbounded yearning for her who has disappeared leave him no more.
>
> On a warlike campaign against some evil demons, whom he vanquishes, he finds Sakuntala again, and now there is no end to their happiness.

The introduction opens, Andante assai in F major, 3-4, with rich and sombre harmonies in violas, 'cellos (largely divided), and bas-

---

* Yet the latest biographer of Goldmark—Otto Keller, of Vienna—gives the erroneous date, 1832, still found in some recent biographical dictionaries of musicians. See Keller's "Carl Goldmark" (Leipsic, *s. a.*, in the "Moderne Musiker" series).

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soons. Mr. Apthorp fancies that the low trills ''may bear some reference to the gurgling of a spring—indicative of Sakuntala's parentage." The tempo changes to Moderato assai, F major (3-4 or 9-8 time). A clarinet and two 'cellos in unison sing the chief theme over soft harmonies in the strings and bassoons. This yearning and sensuous theme is named by some commentators the ''Love-theme''; but Dr. Walter Rabl suggests that with the second chief theme it may picture Sakuntala in the sacred grove. Thus do ingenious glossarists disagree. This second theme is introduced by first violins and oboe, and against it second violins and violas sing the first melody as a countertheme. The figuration has soon a more lively rhythmic character, and a short crescendo leads up to a modulation to A minor, poco più mosso, in which the brass instruments give out a third theme, a hunting tune. This theme is developed; it is used in turn by brass, woodwind, and strings. After a fortissimo of full orchestra there is a long development of a new theme (Andante assai in E major), sung by oboe and English horn against harp chords and triplet arpeggios in strings. This theme had a certain melodic resemblance to the second chief theme. The sombre theme of the introduction is heard in the basses. The pace grows livelier (più mosso, quasi Allegro), and the music of the hunt is heard. The climax of the crescendo is reached in F minor, and a cadenza for wind instruments and strings, broken by loud chords, leads to a repetition of the introduction. The first chief theme appears, and is soon followed by the second. The coda begins with a crescendo climax on figures from the hunting theme, which leads to a full orchestral outburst on the two chief themes in conjunction,—first theme in woodwind and violins, second theme in horns in unison. A free climax, which begins with the hunting theme, which is now naturally in F major, brings the brilliantly jubilant close.

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Schubert thought in 1820 of writing an opera based on the story of Sakuntala. The libretto was by P. H. Neumann, and the opera was to be in three acts. Schubert sketched two acts, and the manuscript some years ago was in Mr. Dumba's possession. Tomaczek's opera was not finished. Von Perfall's opera in three acts, text by Teichert (Tischbein), was produced at Munich, April 10, 1853; Weingartner's in three acts, text by the composer, at Weimar, March 23, 1884. A ballet, ''Sacountala,'' by L. E. E. de Reyer (scenario by Théophile Gautier), was produced at Paris, July 20, 1858. Sigismund Bachrich's ballet, ''Sakuntala,'' was produced at Vienna, October 4, 1884. Felix von Woyrsch wrote an overture and entr'actes for a dramatic performance, and there are symphonic poems by C. Friedrich and Philipp Scharwenka. The one by Scharwenka, for solo voices, chorus, and orchestra, was performed at Berlin, March 9, 1885.

Pierre de Bréville wrote incidental music for A. F. Herold's adaptation, ''L'Anneau de Cakuntala'' (Théâtre de l'Œuvre, Paris, December 16, 1895), when the part of the heroine was taken by Miss Mery.

The drama of Kalidasa was played for the first time in English in

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the Conservatory, Botanic Gardens, Regent's Park, London, July 3, 1899. An adaptation in German, by Marx Moeller, May 1, 1903, was produced at the Royal Theatre, Berlin.

''Sakuntala'' was produced by the Progressive Stage Society at the Madison Square Garden concert hall, June 18, 1905. Jones's metrical translation was used. Miss Eda Bruna took the part of Sakuntala, Mr. Edmund Russell that of the ''Emperor Dushyanta,'' and Mr. Nathan Aronson that of the ''King's charioteer.'' The New York *Sun* said it was ''mounted with many pretty costumes and effects, of which Mr. Russell, with his four changes of costume, his thumb rings, and his elegant set of turquoises, was by far the prettiest. The play, interpreted by various undergraduates and late graduates of dramatic schools, assisted by Mr. Russell and two or three real actors, was presented on a bare stage. At the rear ran a balcony arrangement, and a potted palm represented the forest of a terrestrial paradise in which the first act is supposed to take place. Real live East Indians from Mr. Russell's retinue acted as ushers and peddled programmes.''

⁂

The shyness of Goldmark is proverbial, but no published account of the man is so picturesque as that given by the late W. Beatty-Kingston, who made his acquaintance through Hellmesberger during the winter

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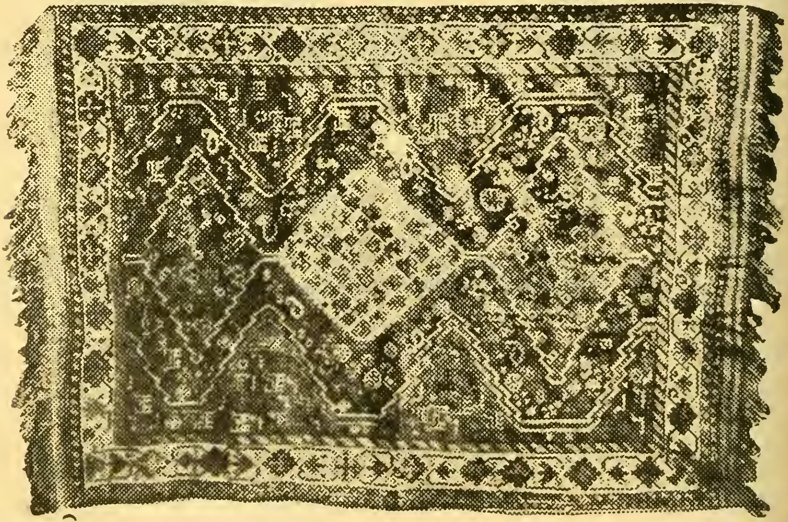

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of 1866-67. "A meek little man of thirty-four,* but already slightly bent and grizzled, timid and retiring in manner, of apologetic address, shabby appearance, and humble bearing. Before Hellmesberger took him up and made his works known to the musical public of the Austrian capital, Goldmark had undergone many trials and disappointments, as well as no little actual privation. Although his chamber-music and songs made a decided hit shortly after I came to know him, it was not till nine years later—and then only through his steadfast friend's influence with the Intendant of the Imperial theatres—that his grand opera, 'The Queen of Sheba,' a work teeming with gorgeous Oriental color, was brought out at the Hofoper. Goldmark's was one of those gentle natures that are intensely grateful for the least encouragement. A word or two of judicious praise anent any work of his composition would at any moment dispel the settled sadness of his expression, and cause his dark features to brighten with lively pleasure. I have often watched him during rehearsals of his quartet and quintet, sitting quite quiet in a corner and not venturing to make a suggestion when anything went wrong, though his eyes would flash joyously enough when the performers happened to hit off the exact manner in which he wished his meaning interpreted. A less talkative person, for a musical composer, it would be difficult to discover.

"Even when he was amongst his professional brethren, who were, for the most part, extremely kind to him, he would nervously shrink from mixing in conversation, and open his lips to no one but his cigar for hours at a stretch. If abruptly addressed, he was wont to cast a deprecatory glance at his interlocutor, as though he would mildly exclaim: 'Don't strike me, pray; but you may if you will!' That being 'the sort of man he was,' it is not surprising that I failed to become

---

*Goldmark was then in his thirty-seventh year.

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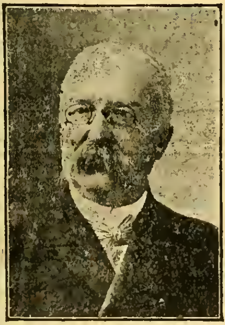
very intimate with Carl Goldmark, although I heartily admired some of his compositions, and was for a long time ready at any moment to develop a strong liking for him. But it is easier to shake hands with a sensitive plant, and elicit a warm responsive grip from that invariably retiring vegetable, than to gain the friendship of a man afflicted with unconquerable diffidence. So, after several futile attempts to break down Goldmark's barriers of reserve, by which I am afraid I made him exceedingly uncomfortable, I resolved to confine my attention to his music."

⁂

Beatty-Kingston speaks of the long delay in producing "The Queen of Sheba." Some have stated that this delay was occasioned by the trickery of Johann Herbeck, whom they accused of jealousy. Ludwig Herbeck, in the Life of his father, does not think it necessary to deny the charge. Herbeck was then at the opera house as director. From the son's story it appears that Count Wrbna thought the opera would not be popular nor abide in the repertory; that the expense of production would be too great; and that he was discouraged by the failure of Rubinstein's "Feramors." Furthermore, he intimates that the delay was due chiefly to the instigations of Ober-Inspector Richard Lewy. The opera was produced March 10, 1875, with Materna as Queen Balkis and Mr. Gericke as conductor.



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ROBERT VOLKMANN

(Born at Lommatzsch, Saxony, April 6, 1815; died at Budapest, October 30, 1883.)

This concerto, the first of Volkmann's published works for orchestra, was written during the composer's sojourn in Vienna (1854–58). It was produced at Vienna on November 22, 1857, by the 'cellist, Carl Schlesinger, to whom it is dedicated, and it was afterward more widely known through the performances of the virtuoso, David Popper.

The concerto is in a single movement, which may be described as an enlarged sonata movement. There is no introduction: the violoncello begins with the chief theme, Allegro moderato, A minor, 4-4. A new theme, not unlike the first motive in Volkmann's String Quartet in A minor, Op. 9 (composed in 1847), follows. A violoncello recitative leads to the second, the song theme. After the chief thematic material is introduced,— there are several subsidiary themes in the course of the concerto,—the development begins, and it is elaborately carried out. The development breaks off with a fortissimo orchestral chord to make room, after a passionate violoncello recitative, Allegro vivace, for a poetic episode. The development is again resumed, and new musical features are presented, until, after a crescendo, the violoncello attacks a cadenza, and after a majestic tutti the concerto comes to a quiet end.

Volkmann wrote four cadenzas for this concerto. A cadenza by Popper or Klengel is usually used in performance.

This concerto has been played in Boston at Symphony Concerts by Fritz Giese, February 2 1884, December 5, 1885; Alwin Schroeder, October 24, 1891; and Rudolf Krasselt, January 28 1905.

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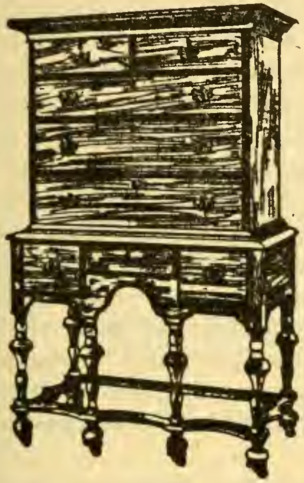

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⁂

W. Beatty-Kingston met Robert Volkmann at Budapest in 1867. "A glance at the great Hungarian composer sufficed to convince any observant person that he had before him a man of sorrow, acquainted with grief. His bowed shoulders and sad, lustreless eyes told a tale of excessive application, toil at the desk, and immoderate consumption of 'midnight oil.' A heavy, drooping, grizzled moustache enhanced the melancholy expression of his countenance, furrowed by the pencil of care rather than of time, and 'sicklied o'er' with a sallow pallor by long years of confinement to small rooms, insufficient nutriment, and lack of exercise. His chief characteristic appeared to be an invincible shyness, almost amountng to painful timidity. To me he conveyed the impression of a nature, originally gentle and diffident, that had been subdued by ill-luck and unkind usage to a chronic condition of self-depreciation and hopelessness. To my endeavors to draw him into conversation he replied with discouraging brevity, in low and hesitating tones. His black clothes—too manifestly a ci-devant gala suit, indued only upon occasions of exceptional pomp and moment—were threadbare and of strangely antiquated cut. Even Hellmesberger's kindly jesting and inexhaustible flow of apposite anecdote failed to brighten Volkmann's mournful visage with even a fleeting smile, until our host's good cheer and generous wine had somewhat thawed the ice of his inborn reserve and habitual low spirits.

"Toward the end of supper, when cigars had been lighted and champagne was flowing freely, he began to take part in the conversation, which was of an extraordinarily animated and brilliant character, dealing mainly with the two topics in which every one present was

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more or less keenly interested—music and the political resurrection of Hungary. It was in commenting upon the latter, rather than upon the former, that Volkmann displayed knowledge and eloquence of no ordinary calibre. In speaking of the public men by whom the transaction with Austria had been brought about, he let fall a few masterly sketches of character, revealing a depth of psychological insight that took most of his hearers by surprise. Upon the potentialities of music, as a descriptive art, he made some very striking remarks, never at any considerable length, but, like a meat-lozenge, containing much essential force compactly propounded.

''Commenting, for instance, on the Wagnerian theories, he observed: 'Music, like painting, is imitative, not reproductive. Her imitations are necessarily addressed to persons gifted with musical apprehension, just as those of painting appeal only to the eye that is appreciative of color or form. Her graphic power is not indicative of concrete facts, but of their characteristics, and makes itself readily manifest to the ear that is at once receptive and cultivated. Even that ear requires, in nine cases out of ten, to be prepared for the recognition of a tone-description by a certain amount of information, conveyed to the intelligence in the ordinary manner. . . . A mere melody is seldom able to tell its own story intelligibly. I mean, of course, the story its composer intends it to tell. *Tempi*, phrasing, and harmonic treatment are more available, as musical narrators—or, rather, describers—than tunes. The inevitable formality of a tune fetters its faculty of depicting ideas, circumstances, or actions, all of which may be recognisably sketched in sound by imitative figures and instrumental combinations. . . . That information other than oral is indispensable, in descriptive music, to the hearer's perception of the meaning sought to be conveyed to him, is beyond a doubt. For instance,

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the special significance of certain rhythmical mannerisms and accents in our national music cannot but be lost upon those who possess no acquaintance with Hungarian history, traditions, and manners. In my own attempt to describe musically the ordinary incidents of a day's life in a Hungarian frontier stronghold of the olden time,* I feel confident that I have made my tone-sketches comprehensible to such of my countrymen as may be endowed with musical understandings. To the average foreign musician my special meanings can only appear in the light of eccentricities in tonality.' "

Beatty-Kingston then describes a suddenly improvised performance of Volkmann's string quartet in G minor, Op. 14 (completed in 1846):—

''Volkmann sat ensconced in a huge arm-chair, smoking a powerful Partagas, his eyes half-closed, and his whole attitude expressive of

*Volkmann here referred undoubtedly to his "Visegrád," twelve musical poems for piano, Op. 21.—Ed.

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that blissful state of body and mind hight *kief*. As the executants commenced the spirited Allegro with which his G minor quartet opens, every eye was turned towards him. He started up, as though stricken by an electric shock, hastily put down his cigar, and clutched both arms of the fauteuil, looking about him confusedly, like one suddenly awakened from a deep sleep. Presently, he sank back into his seat, covering his face with his hands; and when we next caught a glimpse of his sad grey eyes, they were wet with happy tears. Never before or since that memorable night have I heard the quartet—perhaps his most passionate and romantic composition for strings—so magnificently played or so enthusiastically applauded. At its close a shout of 'Eljen â Volkmann!' was raised by all present, and Heckenast called upon his guests to drink 'the Master's' health in brimming bumpers of Roederer. Rendered speechless by glad emotion, Volkmann could only express his gratification by repeatedly pressing the artistic hands that had wrought him such paramount pleasure, his cheeks glistening the while with 'unfamiliar brine.' A little later, when he had recovered his self-possession, he sat down to the piano of his own accord, and held us spellbound for some twenty minutes with an improvisation 'on a heroic subject' (which I recognised years after in his *recueil* of 'Musical Poems' intituled 'Visegrád'), ever to be remembered by the survivors of that joyous company as an extempore production of unique beauty and indescribable fascination."* (Beatty-Kingston's ''Music and Manners,'' vol. i., pp. 93–97. London, 1887.)

---

*All this was in 1867. "Visegrád" was composed during Volkmann's sojourn in Vienna, 1854–58. No. 9 of the collection is entitled "Das Lied vom Helden.''—Ed.

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ENTR'ACTE.

THE SINGER.

BY HILAIRE BELLOC.

(From the *Tablet*, London.)

The other day as I was taking my pleasure along a river called "The River of Gold," from which one can faintly see the enormous mountains which shut off Spain from Europe, as I walked, I say, along the Maille, or ordered and planted quay of the town, I heard, a long way off, a man singing. His singing was of that very deep and vibrating kind which Gascons take for natural singing, and which makes one think of hollow metal and of well-tuned bells, for it sounds through the air in waves. The further it is, the more it booms, and it occupies the whole place in which it rises. There is no other singing like it in the world. He was too far off for any words to be heard, and I confess I was too occupied in listening to the sound of the music to turn round at first and notice who it was that sang; but as he gradually approached between the houses towards the river upon that happy summer morning, I left the sight of the houses, and myself sauntered nearer to him to learn more about him and his song.

I saw a man of fifty or thereabouts, not a mountaineer, but a man of the plains—tall and square, large and full of travel. His face was brown

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like chestnut wood, his eyes were grey but ardent; his brows were fierce, strong, and of the color of shining metal, half way between iron and silver. He bore himself as though he were still well able to wrestle with younger men at fairs, and his step, though extremely slow (for he was intent upon his song), was determined as it was deliberate. I came yet nearer and saw that he carried a few pots and pans and also a kind of kit in a bag; in his right hand was a long and polished staff of ashwood, shod with iron; and still as he went he sang. The song now rose nearer me and more loud, and at last I could distinguish the words, which were, in English, these:

> "Men that cook in copper know well how difficult is the cleaning of copper. All cooking is a double labor unless the copper is properly tinned."

This couplet rhymed well in the tongue he used, which was not Languedoc nor even Béarnais, but ordinary French of the North, well chosen, rhythmical and sure. When he had sung this couplet once, glancing, as he sang it, nobly upwards to the left and the right at the people in their houses, he paused a little, set down his kit and his pots and his pans, and leant upon his stick to rest. A man in white clothes with a white square cap on his head ran out of a neighboring door and gave him a saucepan, which he accepted with a solemn salute, and then, as though invigorated by such good fortune, he lifted his burdens again

---

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and made a dignified progress of some few steps forward, nearer to the place in which I stood. He halted again and resumed his song.

It had a quality in it which savored at once of the pathetic and of the steadfast: its few notes recalled to me those classical themes which conceal something of dreadful fate and of necessity, but are yet instinct with dignity and with the majestic purpose of the human will, and Athens would have envied such a song. The words were these:

"All kinds of game, Izard, Quails, and Wild Pigeon, are best roasted upon a spit; but what spit is so clean and fresh as a spit that has been newly tinned?"

When he had sung this verse by way of challenge to the world, he halted once more and mopped his face with a great handkerchief, waiting, perhaps, for a spit to be brought; but none came. The spits of the town were new, and though the people loved his singing, yet they were of too active and sensible a kind to waste pence for nothing. When he saw that spits were not forthcoming he lifted up his kit again and changed his subject just by so much as might attract another sort of need. He sang—but now more violently, and as though with a worthy protest:

Le lièvre et le lapin,
Quand c'est bien cuit, ça fait du bien.

That is, ''Hare and rabbit, properly cooked, do one great good," and then added after the necessary pause and with a gesture half of offering and half of disdain: ''But who can call them well cooked if the tinning of the pot has been neglected?" And into this last phrase he added notes which hinted of sadness and of disillusion. It was very fine.

As he was now quite near me and ready, through the slackness of trade, to enter into a conversation, I came quite close and said to him, ''I wish you good day," to which he answered, ''And I to you and the company," though there was no company.

Then I said, ''You sing and so advertise your trade?"

He answered, ''I do. It lifts the heart, it shortens the way, it attracts the attention of the citizens, it guarantees good work."

"In what way," said I, "does it guarantee good work?"

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"The man," he answered, "who sings loudly, clearly, and well, is a man in good health. He is master of himself. He is strict and well managed. When people hear him, they say, 'Here is a prompt, ready, and serviceable man. He is not afraid. There is no rudeness in him. He is urbane, swift, and to the point. There is method in this fellow.' All these things may be in the man who does not sing, but singing makes them apparent. Therefore in our trade we sing."

"But there must be some," I said, "who do not sing and who yet are good tinners."

At this he gave a little shrug of his shoulders and spread down his hands slightly but imperatively. "There are such," said he. "They are even numerous. But while they get less trade they are also less happy men. For I would have you note (saving your respect and that of the company) that this singing has a quality. It does good within as well as without. It pleases the singer in his very self as well as brings him work and clients."

Then I said, "You are right, and I wish to God I had something to tin; let me, however, tell you something in place of the trade I cannot offer you. All things are trine, as you have heard" (here he nodded), "and your singing does, therefore, not a double but a triple good. For it gives you pleasure within, it brings in trade and content from others, and it delights the world around you. It is an admirable thing."

When he heard this he was very pleased. He took off his enormous hat, which was of straw and as big as a wheel, and said, "Sir, to the next meeting!" and went off singing with a happier and more triumphant note, "Carrots, onions, lentils, and beans depend upon the tinner for their worth to mankind."

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THE CRITIC.

BY ERNEST NEWMAN.

(From the *Birmingham Post.*)

There seems to exist in some quarters a curious misapprehension of the functions and the intentions of the critic. By some people it is thought that all he has to do is to go to a concert, and afterwards arrange every one concerned in it in an order of merit, like a schoolmaster giving so many good or bad marks to a class of boys and girls. At its highest, however, this kind of work is hardly criticism, while at its lowest it is mere reporting. A few excited people imagine that a critic is a cold-blooded, misanthropic person who takes a fiendish joy in being unpleasant all round, and that when he has said something unflattering of a singer or a composer he is as happy as a footballer who has disabled an opponent. Alas! the critic is not at all like that. (I speak, of course, of the critic who takes his work seriously.) Let me try briefly to indicate what the critic of music should be and what some of us try to discipline ourselves to be.

When men have attained to a certain stage of mental culture, they are not satisfied with merely passive enjoyment of a work of art or a piece of literature. They think about what they have seen or heard; not content with feeling vaguely that they like this or dislike that,

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they want to find out their reasons for liking or disliking. They want, further, to classify and compare, to arrange things in order of excellence, to know why a Beethoven, for example, is greater than a Grieg, why some music will bear hearing time after time, while other music pleases at first and then palls, and so on. In other words, they want to do something more than feel mere blind impulses of attraction and repulsion; they want to be able to justify these impulses to themselves and to others, to be able to give some logical reason for saying this is good art or this is bad. It is evident that if one man thinks Strauss's "Tod und Verklärung" a beautiful and expressive work, and another thinks it expresses nothing at all, they cannot both be right. Questions of this kind are usually put aside with the thoughtless remark that they are just matters of taste. They are something more than that, however.

In the last resort, no doubt, there are minute differences of mental build between us all that make it impossible for us to agree completely upon any work of art; our different nervous systems and our different trainings bring it about that what particularly appeals to me, for example, may no appeal so strongly to some one else. But, in spite of this, the general practice of mankind shows that up to a certain point the worth of any piece of art can be tested by principles upon which we all agree. The man who tried to defend the proposition that Sullivan was a greater composer than Wagner by saying that these things were all pure matters of taste would quickly be told that his taste happened to be particularly fallible. The mere fact that we put some composers above others, that we say some are broad and some narrow, some healthy and some morbid, shows that artistic judgment is not entirely a matter of individual caprice,—that the whole artistic world applies, more or less unconsciously, the same critical tests to art.

Now, how does all this bear upon the functions of the critic? In this way. The critic is simply a man who does in an expert and specialized manner what the man in the street does roughly and fum-

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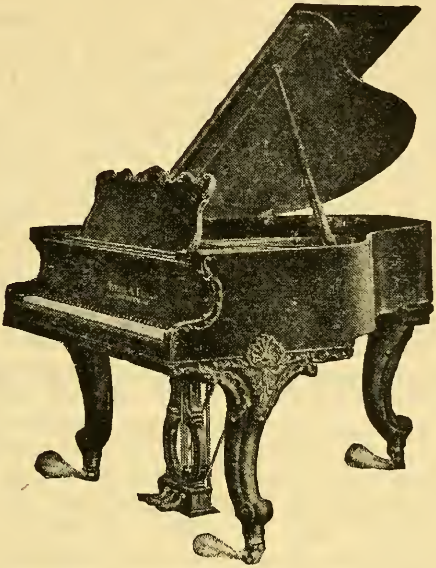

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blingly. Criticism is an art that has to be learned, like any other. The critic has to get to the secret of a given work; he has to know it so well, and absorb himself in it so thoroughly, that he can see exactly what went on in its creator's mind during the act of creation. Then, having seen this, he has to do what the composer cannot possibly do,—see the work in its true relation to other works of the same man and to the works of other men. He has to decide where it succeeds or fails, and to show why it succeeds or fails. In order to do this he must have a long experience of every kind of music, so that his brain can spontaneously institute comparisons between the new work and others of the same kind; he must take care not to be biassed; he must learn to mistrust hasty impressions; he must try to be equally susceptible to the beauty of all schools; he must be able to reason accurately about his own perceptions. No one critic can possibly do all this; but this is the ideal a critic must always keep before him.

One part of the critic's work, then, is to do in a trained and specialized way what the man in the street does in an instinctive and rather rough-and-tumble way; his business being to judge, compare, to discriminate, he prepares himself for that work by long practice in the technic of discrimination, just as a composer prepares himself for writing symphonies by practising counterpoint. Comprehensiveness and accurate ideas upon art can no more be attained without much experience and much practice than comprehensive and accurate ideas upon ship-sailing or house-building. The instinctive good taste that some people have is a necessary factor, but it is not everything; there is a technic of judgment that has to be acquired, and that can only be acquired by constant exercise. But the critic has another function besides this of distinguishing between good work and bad. A great critic, like Taine, or Sainte-Beuve, or Hennequin, or Anatole France, or Pater, stands like an illuminating medium between the artist and the public, making visible to the latter a hundred things in the former that would otherwise be invisible. He does not attempt to impose dogmatically any point of view to his own upon the reader; he simply leads the reader on to see, with his own eyes, what was really in the object all the time, but could only be seen in the first place by some man of

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keener sight and a more trained faculty of appreciation. The critic, in fact, stands in much the same relation to the artist as the artist does to nature; he shows things in new lights, brings out unexpected significances, teaches us to see with new eyes and hear with new ears, make us finer-fingered when we come to touch art again, and so gives a deeper probe to our liking and a keener edge to it.

This is, of course, a statement of the critic's function at its loftiest. It goes without saying that the ideal is not always realizable in newspaper work, where a man cannot, in nine cases out of ten, choose his own subjects, and where the circumstances of the moment or pressure of time and space may force him to dwell upon one or two aspects only of a work, and so prevent him giving his readers a completely rounded view of it. But the highest principles of criticism can be kept in mind even in newspaper writing. No one who has not tried it can appreciate the difficulties of the task,—the constant labor that is needed to keep one's knowledge adequate, the nervous strain of listening night after night with all one's faculties on the stretch, the strain of remembering

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impressions and grouping them, the after strain of writing,—often in a state of reaction after the excitement of so much music, the need for endless watchfulness of one's self so as not to be prejudiced against anything by one's own fatigue or ill-health, the care that is required to look dispassionately at everything and every one,—not to let our critical judgment be affected by the personal liking we have for some people or by the personal dislike we know others to have for us. It would take a god to keep his feet forever free from all these pitfalls. But some of us do try in our humble way to live up to an ideal of criticism, with the one thought of placing the best we have in us at the service of the musical public.

That there will often be differences of opinion is inevitable. But critics of the critics should remember that, as I have already insisted upon, he has given himself a more rigorous training in technic than they. They might remember, too, when they are inclined to quarrel with his judgments, that this training has probably given him a sensitiveness or perception that they may not possess. There is a psychological action and reaction in these matters. The painter, after years of looking at landscapes, finds that he has not only learned to represent more accurately what he sees, but that he has actually learned to see in a new sense. He perceives degrees and relations of light, for example, that would be imperceptible to an ordinary man. And so the music critic, constantly engaged in listening thoughtfully to music, ultimately finds his powers of hearing immensely quickened; he is aware of a hundred things that may not be evident to the man in the next seat to him. So that when some one who was present at the concert in question disagrees with what the critic says of it, the critic is not necessarily wrong. It is no use hurling paper thunderbolts at his head because he heard what you did not, especially when he calls something in a performance bad that you may have thought good. There was once a man on trial for theft. Only one person had seen him take the article, and the counsel for the defence triumphantly pointed to the fact that whereas the prosecution could call only one witness who had seen the man take it, he could call twenty witnesses who had not. The argument was ingenious, but I am afraid it did

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not get the prisoner off. I hope my readers will cut this little story out, and when they are tempted during the coming season to write to the paper in disagreement with something I have said, to read it through three times before they put pen to paper. I would ask them to remember, too, that in the nature of the case that critic is rather better placed than they are for judging performances. He goes about a good deal, not only in England, but abroad; he hears all kinds of orchestras and conductors and singers and players, and often hears the same work given by half a dozen different people. The knowledge he thus acquires he puts at the service of his readers. He is, in fact, could they only see it, the guardian of their interests. He tries to get for stay-at-home people the best music and the best performances of it that are possible. For them to resent his well-meant efforts in their behalf rather suggests at times the flock turning against the watch-dog and opening the door of the fold to the wolf.

MUSIC IN FINLAND.

The *Musical Courier* (London) published in 1899 a sketch of the early history of music in Finland. This article, signed A. Ingman, may be of interest in connection with the performance of Sibelius's Second Symphony.

''For the right judgment of the character of this music a short preliminary sketch as to the origin of the people seems necessary. We learn from history that the Finns belong to a tribe of the Aryan and Turanian race, called Ugro-Finns, being first spoken of in the second century by Ptolemæus. About five hundred years later they settled on the Finnish peninsula, gradually driving the Laps, who then occupied the country, towards the North, into those regions now known as Lapland. In the twelfth century Swedish influence took root among the people, when King Erik Yedwardson undertook the first crusade

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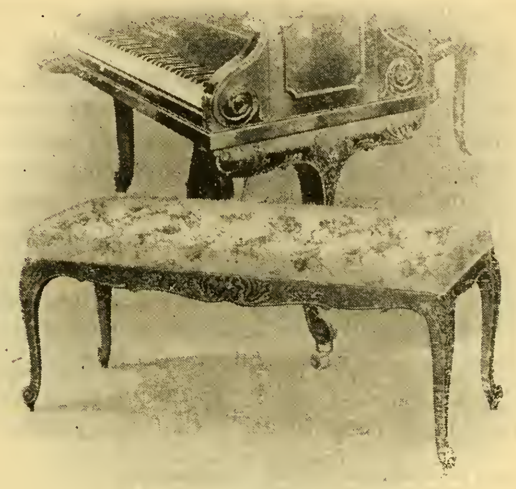

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to Finland, the inhabitants of which in 1157 became converts to the Christian faith, the two first bishops—Saint Henry and Saint Thomas—being, by the way, English by birth. By a treaty from 1323 the whole country was subdued, remaining under Swedish government until 1809, when, after several wars with Russia, Tsar Alexander I. became Grand Duke of Finland, confirming, by his 'Act of Assurance to the Finnish people,' their religion, their laws, and their constitution, as runs the edict, 'for the time of his reign and the reigns of his successors.'

"The rich imagination of the Finns and their prominent mental endowments are manifested in their mythology contained in the grand national epic, 'Kalevala.' * The folk-songs testify the deep musical vein of the people. The Finnish tunes are of a simple, melancholy, soft character, breathing the air of the lonely scenery where they were first sung; for there is a profound solitude in that beautiful 'land of the thousand lakes,' as it has been called, a loneliness so entire that it can be imagined only by those who have spent some time there, an autumnal day, for instance, in those vast forests, or a clear summer night on one of its innumerable waters. There is a sublime quietude, something desolate, over those nights of endless light, which deeply impresses the native, and still more strangely touches the mind of the foreigner. At intervals such a one is overcome by those moods, often pictured in the songs, some of which are full of subdued resignation to fate, most touchingly demonstrating that the people 'learned in

---

* Max Muller said of this epic: "A Finn is not a Greek, and a Wainamoinen was not a Homer. But if the poet may take his colors from that nature by which he is surrounded, if he may depict the men with whom he lives, 'Kalevala' possesses merits not dissimilar from those of the 'Iliad,' and will claim its place as the fifth national epic of the world, side by side with the Ionian songs, with the 'Mahabharata,' the 'Shahnameh,' and the 'Nibelunge.' It may be remembered that Longfellow was accused in 1855 of having borrowed 'the entire form, spirit, and many of the most striking incidents' of 'Hiawatha' from the 'Kalevala.' The accusation, made originally in the *National Intelligencer* of Washington, D.C., led to a long discussion in this country and England. Ferdinand Freiligrath published a summary of the arguments in support and in refutation of the charge in the *Athenæum* (London), December 29, 1855, in which he decided that 'Hiawatha' was written in 'a modified Finnish metre, modified by the exquisite feeling of the American poet, according to the genius of the English language and to the wants of modern taste'; but Freiligrath, familiar with Finnish runes, saw no imitation of plot or incidents by Longfellow."—P. H.

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suffering what it taught in song.' The rough climate made the Finns sturdy in resistance, and all the hard trials which in course of time broke in upon them were braved valiantly, until better days dawned again. This theme of a 'hope on, hope ever,' is highly applicable to the nation. Even some of their erotic songs bear this feature,—the rejected lover seldom despairs,—although there are, of course, exceptions of a very passionate colouring. Many are a mere communion with the singer's nearest and truest friend,—the beauty of nature around him.

"The original instrument (constructed somewhat like a harp) to which these idyllic strains were sung is called 'Kantele.' [*] The national epic, 'Kalevala,' translated into English by Mr. Crawford, contains the ancient myth of the origin of this instrument, beginning with the fortieth canto.

"Wainamoinen, the inspired bard and ideal musician—thus runs the tale—out of the jawbones of a big fish had made himself an uncommonly lovely specimen of an instrument, which he called kantele. For strings he took some hairs from the mane of the bad spirit's (Hiisi's)

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[*] A kantele was shown at the Paris Exposition of 1889. It was a horizontal sort of the lute as known to the Greeks. It had sixteen steel strings, and its compass was from D, third line of the bass staff, to E. fourth space of the treble staff, in the tonality of G major. Its greatest length was about thirty inches; its greatest width, about ten inches. The late General Neovius, of Helsingfors, invented a kantele to be played with a bow in the accompaniment of song. This instrument looks like a violin box; it has two strings, and requires two players, who, on each side of the instrument, rub a bow on the string nearer him. For a minute description of this kantele and the curious manner of tuning see Victor Charles Mahillon's "Catalogue du Musée instrumental du Conservatoire Royal de Musique de Bruxelles," vol. iii., pp. 9–11 (Ghent, 1900).—P. H.

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horse, which gave it a mysterious, bewitching sound. When singing to its accompaniment he, by his soul-compelling mighty melodies, awakened the sympathy of all beings, charming and ruling the powers of nature around him. The sun, the moon, and the stars descended from heaven to listen to the songster who was himself touched to tears by the power of his own song.

''His happiness, however, did not last very long. The harp, his greatest comfort, was lost in the waves, where it was found by the sea nymphs and the water king, to their eternal joy. When sounding the chords to their fair songs of old, the waves carried the tunes along to the shores, whence they were distantly echoed back by the rocks around; and this, one says, causes the melancholy feelings which overcome the wanderer at the lonely quietude of the clear northern summer nights.

''Deploring the loss of his kantele, old Wainamoinen, the bard, was driving restlessly along through the fields, wailing aloud. There he happened to see a young birch complaining of its sad lot: in vain, it said, it dressed itself so fairly in tender foliage, in vain it allowed the summer breezes to come and play with its rustling leaves, nobody enjoyed it. It was born to ' lament in the cold, to tremble at the frost' of the long dreary winter. But the songster took pity upon it, saying that from it should spring the eternal joy and comfort of mankind, and so he carved himself a new harp from the tender birch-tree's wood. For chords he asked the tresses of a beautiful maiden, whom he met in the bower waiting for her lover. By means of this golden hair, her languishing sighs crept into the instrument, which sounded more fascinating than ever the old one did. This restored to the bard the full possession of his supernatural power. His success henceforth was something unheard of.

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of Christianity upon the epic: A maiden, Mariatta, and a child (the Virgin Mary and Christ) came to deprive the bard of his reign. He found that his time had come to an end, and he once more took his harp. He sang for the last time, and by words of magic power he called into existence a copper boat. On this he took his departure, passing away over the waste of waters, sailing slowly toward the unfathomable depth of space, bequeathing his harp, as a remembrance of him, to his own people for their everlasting bliss.

"The period of musical culture in Finland may be said to have begun about a hundred years ago, when in 1790 the first musical society was founded by members of the University under the leadership of K. V. Salgé. His successor, Fredrik Pacius, was the founder of the national musical development, and to him the merit is due of having given the Finns their beautiful national anthem. Their enthusiasm knew no bounds when, on the solemn never-to-be-forgotten May festival, 1848, this song was first heard in the park of Kajsaniemi, near Helsingfors. The spontaneous inspiration of the music, borne along and carried away by the glowing patriotic spirit of Runeberg's poem 'Wårtland,' makes the composition immortal. As long as the Finnish nation exists 'Wårtland' shall never lose its magnetism and its elevating sway over the hearts of the people." *

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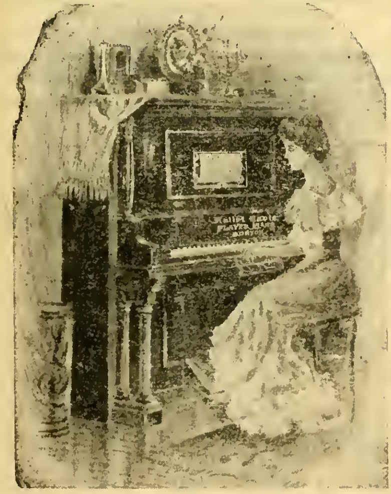
* Pacius was born at Hamburg in 1809; he died at Helsingfors in 1891. A pupil of Spohr, he was an excellent violinist, and he was active as composer and conductor. He founded orchestral and choral societies



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Let us add to the sketch of Ingman. For much of the information about the present condition of music in Finland we are indebted to Dr. Karl Flodin, of Helsingfors.

The national epic, ''Kalevala,'' and the lyric poems known under the collective name ''Kanteletar'' were first transcribed and arranged by Elias Lönnrot (1802–84). The first composer who was born in Finland and made a name for himself was Bernhard Crusell (1775–1838), who lived for the most part in Sweden and Germany. A famous clarinetist, he set music to Tegnér's ''Frithjof,'' and he wrote an opera, ''Die kleine Sklavin.''

The father of Finnish music was Pacius, to whom reference has already been made. His son-in-law, Dr. Karl Collan (1828–71), wrote two popular patriotic marches with chorus, ''Wasa'' and ''Savolaisen laulu.'' Filip von Schantz (1835–65), conductor, composed cantatas, choruses, and songs. Carl Gustaf Wasenius, of Abo, which was formerly the capital of Finland, conductor, composer, and director of an organ school, died an old man in 1899. Conrad Greve, of Abo, who wrote music to Fredrik Berndtson's play, ''Out of Life's Struggle,'' died in 1851, and A. G. Ingelius, a song writer of wild talent, died in 1868. Other song writers were F. A. Ehrström (died in 1850), K. J. Möhring (died in 1868), teacher and conductor at Helsingfors, Gabriel Linsen, born in 1838.

Richard Falten, born in 1835, succeeded Pacius as music teacher at the University of Helsingfors. He founded and conducted a choral

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at Helsingfors, and was music teacher at the University. His "Kung Carls jakt," produced in 1852, was the first native Finnish opera. His opera "Loreley," produced in 1887, was more in accordance with the theories of Wagner. Pacius wrote a lyric "Singspiel," "The Princess of Cyprus," a symphony, a violin concerto, choruses, songs, etc. His hymn, "Suomis Sång" (text by the Finnish poet, Emil von Qvanten), is, as well as his "Wårtland" ("Our Country"), a national song.—P. H.

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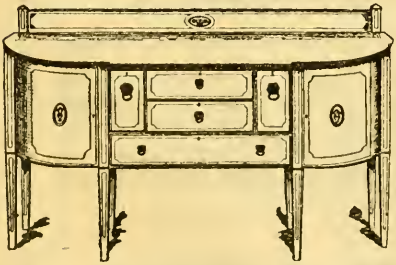

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society; he is an organist and pianoforte teacher. He has composed a cantata, choruses, and songs.

Martin Wegelius, born in 1846, is director of the Music Institute of Helsingfors, which is now about twenty years old. Busoni once taught at this Institute. Wegelius has composed an overture to Wecksell's tragedy, "Daniel Hjort," cantatas, choruses, and he has written treatises and a "History of Western Music."

Robert Kajanus, born in 1856, is the father and the conductor of the Philharmonic Society of Helsingfors. He has made journeys with this orchestra and Finnish singers in Scandinavia, Germany, France, and Belgium, and with his symphony chorus he has produced at Helsingfors Beethoven's Mass in D, Berlioz's "Romeo and Juliet" and "Damnation of Faust," Bach's Mass in B minor, and other works of importance. Among his own compositions are the symphonic poems, "Kullervos Trauermarsch" and "Aino," illustrative of subjects in the "Kalevala"; Finnish Rhapsodies; an orchestral suite, "Recollections of Summer," which are founded on folk-songs or folk-dance rhythms.

Armas Järnefelt, born in 1869, has composed orchestral suites and symphonic poems, as "Korsholm." The death of Ernst Mielck, who died at Lucarno at the age of twenty-two, was a severe loss, for his orchestral compositions, among them a symphony, had attracted marked attention. Oskar Merikanto, born in 1868, has composed an

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opera, "The Maiden of Pohja," and songs; Erkki Melartin, born in 1875, who studied under Wegelius and afterward at Vienna and in Italy, has written songs and a Symphony in C minor, which was played at Helsingfors in a revised form in the season of 1905–1906. Dr. Ilmari Krohn, a music teacher at the University, has composed motets and instrumental works; Emil Genetz, born in 1852, has written choruses for male voices, among them the patriotic hymn, "Herää Suomi!" ("Awake, O Finland!"); and Selim Palmgren, born in 1878, has composed songs and pianoforte pieces, among them a concerto produced at Helsingfors in the season of 1904–1905.

Wegelius, Kajanus, Krohn, and Merikanto studied at Leipsic, and Kajanus with Svendsen when the latter was living at Paris. Järnefelt studied with Massenet, and Mielck with Max Bruch.

⁂

Finnish singers. Johanna von Schoultz in the thirties of the last century sang successfully in European cities, but she fell sick, left the stage, and died alone and forgotten in her native land. Ida Basilier, an operatic coloratura singer, now lives in Norway. Emma Strömmer-Achté, herself a successful singer, is the mother of Aino Achté (or Ackté) of the Paris Opéra and now of the Metropolitan, New York. Aino was born at Helsingfors, April 23, 1876, studied at the Paris Conservatory, where she took the first prize for opera in 1897, and made her début as Marguerite at the Opéra, Paris, October 8, 1897. Her younger sister Irma is also a singer of reputation in Finland. Emma Engdahl-Jägerskjöld created the part of Loreley in Pacius's

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opera, and has sung in Germany. Alma Fohström-Rode,* a member of the Moscow opera, has sung in other countries, especially in Germany. Elin Fohström-Tallqvist, a coloratura singer, is her sister. Hortense Synnerberg, mezzo-soprano, has sung in Italy and Russia.† Maikki Järnefelt is known in German opera-houses, and Ida Ekman is engaged at Nuremberg. Adée Leander-Flodin, once of the Opéra-Comique, Paris, has made concert trips in Scandinavia and South America. Filip Forstén became a teacher in Vienna, Hjalmar Frey is a member of the Court Opera of St. Petersburg, and Abraham Ojanperä now teaches at the Music Institute of Helsingfors.

Karl Ekman and Mrs. Sigrid Sundgrén-Schnéevoigt are pianists of talent, and the husband of the latter, Georg Schnéevoigt, is a violoncellist and a conductor of repute. He is now a conductor of the Kaim Orchestra (Munich).

There are many male choruses in Finland. The "Muntra Musikanter," led by Gösta Sohlström, visited Paris in 1889. A picked chorus from the choral societies gave concerts some years ago in Scandinavia, Germany, and Holland. The churches all have their choir of mixed voices and horn septet. At the Music Festival at Helsingfors in 1900 about two thousand singers took part.

Mr. Charles Gregorowitsch, a Russian by birth, for some years concert-master at Helsingfors, gave a recital in Boston, February 27, 1897, and played here at a Symphony Concert, December 7, 1901.

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* Alma Fohström made her first appearance in the United States at the Academy of Music, New York, as Lucia, November 9, 1885. She sang at the Boston Theatre in 1886: Zerlina in "Fra Diavolo," January 5, 13; Maritana (in Italian), January 7; Margherita in Gounod's "Faust," January 11; and Martha in Flotow's opera, January 16. She also sang in a Sunday night operatic concert.

† A Mme. Synnerberg visited Boston in March, 1890, as a member of the Abbey, Schoeffel and Grau Company, and sang the parts of Emilia in Verdi's "Otello" and "Azucena."

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SYMPHONY IN E MINOR, No. 1 . . . . JAN SIBELIUS

(Born at Tavastehus, Finland; now living at Helsingfors.)

The following paragraphs from Mrs. Rosa Newmarch's "Jean Sibelius: A Finnish Composer," 24 pp. (1906), will best serve as an introduction to the description of this symphony. See also the entr'acte.

"From its earliest origin the folk music of the Finns seems to have been penetrated with melancholy. The Kanteletar, a collection of lyrics which followed the Kalevala, contains one which gives the key-note of the national music. It is not true, says the anonymous singer of this poem, that Vainomöinen made the 'Kantele' out of the jaw of a gigantic pike:—

The Kantele of care is carved,
Formed of saddening sorrows only;
Of hard times its arch is fashioned
And its wood of evil chances.
All the strings of sorrows twisted,
All the screws of adverse fortunes;
Therefore Kantele can never
Ring with gay and giddy music,
Hence this harp lacks happy ditties,
Cannot sound in cheerful measures,
As it is of care constructed,
Formed of saddening sorrows only.

"These lines, while they indicate the prevailing mood of the future music of Finland, express also the difference between the Finnish and Russian temperaments. The Finn is more sober in sentiment, less easily moved to extremes of despair or of boisterous glee than his neighbor. Therefore, while we find accents of tragic sorrow in the music of the Russian peasantry, there are also contrasting moods in which they tune their gusslees* to 'gay and giddy music.'

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* The gusslee, or gusli, was a musical instrument of the Russian people. It existed in three forms, that show in a measure the phases of its historical development: (1) the old Russian gusli, with a small, flat sounding,

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"Situated between Sweden and Russia, Finland was for centuries the scene of obstinate struggles between these rival nationalities; wars which exhausted the Finns without entirely sapping their fund of stubborn strength and passive endurance. Whether under Swedish or Russian rule, the instinct of liberty has remained unconquerable in this people. Years of hard schooling have made them a serious-minded, self-reliant race; not to be compared with the Russians for receptivity or exuberance of temperament, but more laborious, steadier of purpose and possessed of a latent energy which, once aroused, is not easily diverted or checked.

. . . "Many so-called Finnish folk-songs being of Scandinavian origin. That the Finns still live as close to Nature as their ancestors, is evident from their literature, which reflects innumerable pictures from this land of granite rocks and many-tinted moorlands; of long

---

box, with a maple-wood cover, and strung with seven strings, an instrument not unlike those of neighboring folks,—the Finnish "kantele," the Esthonian "kannel," the Lithuanian "kankles," and the Lettic "kuakles", (2) the gusli-psaltery of the fourteenth and fifteenth centuries, differing from the first named in these respects; —greater length and depth of the sounding-box, from eighteen to thirty-two strings, and it was trapeziform; (3) the piano-like gusli of the eighteenth century, based on the form and character of the clavichord of the time. See Faminzin's "Gusli, a Russian Folk Musical Instrument" (St. Petersburg, 1890). The gusli is not to be confounded with the Dalmatian gusla, an instrument with sounding-box, swelling back, and finger-board cut out of one piece of wood, with a skin covering the mouth of the box and pierced with a series of holes in a circle. A lock of horse-hairs composed the one string, which was regulated by a peg. This string had no fixed pitch; it was tuned to suit the voice of the singer, and accompanied it always in unison. The gusli was played with a horse-hair bow. The instrument was found on the wall of a tavern, as the guitar or Spanish pandero on the wall of a posada, or as the English cithern of the sixteenth and seventeenth centuries, commonly kept in barber shops for the use of the customers.—P. H.

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sweeps of melancholy fens and ranges of hills clothed with dark pine-forests; the whole enclosed in a silver network of flashing waters—the gleam and shimmer of more than a thousand lakes. The solitude and silence, the familiar landscape, the love of home and country—we find all this in the poetry of Runeberg and Tavaststjerna, in the paintings of Munsterhjelm, Westerholm, and Järnefelt, and in the music of Sibelius.

. . . "Sibelius's strong individuality made itself felt at the outset of his career. It was, of course, a source of perplexity to the academic mind. Were the eccentricity and uncouthness of some of his early compositions the outcome of ignorance, or of a deliberate effort to be original at any price? It was, as usual, the public, not the specialists, who found the just verdict. Sibelius's irregularities were, in part, the struggles of a very robust and individual mind to express itself in its own way; but much that seemed weird and wild in his first works was actually the echo of the national spirit and therefore better understood by the public than by the connoisseurs. . . . From his novitiate, Sibelius's melody has been stamped with a character of its own. This is due in a measure to the fact that it derives from the folk-music and the *runo*:—the rhythm in which the traditional poetry of the Finns is sung. The inviolable metrical law of the rune makes no distinction between *epos* and *melos*. In some of Sibelius's earlier works, where the national tendency is more crudely apparent, the invariable and primitive character of the rune-rhythm is not without influence upon his melody, lending it a certain monotony which is far from being devoid of charm. 'The epic and lyric runes,' says Comparetti, 'are

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sung to a musical phrase which is the same for every line; only the key is varied every second line, or, in the epic runes, at every repetition of the line by the second voice. The phrase is sweet, simple without emphasis, with as many notes as there are syllables.' Sibelius's melody, at its maturity, is by no means of the short-winded and broken kind, but rather a sustained and continuous cantilena which lends itself to every variety of emotional curve and finds its ideal expression through the medium of the cor anglais. His harmony—a law unto itself—is sometimes of pungent dissonance, and sometimes has a mysterious, penetrating sweetness, like the harmony of the natural world. In the quaint words of the Finnish critic Flodin: 'It goes its own way, which is surely the way of God, if we acknowledge that all good things come from Him.' It seems impossible to hear any one of Sibelius's characteristic works without being convinced that it voices the spirit of an unfamiliar race. His music contains all the essential qualities to which I have referred as forming part and parcel of the Finnish temperament.

. . . ''Like Glinka, Sibelius avoids the crude material of the folk-song; but like this great national poet, he is so penetrated by the spirit of his race that he can evolve a national melody calculated to deceive the elect. On this point the composer is emphatic. 'There is a mistaken impression among the press abroad,' he has assured me, 'that my themes are often folk-melodies. So far I have never used a theme that was not of my own invention.' "

This symphony was composed in 1899. It was published in 1902.

It was performed in Berlin in July, 1900, at a concert of Finnish music led by Kejanus. It was played by the Royal Orchestra in Dresden, November 17, 1903, and performed in London under Mr. Henry J. Wood's direction, October 13, 1903.

It is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, one bass tuba, kettledrums, bass drum, cymbals, triangle, harp, and strings.

I. Introduction: Andante ma non troppo, E minor, 2-2. Over a drum-roll that rises and falls in intensity a clarinet sings a mournful melody which has much importance in the Finale of the symphony.

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The first violins, after the short introduction, give out the first theme with imitative passages for violas and violoncellos. Allegro energico, E minor, 6-4. There are two subsidiary motives, one for wind instruments and one, derived from this last, for strings. A crescendo leads to a climax, with the proclamation of the first chief theme by full orchestra with a furious drum-roll. The second and contrasting chief motive is given to the flutes, piano ma marcato, against tremulous violins and violas and delicate harp chords. The conclusion of this theme is developed and given to the flutes with syncopated rhythm for the strings. The pace is quickened, and there is a crescendo, which ends in B minor. The free fantasia is of a passionate nature with passages that suggest mystery; heavy chords for wind instruments are bound together with chromatic figures for the strings; wood-wind instruments shriek out cries with the interval of a fourth, cries that are taken from one in the Introduction; the final section of the second theme is sung by two violins with strange figures for the strings, pianissimo, and with rhythms taken from the second chief theme. These rhythms in the course of a powerful crescendo dominate at last. The first chief theme endeavors to assert itself but it is lost in descending chromatic figures. Again there is a crescendo, and the strings have the second subsidiary theme, which is developed until the wild entrance of the first chief motive. The orchestra rages until, after a great outburst and with clash of cymbals, a diminuendo leads to gentle echoes of the conclusion of the second theme. Now the second theme tries to enter, but without the harp chords that first accompanied it. Rhythms that are derived from it lead to defiant blasts of the brass instruments, and the movement ends in this mood.

II. Andante, ma non troppo lento, E-flat major, 2-2. Muted violins and violoncellos an octave lower sing a simple melody of resignation. A motive for wood-wind instruments promises a more cheerful mood, but the promise is not fulfilled. The first bassoon, un poco meno andante, and other wood-wind instruments take up a lament which becomes vigorous in the employment of the first two themes. A motive for strings is treated canonically. There are triplets for wood-

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wind instruments, and the solo violoncello endeavors to take up the first song, but it gives way to a melody for horn with delicate figuration for violins and harp, molto tranquillo. The mood of this episode governs the measures that follow immediately in spite of an attempt at more forcibly emotional display, and it is maintained even when the first theme returns. Trills of wood-wind instruments lead to a more excited mood. The string theme that was treated canonically reappears heavily accented and accompanied by trombone chords. The orchestra rages until the pace is doubled, and the brass instruments sound the theme given at the beginning of the movement to the wood-wind. Then there is a return to the opening mood with its gentle theme.

III. Allegro, C major, 3-4. The chief theme of the scherzo may be said to have the characteristically national humor which seems to Southern nations wild and heavily fantastical. The second theme is of a lighter and more graceful nature. There is also a theme for wood-

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wind instruments with harp arpeggios. These themes are treated capriciously. The trio, E major, is of a somewhat more tranquil nature.

IV. Finale (Quasi una fantasia), E minor. The Finale begins with the melody of the introduction of the first movement. It is broadly treated (violins, violas, and violoncellos in unison, accompanied by heavy chords for the brass). It is now of an epic, tragic nature, and not merely melancholy. There are hints in the lower strings at the chief theme, which at last appears, 2-4, in the wood-wind. This theme has a continuation which later has much importance. The prevailing mood of the Finale is one of wild and passionate restlessness, but the second chief theme, Andante assai, is a broad, dignified, melodious motive for violins. The mood is soon turned to one of lamentation, and the melody is now derived from the first theme of the second movement. A fugato passage, based on the first theme with its continuation in this movement, rises to an overpowering climax. There is a sudden diminuendo, and the clarinet sings the second theme, but it now has a more anxious and restless character. This theme is developed to a mighty climax. From here to the end the music is tempestuously passionate.

⁂

Sibelius at first studied the violin; but, as it was intended that he should be a lawyer after his schooling, he entered the University of Helsingfors in 1885. He soon abandoned the law for music. He studied at the music school of Martin Wegelius at Helsingfors, then with Albert Becker at Berlin (1889–90) and with Fuchs and Goldmark

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For the twenty-four Boston Concerts, with Historical and Descriptive Notes by Philip Hale. Bound copies of the Programme for the entire season can be had at $1.50 by applying before the last concert. Address all communications to

F. R. COMEE,
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at Vienna (1890–91). He then returned to Helsingfors. He received a stated sum from the government, so that he was able to compose without annoyance from the cares of this life that is so daily,—to paraphrase Jules Laforgue's line: "*Ah! que la Vie est quotidienne!*"*

His chief works are the Symphony No. 1, E minor, Symphony No. 2, D major (1901–1902),—it is said that he has recently completed a third symphony; "Kullervo," a symphonic poem in five parts for solo voices, chorus, and orchestra (composed in 1898, but not yet published); "Lemminkäinen," symphonic poem in four parts, Op. 22 (two of these parts are entitled, respectively, "The Swan of Tuonela" and "Lemminkäinen's Home-faring"); "Finlandia," symphonic poem, Op. 27; overture and orchestral suite, "Karelia," Op. 10 and Op. 11; "Islossningen," "Sandels," and "Snöfrid," three symphonic poems with chorus; "Varsang"; "En Saga," tone poem; "Jungfrau i Tornet" ("The Maid in the Tower"), a dramatized ballad in one act, the first Finnish opera (Helsingfors, 1896); incidental music to Adolf Paul's tragedy, "King Christian II." (1898),—an orchestral suite has been made from this music; incidental music to Maeterlinck's "Pelléas and Mélisande," an orchestral suite, Op. 46, of eight numbers; Concerto for violin, Op. 47, played in Berlin, October 19, 1905, by Carl Halir, and in New York by Mme. Maud Powell at a Philharmonic concert, November 30, 1906; "Des Feuer's Ursprung," cantata; "Koskenlaskijan Morsiamet" ("The Ferryman's Betrothed"), ballad for voice and orchestra; Sonata for pianoforte, Op. 12; "Kylliki," lyric suite for pianoforte, Op. 41; other pieces for pianoforte, as Barcarole, Idyll, and Romanze, from Op. 24, and transcriptions for the pianoforte of his songs; choruses, and many songs, Op. 13, 31, 36, 37, 38,—fifteen have recently been published with English words.

⁂

Sibelius's Symphony No. 2, D major, was played in Boston at a concert of the Boston Symphony Orchestra, March 12, 1904.

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* This stipend is still granted.

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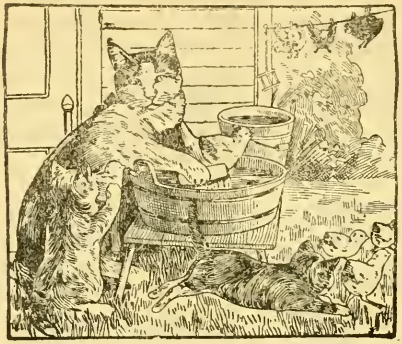

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Twelfth Rehearsal and Concert.

FRIDAY AFTERNOON, JANUARY 18, at 2.30 o'clock.

SATURDAY EVENING, JANUARY 19, at 8 o'clock.

PROGRAMME.

Mendelssohn	Overture, "Midsummer Night's Dream"
Grieg	Concerto for Piano
Schubert	Symphony in C major

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SONG RECITAL

..BY..

Mme. ROSA LINDE

Assisted by Mr. JOSEPH MAERZ, Pianist

Saturday Afternoon, January 12, at 3 o'clock

... PROGRAMME ...

FEUERZAUBER	Wagner–Brassin
Mr. MAERZ.	
OBSTINATION	Fontenailles
MY LOVE IS LIKE A RED, RED ROSE	Scotch
MY LOVE IS BUT A LASSIE YET	Scotch
LUNGI DAL CARO BENE	Secchi
AH ! RENDIMI QUEL CORE	Rossi
AVE MARIA	Cherubini
Mme. LINDE.	
NOCTURNE, F-sharp IMPROMPTU, Op. 36	Chopin
Mr. MAERZ.	
UNGEDULD	Schubert
DER ERLKÖNIG	Schubert
LASS MICH DEIN AUGE KÜSSEN	Von Fielitz
MAIDEN'S SONG	Meyer-Helmund
LOTUS BLUMEN (written for Mme. Linde)	Maerz
A LESBIA (written for Mme. Linde)	Pizzi
Mme. LINDE.	
ÉTUDE, Op. 25, No. 1 BALLADE, Op. 47	Chopin
Mr. MAERZ.	
GUTE NACHT	Dvorák
THE DANZA	Chadwick
SINGING OF YOU	Gilberté
BERCEUSE	Tschaikowsky
TOUJOURS A TOI	Tschaikowsky
WARUM	Tschaikowsky
AMOR PERDUTO	Verdi
Mme. LINDE.	

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THURSDAY AFTERNOON, JANUARY 10, AT THREE O'CLOCK

Mme. SZUMOWSKA

Direction LOUDON G. CHARLTON

RECITAL OF PIANOFORTE MUSIC

By GERMAN, POLISH, and FRENCH COMPOSERS

PROGRAM

Variations sérieuses	Mendelssohn
Romanza	Mozart
Aufschwung	Schumann
Intermezzo	Brahms
Impromptu, E-flat major	Schubert
Thème varié	Paderewski
Sonata, B minor	Chopin
Nocturne	Fauré
Danse	Debussy
Jeux d'eau	Ravel
Étude en forme de valse	Saint-Saëns

Mme. Szumowska uses a MASON & HAMLIN PIANO

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ON

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BY

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JANUARY 23, at 3

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Mr. OTTO ROTH, Second Violin
Mr. EMILE FERIR, Viola
Mr. HEINRICH WARNKE, Violoncello

FOURTH CONCERT

Monday Evening, January 21, 1907

At eight o'clock

PROGRAMME

1. BRAHMS . . . String Quartet in B-flat major, Op. 67

2. MOZART . . Quintet for Clarinet, two Violins, Viola, and Violoncello, in A major (Köchel, No. 581)

3. TSCHAIKOWSKY . Trio for Piano, Violin, and Violoncello, in A minor, Op. 50. (A la mémoire d'un grand artiste)

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SYMPHONY HALL, MONDAY EVENING, FEBRUARY 18, 1907

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The program for February 18 will be announced in these pages on January 18 and 19. A feature of it will be Busoni's Arrangement for Pianoforte and Orchestra of Liszt's SPANISH RHAPSODY, the pianoforte solo part to be played by **Mr. PAUR.**

Haydn's Oratorio, "The Creation"

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Miss Clara Staudenmayer, Alto	Mr. Leverett B. Merrill, Bass
Mr. Herman A. Shedd, Organist	Miss Edith H. Snow, Accompanist

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Third Concert, January 15

PROGRAMME

BRAHMS	Sextet for two Violins, two Violas, and two Violoncellos, in G major, Op. 36
BEETHOVEN	Grosse Fuge, Op. 133 (First time.)
LOEFFLER, C. M.	Second movement from Sextet for two Violins, two Violas, and two Violoncellos, in A minor
SCHUMANN	Quintet for Pianoforte, two Violins, Viola, and Violoncello, in E-flat major, Op. 44

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PROGRAM

BEETHOVEN	Overture to "Fidelio"
CHOPIN	Andante spianato and Polonaise, Op. 22
CONVERSE	"Jeanne d'Arc," Dramatic Scenes for Orchestra
SAINT-SAENS	Overture to "La Princesse Jaune"

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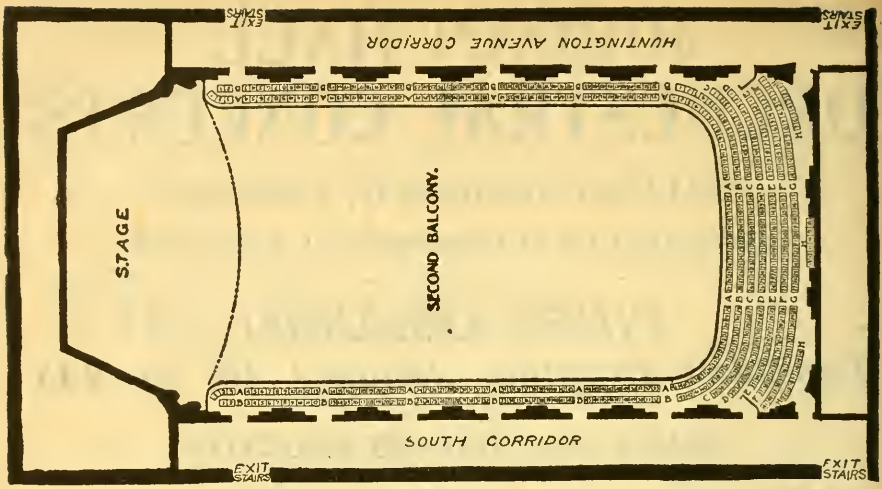
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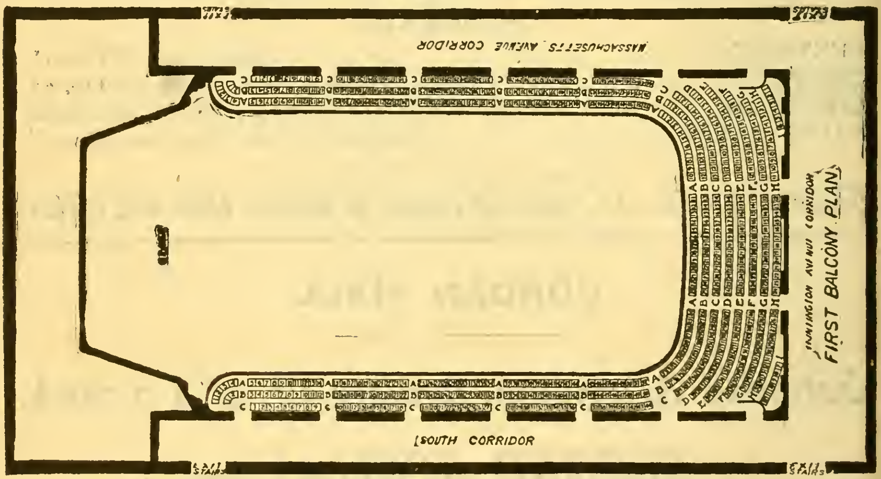
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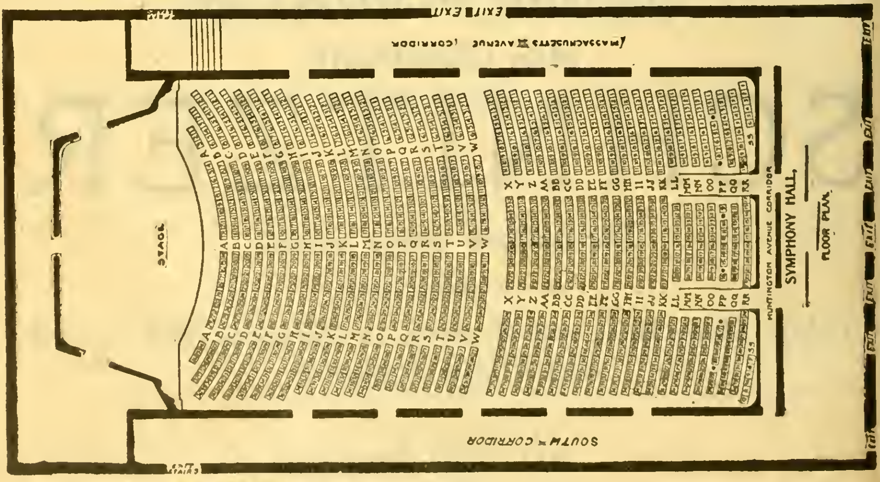
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1. CHOPIN. Sonata, B-flat minor.
   - Grave: Doppio movimento.
   - Scherzo.
   - Marcia funebre.
   - Presto.
2. CHOPIN. Étude, E major, Opus 10, No. 3.
   - Étude, C minor, Opus 25, No. 12.
   - Nocturne, E minor, Opus posthumus.
   - Valse, E minor, Opus posthumus.
3. SCHUMANN. Grillen.
   - Des Abends.
   - Traumeswirren.
   - Einsame Blumen.
   - Aufschwung.
4. SCHUMANN. Carneval.

   Preambule. Pierrot. Arlequin. Valse noble. Eusebius. Florestan. Coquette. Replique. Sphinxes. Papillons. Lettres dansantes. Chiarina. Chopin. Estrella. Reconnaissance. Pantalon et Colombine. Valse allemande. Paganini. Aveu. Promenade. Pause. Marche des Davidsbundler contre les Philistins.

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FRIDAY AFTERNOON, JANUARY 18, at 2.30.

SATURDAY EVENING, JANUARY 19, at 8 o'clock.

PROGRAMME.

Mendelssohn . Overture to "A Midsummer Night's Dream," Op. 21

Grieg . . . . . Concerto in A minor, for Pianoforte, Op. 16

I. Allegro molto moderato.
II. Adagio.
III. Allegro moderato molto e marcato.

Schubert . . . . . . Symphony in C major, No. 7

I. Andante; Allegro ma non troppo.
II. Andante con moto.
III. Scherzo: Allegro vivace. Trio.
IV. Finale: Allegro vivace.

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OVERTURE, "A MIDSUMMER NIGHT'S DREAM," OP. 21.

FELIX MENDELSSOHN-BARTHOLDY

(Born at Hamburg, February 3, 1809; died at Leipsic, November 4, 1847.)

Translations by Schlegel and Tieck of Shakespeare's plays were read by Mendelssohn and his sister Fanny in 1826. The overture, "A Midsummer Night's Dream," was written that year, the year of the String Quintet in A (Op. 18), the Sonata in E (Op. 6), and some minor pieces. Klingemann tells us that part of the score was written "in the summer, in the open air, in the Mendelssohns' garden at Berlin, for I was present." This garden belonged to a house in the Leipziger Strasse (No. 3). It was near the Potsdam gate, and when Abraham Mendelssohn, the father, bought it, his friends complained that he was moving out of the world. There was an estate of about ten acres. In the house was a room for theatrical performances; and the centre of the garden-house formed a hall which held several hundred, and it was here that Sunday music was performed. In the time of Frederick the Great this garden was part of the Thiergarten. In the summer houses were writing materials, and Felix edited a newspaper, called in summer *The Garden Times*, and in the winter *The Snow and Tea Times*.

Mendelssohn told Hiller that he had worked long and eagerly on the overture: "How in his spare time between the lectures at the Berlin University he had gone on extemporizing at it on the pianoforte of a beautiful woman who lived close by; 'for a whole year, I hardly did anything else,' he said; and certainly he had not wasted his time."

It is said that Mendelssohn made two drafts of the overture, and discarded the first after he completed the first half. The earlier draft began with the four chords and the fairy figure; then followed a regular overture, in which use was made of a theme typical of the loves

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of Lysander and Hermia and of kin to the "love melody" of the present version.

The overture was first written as a pianoforte duet, and it was first played to Moscheles in that form by the composer and his sister, November 19, 1826. It was performed afterward by an orchestra in the garden-house. The first public performance was at Stettin in February, 1827, when the composer conducted. The critic was not hurried in those days, for an account of the concert appeared in the *Harmonicon* for December of that year. The critic had had time to think the matter over, and his conclusion was that the overture was of little importance.

In 1843 King Frederick William the Fourth of Prussia wished Mendelssohn to compose music for the plays, "Antigone," "A Midsummer Night's Dream," "Athalie," which should be produced in September. During the summer of that year Mendelssohn composed the additional music for Shakespeare's play. The rehearsals began in an upper story of the royal palace at Berlin, because the height of the room permitted the use of scenery much higher than that found ordinarily in theatres. Tieck had divided the play into three acts, and had said nothing to the composer about the change. Mendelssohn had composed with reference to the original division. The first performance was at the New Palace, Potsdam, October 14, 1843. Joachim, then an infant phenomenon, went from Leipsic to hear it. Fanny wrote to her sister at Rome: "Never did I hear an orchestra play so pianissimo. The dead-march for Thisbe and Pyramus is really stupendous; I could scarcely believe up to the last that Felix would have the impudence to bring it before the public, for it is exactly like the mock preludes he plays when you cannot get him to be serious." The play was performed at the King's Theatre, Berlin, on October 18 and the three

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following nights. The play puzzled, and highly respectable persons pronounced it vulgar; but the music pleased.

The overture was played in England for the first time on June 24 (Midsummer Day), 1829, at a concert given by Louis Drouet,* when Mendelssohn played for the first time in that country Beethoven's Pianoforte Concerto in E-flat. Sir George Smart, who returned from the concert with Mendelssohn, left the score of the overture in a hackney coach. So the story is told, but is it not possible that the blameless Mendelssohn left it? The score was never found and Mendelssohn rewrote it. The overture was played in England for the first time in connection with Shakespeare's work at London in 1840, when Mme. Vestris appeared in the performance at Covent Garden.

⁂

Mendelssohn's sister Fanny once wrote: "We have grown up from childhood in the 'Midsummer Night's Dream,' so to speak, and Felix has really made it so wholly his own that he has simply reproduced in music what Shakespeare produced in words, from the splendid and really festal wedding march to the mournful music on Thisbe's death,

---

* Louis Drouet, distinguished flute player, was born at Amsterdam in 1792, the son of a barber. He died at Bern in 1873. A pupil of the Paris Conservatory, "he played there and at the Opéra when he was seven years old." From 1807 to 1810 he was teacher to King Louis of Holland; in 1811 he was flute player to Napoleon and later to Louis XVIII. He went to London in 1815, and then travelled extensively as a virtuoso. In 1836 he was appointed conductor at Coburg, and in 1854 he visited the United States. He composed over one hundred and fifty pieces for the flute, and it is said that he wrote "Partant pour la Syrie" from Queen Hortense's dictation.

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the delightful fairy songs and dances and entr'actes—all men, spirits, and clowns, he has set forth in precisely the same spirit in which Shakespeare had before him." And does not the biographer, Mr. Lampadius, insist that the play of Shakespeare, who was discovered by daring German explorers in the jungles of foreign literature, has gained by Mendelssohn's music?

⁂

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, ophicleide, kettledrums, and strings. The score of the whole of the music to "A Midsummer Night's Dream"—overture included—is dedicated to Heinrich Conrad Schleinitz.*

The overture opens Allegro di molto, E major, 2-2, with four prolonged chords in the wood-wind. On the last of these follows immediately a pianissimo chord of E minor in violins and violas. This is followed by the "fairy music" in E minor, given out and developed by divided violins with some pizzicati in the violas. A subsidiary theme is given out fortissimo by full orchestra. The melodious second theme, in B major, begun by the wood-wind, is then continued by the strings and fuller and fuller orchestra. Several picturesque

---

* Schleinitz (1802–81) was a counsellor of justice (in England king's counsel) and one of the board of directors of the Gewandhaus at Leipsic. After Mendelssohn's death he was director of the Leipsic Conservatory. Moscheles says in his diary that Schleinitz had "a lovely tenor voice."

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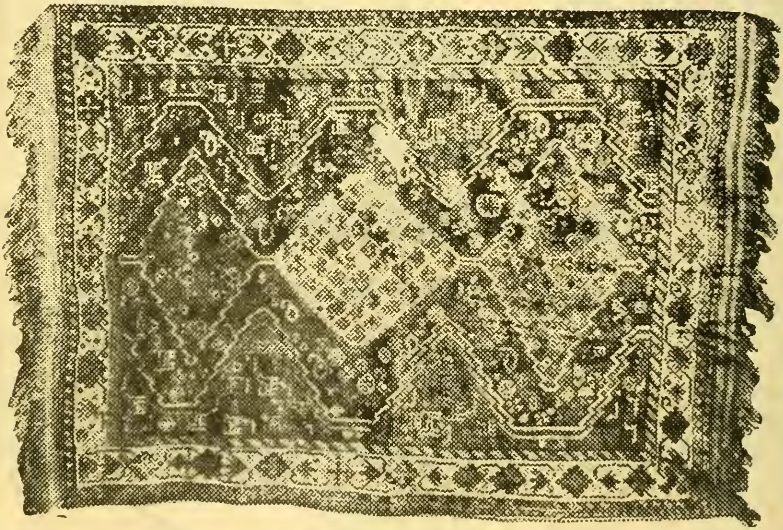

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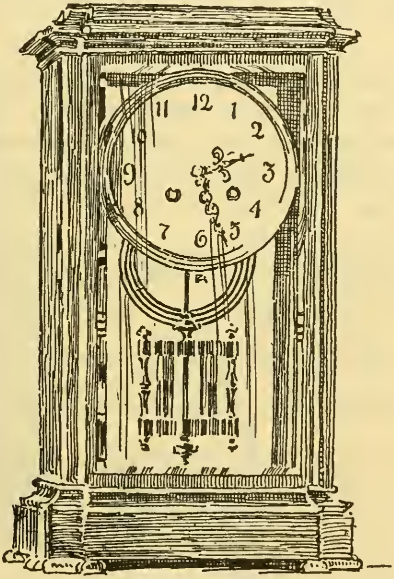

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features are then introduced: the Bergomask* dance from the fifth act of the play; a curious imitation of the bray of an ass in allusion to Bottom, who is, according to Maginn's paradox, "the blockhead, *the* lucky man, on whom Fortune showers her favors beyond measure"; and the quickly descending scale-passage for 'cellos, which was suggested to the composer by the buzzing of a big fly in the Schoenhauser Garden. The free fantasia is wholly on the first theme. The third part of the overture is regular, and there is a short coda. The overture ends with the four sustained chords with which it opened.

⁂

The overture was played for the first time in Boston at a concert of the Boston Academy of Music, February 21, 1846. When the Germania Musical Society first visited Boston, and gave twenty-nine concerts in the Melodeon in six weeks,—the first concert was on April 14,—the overture was played thirty-nine times. This orchestra was made up of only twenty-three players, and there was only one 'cellist. Mr. Thomas Ryan, in his Memoirs, told an entertaining story about his attempt to introduce the overture in Boston.

⁂

Mr. Victor Herbert, in his arrangement of the music for Mr. Nat Goodwin's revival of "Midsummer Night's Dream" (1903), added to Mendelssohn's score transcriptions of certain "Songs without Words" and numbers based on phrases from the unfinished opera "Loreley" and from chamber music. He was not the first. When Shakespeare's

* Bergomask, or, properly, Bergamask Dance: A rustic dance of great antiquity, framed in imitation of the people of Bergamo, ridiculed as clownish in their manners and dialect. The buffoons throughout Italy delighted in imitating the jargon of these peasants, subject to the Venetians, and the custom of imitating their dancing spread from Italy to England. (Piatti, a native of Bergamo, took a peculiar pleasure in arranging Mendelssohn's dance for 'cello and pianoforte.) But see Verlaine's lines:—

> Votre âme est un paysage choisi
> Que vont charmant masques et bergamasques
> Jouant du luth et dansant et quasi
> Tristes sous leurs déguisements fantasques.

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comedy was revived by Beerbohm Tree (London, January 10, 1900), an orchestral arrangement of Mendelssohn's "Song without Words" in C, No. 34, was added to the original score, and Miss Nielson sang "I know a Bank" to the melody of Mendelssohn's song, "Auf Flügeln des Gesanges."

⁂

Here is a partial list of music written expressly for Shakespeare's play:

"By the Simplicity of Venus' Doves," song by Hermia. Sir Henry Bishop, 1816. Sung by Miss Stevens.

"O Happy Fair! your Eyes are Loadstars." C. Smith, 1754, solo soprano, in the operatized version called "Fairies"; solos by E. J. Loder (1844) and Edward Hine; glee by W. Shield.

"Before the Time I did Lysander see." C. Smith, 1754. Song.

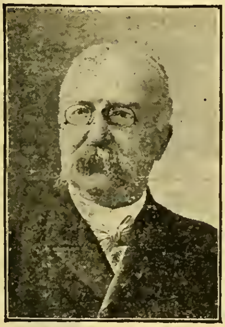
"Love looks not with the Eyes." C. Smith, 1754. Song.

"Over Hill, over Dale." Solo by T. Cooke (1840), Edward Fitzwilliam (1855), G. A. Macfarren (1856), J. F. Duggan (1862); duet by W. Wilson (1858); glee by W. Jackson (1770–75); part-song, Hatton.

"That very Time I said," called "Love in Idleness." Soprano solo sung by Mme. Vestris; T. Cooke (1840).

"I know a Bank." Solo by John Percy (died in 1797); duets by C. E. Horn (1827), J. Barnett (1830).

"You Spotted Snakes." Glee, W. B. Earle (1794), R. J. S. Stevens



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Professor of Theory of Music at the New England Conservatory of Music

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"The Woosell Cock." Purcell's version is lost. Burney, song (1762); Anon.

"Flower of this Purple Day." Solo, C. Smith (1754).

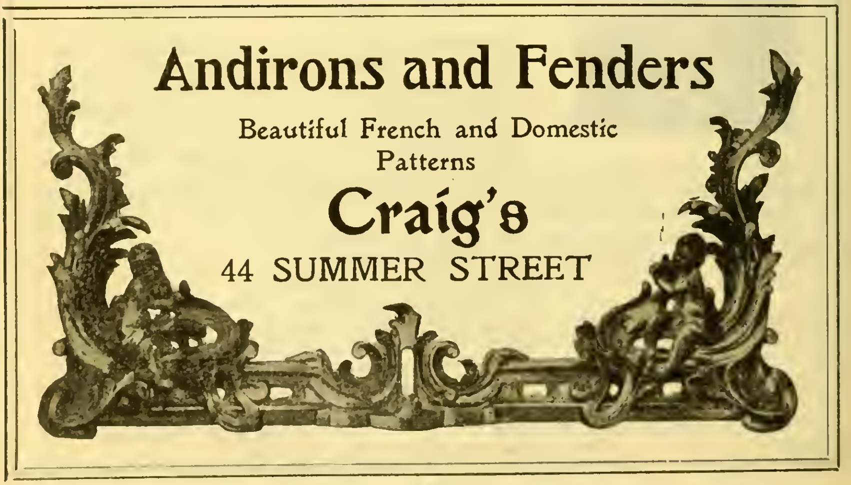
"Lo, Night's Swift Dragons." Solo, T. Cooke (1840).

"Up and Down." C. Burney, solo (1762); C. Smith, solo (1754); T. Cooke, solo (1840).

"The tedious brief scene" of Pyramus and Thisbe was made into a mock opera, "Pyramus and Thisbe," by J. F. Lampe (1745).

"Now the Hungry Lion roars." Solos and chorus, R. Leveridge (1727); glee, Dr. Cooke (about 1775), R. J. S. Stevens (about 1790?), Sir Henry Bishop (1816); C. Smith (1794); solo for bass, W. Linley (1816). A setting by Bishop for four male voices was introduced in "Two Gentlemen of Verona," and Horn's setting was sung in "Merry Wives of Windsor."

Mme. KATHARINE GOODSON, pianist, was born on June 18, 1872, at Watford, Herts, England. As a child she played in the English provinces, and when she was twelve years old she went to the Royal Academy of Music, London, where she studied the pianoforte for six years with Oscar Beringer. She played at the public concerts of the Academy, and in 1892 she went to Vienna, where she studied with Leschetitzki until 1896, when she returned to England. She gave her first recital in London, as Miss Katie Goodson, in St. James's Hall, November 3, 1896, and gave other recitals and played in the Popular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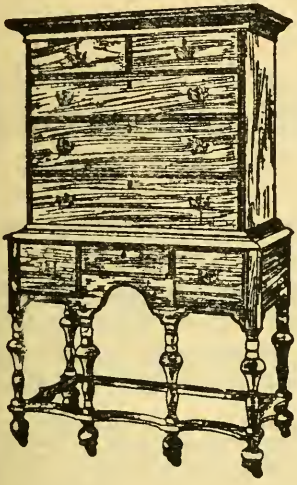

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EDWARD HAGERUP GRIEG

(Born at Bergen, Norway, June 15, 1843; still living, now at Christiania, now at Bergen.)

It has been said that Grieg wrote this concerto in 1868 and dedicated it to Rikard Nordraak, a Norwegian composer, whom he met at Copenhagen. It has also been said that Nordraak turned him from following in the footsteps of Gade, who in turn followed piously in those of Mendelssohn; that he disclosed to him the treasure-house of folk-song, and persuaded him it was his duty to express in music the true national

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* Arthur Hinton was born at Beckenham, Kent, England, November 20, 1869. It was intended that he should go into business, but he entered the Royal Academy of Music, where he studied for three years, the violin with Sainton and Sauret and composition with F. W. Davenport. He was appointed sub-professor of the violin, and after three years more in London he went to Munich to study with Rheinberger. His first symphony, in B-flat, was played at a concert of the Royal Music School of that city. Mr. Hinton then sojourned in Vienna, Rome, Albano. For the last ten years he has lived in London as a conductor of theatre orchestras and in the general exercise of his profession. His chief works are as follows: an opera, "Tamara," in two acts; Symphony in B-flat major; Symphony in C minor, No. 2 (London, 1903); orchestral fantasia, "The Triumph of Cæsar" (London, 1896); two scenes from "Endymion," for orchestra (New Brighton); "Magyar Elet," suite for small orchestra; "Porphyria's Lover," romance for orchestra; Pianoforte Trio in D minor (London, 1903); Sonata in B-flat, for violin and pianoforte; Suite in D major, for violin and pianoforte (1903); Scherzo for pianoforte, violin, and violoncello; "Chant des Vagues," for violoncello; tenor scena from "Epipsychidion"; operettas for children, "The Disagreeable Princess" and "Saint Elizabeth's Rose"; songs, among them two volumes of songs by Blake and "Schmetterlinge" and "Weisse Rosen"; pianoforte pieces. See the *Speaker* (London) of March 29, 1902, for a critical review of his works by Ernest Newman.

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spirit and life. But Nordraak died in 1865, and the second edition of the concerto at least is dedicated to Edmund Neupert, a pianist, who was born at Christiania in 1842, and died at New York in 1888.

It is true, however, that the concerto was composed during Grieg's vacation in the summer of 1868 in the Danish village of Sölleröd. He had married Nina Hagerup on June 11, 1867, and had given subscription concerts with her at Christiania, where he conducted the Philharmonic Society and was busied as a teacher.

The concerto was played at Leipsic in the Gewandhaus, at a concert for the benefit of the Orchestra Pension Fund, February 22, 1872. It was announced as “new” and “in manuscript.” The pianist was Miss Erika Lie.* Was this the first performance? The music excited hostility. It was described as patchwork, as scraps of Schumann and Chopin “Scandinavianized.” The first performance in England was at the Crystal Palace, with Edward Dannreuther as pianist, in 1874. Louis Brassin played the work at Leipsic in 1876.

The concerto was played in Boston by Mr. Boskovitz at a Thomas concert, October 28, 1874. When the work was then played, the orchestration was considered radical and tumultuous. Mr. Dwight, for instance, said: “Richly, in parts overpoweringly, accompanied by the modern, almost Wagnerian, orchestration.”

Even to-day there are various opinions concerning this concerto. Ernest Closson, who wrote a biographical sketch of Grieg (1892), reckons it among his most important works. “Although conceived under the visible influence of Schumann, it remains exceedingly individual. . . . Each figure, each phrase, surrounded with complicated and

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* Erika Lie (Mrs. Nissen), born at Kongsvinger, near Christiania, in 1845, was a pupil of Kjerulf and Theodor Kullak. She taught in Kullak's Akademie der Tonkunst at Berlin, and gave concerts in Germany, Denmark, and Sweden. She antagonized in some manner the music critics of Berlin, so that they all agreed to ignore her concerts. She married in 1874, made her home at Christiania, where she taught the rest of her life, and died on October 27, 1903.

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accompanying figures, is in its proper place. There is an absence of the passages of sheer 'virtuosity' with which pieces of this kind are usually loaded." On the other hand, Henry Maubel (Maurice Belval), in his most appreciative "Préface à la Musique de Grieg" (1889), finds only the elegiac Adagio interesting. Joséphin Peladan, the fantastical Sar of dark corners, who in 1892 considered Grieg to be "the greatest living composer," and therefore invited him to a soirée of the "Rose † Croix" "as one wholly worthy," accepted Grieg in bulk, as Victor Hugo accepted Shakespeare. But Maubel finds in Grieg's music chiefly these moods: black, deep sadness, as in "The Death of Aase"; tenderness passionately extended to a person or a thing, as in elegiac melodies; and occasionally serenity, smiling or already tainted with melancholy: see "Morning" in the first suite from "Peer Gynt," and in the melody, "The Princess." And Maubel finds these moods most fully depicted in

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A letter from Liszt, late in 1868, in praise of Grieg's first violin sonata (Op. 8), induced the Norwegian government to give Grieg a sum of money, so that he was able to go to Rome the next year to meet Liszt. Grieg left Christiania in October, 1869, and his first meeting with Liszt was at the monastery near the Forum, the home of the composer when he was at Rome. The second meeting soon afterward was described by Grieg in a letter first published to the world in 1892 in a pamphlet issued in Bergen to celebrate the composer's silver wedding. Mr. Henry T. Finck has republished these letters in his life of Grieg (London and New York, 1906), and we now quote from the entertaining and indispensable volume: "I had fortunately just received the manuscript of my pianoforte concerto from Leipsic, and took it with me. Besides myself there were present Winding, Sgambati, and a German Lisztite whose name I do not know, but who goes so far in the aping of his idol that he even wears the gown of an abbé; add to these a Chevalier de Concilium and some young ladies of the kind that would like to eat Liszt, skin, hair, and all, their adulation is simply comical. . . . Winding and I were very anxious to see if he would really play my concerto at sight. I, for my part, considered it impossible; not so Liszt. 'Will you play?' he asked, and I made haste to reply: 'No, I cannot' (you know I have never practised it). Then Liszt took the manuscript, went to the piano, and said to the assembled guests, with his characteristic smile, 'Very well, then, I will show you that I also cannot.' With that he began. I admit that he took the first part of the concerto too fast, and the beginning consequently sounded helter-skelter; but later on, when I had a chance to indicate the tempo, he played as only he can play. It is significant that he played the cadenza, the most difficult

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part, best of all. His demeanor is worth any price to see. Not content with playing, he at the same time converses and makes comments, addressing a bright remark now to one, now to another of the assembled guests, nodding significantly to the right or left, particularly when something pleases him. In the adagio, and still more in the finale, he reached a climax both as to his playing and the praise he had to bestow.

"A really divine episode I must not forget. Toward the end of the finale the second theme is, as you may remember, repeated in a mighty fortissimo. In the very last measures, when in the first triplets the first tone is changed in the orchestra from G-sharp to G, while the pianoforte, in a mighty scale passage, rushes wildly through the whole reach of the keyboard, he suddenly stopped, rose up to his full height, left the piano, and, with big theatric strides and arms uplifted, walked across the large cloister hall, at the same time literally roaring the theme. When he got to the G in question, he stretched out his arms imperiously and exclaimed: 'G, G, not G-sharp! Splendid! That is the real Swedish Banko!' to which he added very softly, as in a parenthesis: 'Smetana sent me a sample the other day.' * He went back to the piano, repeated the whole strophe, and finished. In conclusion, he handed me the

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* Smetana went to Gothenburg, Sweden, in the fall of 1856. He settled there in 1857 as conductor of the Philharmonic Society, and remained there until May, 1861.—Ed.

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manuscript, and said, in a peculiarly cordial tone: 'Fahren Sie fort; ich sage Ihnen, Sie haben das Zeug dazu, und—lassen Sie sich nicht abschrecken!' ('Keep steadily on; I tell you, you have the capability, and—do not let them intimidate you!')

"This final admonition was of tremendous importance to me; there was something in it that seemed to give it an air of sanctification. At times when disappointment and bitterness are in store for me, I shall recall his words, and the remembrance of that hour will have a wonderful power to uphold me in days of adversity."

Mr. Frank van der Stucken, of Cincinnati, who met Grieg at Leipsic in 1878, wrote interesting reminiscences for Mr. Finck's book. We quote a passage about the concerto: "Grieg's piano concerto in A minor proved to be the means to gain Liszt's protection. While Liszt admired the originality of the music, he suggested several alterations in the instrumentation. The composer, who at that time was rather doubtful about his orchestral knowledge, accepted these suggestions, and the score was published accordingly. But on this occasion Liszt had made the mistake of following his own fiery temperament instead of considering Grieg's more idyllic nature, and so the scoring turned out to be too heavy for its poetical contents. Later on Grieg published a revised edition of the concerto, in which he partly reverted to his first simpler and more appropriate scoring. A single example shows plainly

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the difference of the two versions: the beautiful second theme of the first movement was given by Grieg to the 'cellos, quite in keeping with the tender cantabile character of the melody; Liszt suggested the trumpet, and at once introduced a theatrical tinge that never existed in Grieg's make-up. For many a day the manuscript of this concerto had remained in the hands of Carl Reinecke; for Grieg wanted to know his former teacher's opinion of his work. After waiting in vain for a note on the subject, he called on Reinecke to get the score, and was received most cordially. The conversation touched all possible topics, but the concerto was *never mentioned.* So the Norwegian walked home with the score under his arm and some fierce motive in his raging soul. Grieg, like Wagner, was very sensitive to adverse criticism, and I remember his highly-colored expressions about some musical journalists of the day."

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, two trombones, one bass tuba, kettledrums, and strings.

The first movement, Allegro molto moderato, A minor, 4-4, opens with a sustained pianissimo A in the brass, with a roll on the drums and a pizzicato note for the strings. The pianoforte has a short introductory passage. The first theme, in the nature of a march, is given out by wood-wind and horns; each phrase is answered by the strings. The second period of the theme, of a more song-like character, appears first in the wood-wind, then in the wood-wind and violins. The introductory orchestral ritornello is short. The pianoforte then develops fully the theme. Subsidiary themes follow, and are given to the pianoforte. The second of these, in C major, given out by the pianoforte and imitated canonically by flute and clarinet in octaves, might be mistaken for the second theme, but this comes later, also in C major,

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tempo lento, più tranquillo, first played by the trumpet over sustained harmonies in horns, trombones, and tuba; it is then taken up by the pianoforte and developed at length with gradually quicker pace. A fortissimo orchestral tutti ends the first part. There is no repetition and the free fantasia is short. The third part begins with a return of the first theme in the tonic, played by the pianoforte with answers from the strings. This third part is followed by a long cadenza for the pianoforte. A short coda, poco più allegro, brings the close.

II. Adagio, D-flat major, 3-8. The theme is developed by the muted strings, and later wood-wind instruments and horns take part. The pianoforte has episodic and florid work, which is accompanied by sustained harmonies (strings). The theme returns, fortissimo, for pianoforte and orchestra, and is developed to the close of the movement, which is connected immediately with the next.

III. A rondo on five themes, A minor, Allegro moderato molto e marcato, 2-4. There is preluding by clarinets and bassoons. The pianoforte follows, takes up the first theme of Scandinavian character, and develops it. A tutti passage follows. The second theme, also in the tonic, is brilliant passage-work for the pianoforte, but it closes with more cantabile phrases. The third, in lively march rhythm, is in C major; it is played first by the pianoforte with orchestral accompaniment, and developed by the orchestra against piano arpeggios. There

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is then a fortissimo tutti in the rhythm of the first theme. Another theme is given out by pianoforte and orchestra, and there is another orchestral tutti. The fifth theme, of a more cantabile character, is played (F major) by flute and clarinet over an accompaniment in the strings, and then developed at length by the pianoforte over a bass in the 'cellos. The second part is very much like the first, but the third theme is now in A major. The coda begins quasi presto (A major, 3-4), and the first theme is used with a rhythmic variation, until the apotheosis (A major, 4-4) of the fifth theme, sung by brass instruments broadly and fortissimo, accompanied by pianoforte arpeggios and orchestra.

⁂

The concerto has been played in Boston at these concerts by William H. Sherwood (October 29, 1881), Fanny Bloomfield-Zeisler (December 2, 1899), Augusta Cottlow (March 29, 1902), Cornelius Rübner (March 25, 1905), Olga Samaroff (April 21, 1906).

⁂

Ernest Closson stated in 1892 that Grieg had then worked for a long time on a new concerto, "dedicated to his friend and interpreter, Mr. Arthur de Greef,* the excellent pianist and teacher at the Conservatory of Brussels."

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* De Greef was born October 10, 1862, at Löwen, and was a pupil of Louis Brassin. In 1888 he joined the faculty of the Brussels Conservatory. He is esteemed highly throughout Europe as a virtuoso.

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After drawing an interesting sketch of Brahms the man and making shrewd remarks concerning the character of his music, Tschaikowsky wrote: "During the rehearsal of Brahms's new trio,* as I was taking the liberty of making some remarks as to the skill and execution of the relative tempo 2-3,† remarks which were very good-naturedly received by the composer, a very short, middle-aged man entered the room. He was exceedingly fragile in appearance, with shoulders of unequal height, fair hair brushed back from his forehead, and a slight, almost boyish beard and moustache. There was nothing very striking about the features of this man, whose exterior at once attracted my sympathy, for it would be impossible to call them handsome or regular; but he had an uncommon charm, and blue eyes, not very large, but irresistibly fascinating; they recalled the glance of a charming and candid child. I rejoiced in the depths of my heart when we were mutually introduced to each other, and it turned out that this personality which was so inexplicably sympathetic to me belonged to a musician whose warmly emotional music had long won my heart. He proved to be the Norwegian composer, Edward Grieg, who twenty years earlier had gained great popularity in Russia and the Scandinavian Peninsula,

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* This must have been the pianoforte trio in C minor, Op. 101, which was first played in manuscript at Budapest by Brahms, Hubay, and Popper, toward the end of 1886.—P. H.

† This astounding translation into English is by Mrs. Rosa Newmarch. Heinrich Stümcke translates the original Russian into German: "bei welcher ich mir in Betreff der Tempi einige Bemerkungen erlaubte."—P. H.

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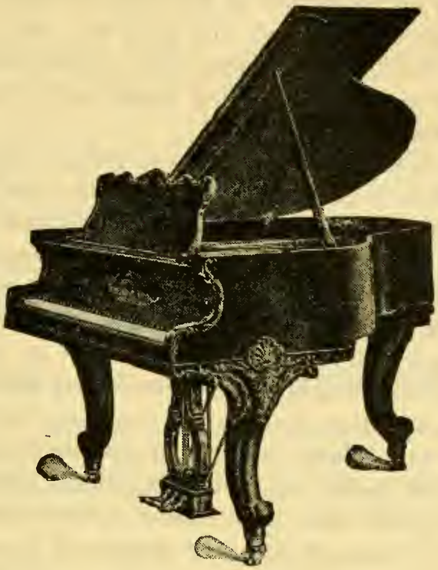

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and together with Svendsen had acquired the highest respect and a great name. I think I am right in saying that, just as Brahms was undeservedly disliked by the Russian musicians and general public, so Grieg had known how to win over Russian hearts once and for all. In his music there prevails that fascinating melancholy which seems to reflect in itself all the beauty of Norwegian scenery, now grandiose and sublime in its vast expanse, now gray and dull, but always full of charm to the hearts of Northmen, and, having something akin to ourselves, quickly finds its way to our hearts, and evokes a warm and sympathetic response.

"Grieg is probably not by any means so great a master as Brahms; his range is not so extensive, his aims and tendencies are not so wide, and apparently in Grieg the inclination towards obscurity is entirely absent; nevertheless, he stands nearer to us, he seems more approachable and intelligible, because of his deep humanity. Hearing the music of Grieg, we instinctively recognize that it was written by a man impelled by an irresistible impulse to give vent by means of sounds to a flood of poetical emotion, which obeys no theory or principle, is stamped with no impress but that of a vigorous and sincere artistic feeling. Perfection of form, strict and irreproachable logic in the development of his themes, are not perseveringly sought after by the celebrated Norwegian. But what charm, what inimitable and rich musical imagery! What warmth and passion in his melodic phrases, what teeming vitality in his harmony, what originality and beauty in the turn of his piquant and ingenious modulations and rhythms, and in all the rest what interest, novelty, and independence! If we add to all this that rarest of qualities, a perfect simplicity, far removed from all affectation and pretence to obscurity and far-fetched novelty

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(and many contemporary composers, including some Russians, are striving with a morbid tendency to break into new ways without possessing the least vocation or natural gift), it is not surprising that every one should delight in Grieg, that he should be popular everywhere,—in Paris, London, and Moscow,—that his name should appear in all concert programmes, and that visitors to Bergen should deem it a pleasant duty to make a pilgrimage to the charming though remote haven among the rocks of the shore, where Grieg retires to work and where he spends most of his life.

"I trust it will not appear like self-glorification that my dithyramb in praise of Grieg precedes the statement that our natures are closely allied. Speaking of Grieg's high qualities, I do not at all wish to impress my readers with the notion that I am endowed with an equal share of them. I leave it to others to decide how far I am lacking

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in all that Grieg possesses in such abundance, but I cannot help stating the fact that he exercises and has exercised some measure of that attractive force which always drew me towards the gifted Norwegian. Later on I shall have occasion to prove this; meanwhile I will only say that I value Grieg's sympathy very highly, and thank my lucky star for this meeting and opportunity of personal acquaintance with him.

"Together with Grieg, there entered the room where we were assembled a lady who was growing slightly gray, and resembled him very closely in appearance, being just as small, fragile, and sympathetic. She was his wife, and also his cousin, which accounts for their resemblance. Subsequently I was able to appreciate the many and precious qualities possessed by Mrs. Grieg. In the first place, she proved to be an excellent though not very finished singer; secondly, I have never met a better informed or more highly cultivated woman, and she is, among other things, an excellent judge of our literature, in which Grieg himself was also deeply interested; thirdly, I was convinced that Mrs. Grieg was as amiable, as gentle, as childishly simple and without guile, as her celebrated husband."

After the public rehearsal (January 4) at the Gewandhaus of Tschaikowsky's Suite, Op. 43, Tschaikowsky wrote in his diary: "On returning home I was to experience a still greater pleasure. This took the form of a card which Grieg had left for me on his way back from the rehearsal, with a few written words in which the impression the Suite had made upon him was expressed with such warmth and enthusiasm that I scruple to repeat them to my readers. A sincere compliment from such a gifted *confrère* as Grieg is the highest and most precious joy that can fall to an artist's lot."

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The Liszt Verein of Leipsic gave a concert of chamber works by Tschaikowsky. His pianoforte trio was played by Messrs. Siloti, Carl Halir, and Alwin Schroeder. "During the whole performance I sat on the platform in full view of the audience, having Grieg and his wife as neighbors. Afterwards a friendly critic—Fritsch—told me that he saw a lady point out the Griegs and myself to her daughter, saying, 'Look, dear, there sits Tschaikowsky, and by his side his children.' This was said quite seriously, and is not so very surprising, because I am quite gray and elderly, while Grieg, who is forty-five, and his wife look extraordinarily young and small at a distance." (From "Tschaikowsky: His Life and Works, with Extracts from his Writings and the Diary of his Tour abroad in 1888," by Rosa Newmarch, pp. 190–193, 201, 205. London, 1900.)

In a letter to his brother Modeste (January 2, 1888) Tschaikowsky wrote: "Next day I took a walk [it was New Year's Day], and went back to dine with Siloti at Brodsky's. He was just trying a new trio by Brahms. The composer himself was at the pianoforte. Brahms, a handsome man, rather short and stout, was very friendly to me. Then we sat down at table. Brahms is fond of a good drink. The fascinating and sympathetic Grieg was also there."

He wrote to Jurgenson, his publisher (January 5): "I have seen a good deal of Brahms. He is no despiser of drink, but an agreeable fellow and not so proud as I had thought. Grieg wholly enchanted me. He is an extraordinarily sympathetic person, and so is his wife." He wrote again to Modeste (February 1): "At a musical evening at Brodsky's a new sonata by Grieg delighted me. Grieg and his wife are so droll, sympathetic, interesting, and original that I could not describe them in a letter. I consider Grieg an extraordinarily talented man."

In 1890 Tschaikowsky was anxious that the score of his overture-

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fantasia, "Hamlet," should be sent as soon as it was published to Grieg. Tschaikowsky had dedicated the overture to him.

Although Cambridge University gave in 1893 the degree of *Doctor honoris causa* to Boito, Bruch, Grieg, Saint-Saëns, and Tschaikowsky, the two friends did not meet, for Grieg was sick. Tschaikowsky wrote from London to Modeste: "Next to Saint-Saëns, Boito appeals most to me. Bruch is an unsympathetic, bumptious person."

Tschaikowsky made his last visit to Moscow in October, 1893, a fortnight before his death. His old friend, Kashkin, told him that he had journeyed near Bergen, but had not called on Grieg, whereupon Peter scolded him severely. "Peter valued not only Grieg's talent as a composer, but he loved Grieg and his wife, who was, as he said, the guardian angel of her invalid husband."

DANCING.

(From "The Wares of Autolycus.")

Dancing is a subject which interests alike the most thoughtful and the most frivolous. They take very different points of view, indeed. The sage inquires with curiosity—perhaps with a little scorn—how on earth human beings have come to find delight in profitless gyrations which exact neither strength nor activity. Typical boys and girls, such as love dancing, simply want to hear the latest news about it. There is some reason to think that the former view gains ground. Boys of the day at least do not seem to find difficulty in restraining an impulse which used to be thought natural. Not in this country alone are hostesses perplexed by the scarcity of "dancing men": their wail is echoed even in Vienna. There, indeed, as elsewhere on the Continent, the great majority of the young men who accept an invitation

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are obliged by etiquette to dance. But the few who can break social laws with impunity grow rebellious. And they are just the class whom mothers would like to see engaged,—daughters, too, possibly.

Under this state of things an inquiry into the *raison d'être* of dancing becomes pertinent. Is it a natural impulse? Most will answer yes, without hesitation, pointing to the exercises of childhood for a testimony. But children have many delights which fail to please maturity. The custom of savage races is adduced. There are few of these, however, perhaps none, who dance for amusement simply. They may have learned to perform at the word of command, but among themselves the dance is always significant of grave matters; so it is, in truth, when executed for the diversion of Europeans, since they look for payment. And what is graver than money? The Greeks danced, —by the way, the Romans did not,—but they were so far from regarding the exercise as a mere pastime that the Spartans followed it enthusiastically. When Socrates expressed a wish to learn the art, he gave a reason: dancing calls forth the powers of the body, and it may be practised at home; other athletic sports cannot. It may be observed that jumping, which is an exception to that rule, was not favoured by the Greeks. Dancing was valued in antiquity as a convenient process for strengthening the muscles and, above all, for imparting a graceful carriage. Therefore Quintilian enjoined it as a

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necessary part of the orator's education. No freeman could think of dancing in public; such an exhibition was evidence enough of drunkenness, as stories innumerable display, excepting, of course, religious ceremonies. Under any circumstances, however, young girls had no part in the entertainment. Matrons postured at solemn festivals; patrician grandmothers were most esteemed. But it is quite clear that dancing, as we understand the word, is not inherited from the classic peoples.

Still less does it descend from our own forefathers. Tacitus gives us a world of information about German usages in his day. He criticises even their method of singing. But he does not mention dancing. That is no argument certainly. But every authority allows that we may look with confidence to Scandinavia for hints about the manners and customs of our ancestors. Kemble and Thorpe admitted so much before M. Du Chaillu was born. But the long roll of Pagan sagas will be searched in vain for any reference to dancing. The earliest identified, in fact, is so late as the eleventh century, when foreign usages had transformed the manners of the Northmen. Even this example is not much to the purpose. Siggeir, son of King Harek, married the daughter of King Godmund. It was a royal entertainment. Bosi, the shape-changer, sounded an antique horn consecrated to Thor; forthwith everything loose about the place began to rattle. Then he sounded the horn called the Asars; bride and bridegroom, the two kings, and all their guests rose for a "walk round," as we should say. He played upon his harp, and the women's head-dresses flew to the crossbars of the roof; all sprang to their feet; "no one could keep still." At length Bosi "struck the string lying across the others which he had not touched before"; and then, in brief, all the great personages started a mad dance, "and this continued a long

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time." Such is the first allusion in the sagas and the last until the customs of chivalry had reached Scandinavia: seeing how minute are the descriptions of life and manners, how many and how detailed the accounts of festivity, it cannot seriously be questioned that the Northmen did not practise dancing in any form. Evidence of the same date is wanting for Germany and England, but, if any could be found, assuredly it would tell a like story. Be it noted that the first popular dance of this country was called Morisco, later "Morris," and, to set doubts at rest, two of the characters were arrayed as Moors, even in James I.'s day, when the sport was very near its doom.

Upon the other hand, all Celtic peoples seem to have danced,—that is, the males,—even the Welsh, among whom not so much as a tradition survives, we believe. When Katharine, widow of Henry V., found herself bored one day at Windsor, her ladies introduced Owen ap Tudor, the Captain of the Guard, to amuse her with the dances of his country. The handsome young Guardsman stumbled and fell into the Queen's arms. The ladies expected an outburst of rage, but Katharine smiled and patted his cheek, which was the beginning of scandal. Henceforward they watched the pair, and shortly came to the conclusion that if her Majesty was not wedded to her Captain of the Guard she ought to be. Whether she was or not has never been settled. The incident proves, however, that once on a time

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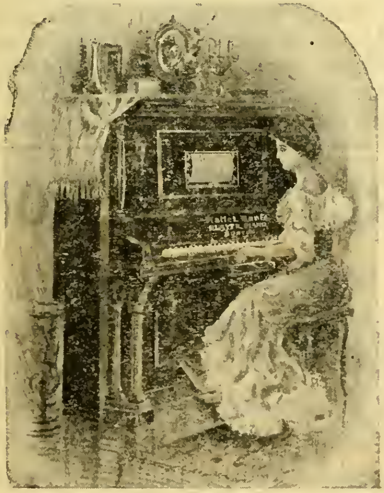

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the Welsh, like the Gaels, the Erse, and almost every province of France, had national dances.

But we have still to find the origin of the exercise in its modern form. Probably it was the French who taught mediæval Europe to admit the other sex. Their dances, however, seem to have been aimless meanderings about the room, each lady and gentleman holding one end of a handkerchief. When we get a clear view of the matter, France is wholly dependent on Spain for its dances. It might be risky to inform an enthusiast Provençal that his cherished Farandole is a Spanish importation. But the word displays its origin. La Farandula is out of fashion now, we understand, on the other side the Pyrenees. But Don Quixote mentions it. "From a boy," says he, "I loved the Caratula, and the farandula was the delight of my eyes." It is not too much to say that Spain supplied every measure used in Western Europe for centuries. "The French," says Voltaire, "had only Spanish dances, such as the saraband, the pavane, etc., in the youth of Louis XIV." He counts the minuet and the gavotte as native inventions. But they were as purely Spanish as the saraband. So many and so infinitely diverse are the forms still surviving in the Peninsula, nearly all shared by both sexes, that we may well believe modern dancing originated there. But there was another source, far more important in these days. Poland, Bohemia, Croatia, and Hungary supplied the actual dances in use, saving the venerable quadrille, which of course is Spanish. From immemorial time, it is said, Polish peasants have danced the polka, Bohemian the waltz, Croat the schottische, Magyar the galop. But for our purpose we need not consider these. Though world-wide now, they were utterly unknown in the West for ages after women had been admitted to the dance.

There is reason to think, however, that Spain adopted the practice from the Moors. That its popular dances are Oriental in character no one could dispute. If, as is held by so many grave authorities, chivalry itself was borrowed from those very unorthodox Moslems, they may well have practised dancing in common, that is, the lower orders. And it is to be remarked that only in Spain religious dancing

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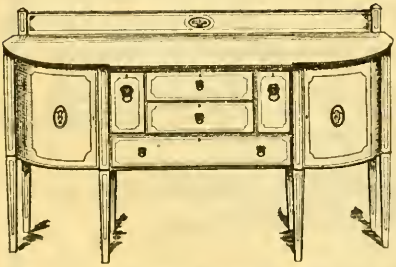

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survives,—at Seville, the proudest of Moorish cities until the doomed race concentrated at Granada. That strange ceremonial, numbered among the most interesting sights of the world, is held twice a year, at Easter and Advent. From either side the altar at dusk, when the great Cathedral shows but a twinkling lamp here and there, boys glide down the steps, singing softly. They wear broad hats with blue feathers, white satin doublets and hose, long blue mantles. In the space before the altar they dance, with waving arms and clashing castanets, a measure somewhat like a reel, crossing and interlacing. Faster and faster they move in the twilight to ancient music, which is identified as that of a minuet, until a great bell clangs, when instantly they resume the soft opening strain and vanish. This is certainly adopted from a Moorish practice.

SYMPHONY IN C MAJOR, No. 7 . . . . FRANZ SCHUBERT

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

The manuscript of this symphony, numbered 7 in the Breitkopf & Härtel list and sometimes known as No. 10, bears the date March, 1828. It is said that Schubert gave the work to the Musikverein of Vienna for performance; that the parts were distributed; that it was even tried in rehearsal; that its length and difficulty were against it, and it was withdrawn on Schubert's own advice in favor of his earlier Symphony

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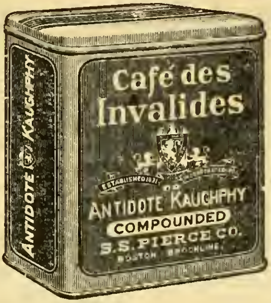
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in C, No. 6 (written in 1817). All this has been doubted; but the symphony is entered in the catalogue of the society under the year 1828, and the statements just quoted have been fully substantiated. Schubert said, when he gave the work to the Musikverein, that he was through with songs, and should henceforth confine himself to opera and symphony.

It has been said that the first performance of the symphony was at Leipsic in 1839. This statement is not true. Schubert himself never heard the work; but it was performed at a concert of the Gesellschaft der Musikfreunde, Vienna, December 14, 1828, and repeated March 12, 1829. It was then forgotten, until Schumann visited Vienna in 1838, and looked over the mass of manuscripts then in the possession of Schubert's brother Ferdinand. Schumann sent a transcript of the symphony to Mendelssohn for the Gewandhaus concerts, Leipsic. It was produced at the concert of March 21, 1839, under Mendelssohn's direction, and repeated three times during the following season,—December 12, 1839, March 12 and April 3, 1840. Mendelssohn made some cuts in the work for these performances. The score and parts were published in January, 1850.*

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* Hanslick says in "Geschichte des Concertwesens in Wien" (Vienna, 1869) that the sixth, not the ninth symphony was performed at the concert in Vienna, December 14, 1828; that the ninth was first heard in Vienna in 1839, when only the first and second movements were played, and separated by an aria of Donizetti; that the first complete performance at Vienna was in 1850. Grove makes the same statement. But see Richard Heuberger's "Franz Schubert" (Berlin, 1902), p. 87.

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The first performance in New York was on January 11, 1851, by the Philharmonic Society, led by Mr. Eisfeld.

The manuscript is full of alterations, and as a rule Schubert made few changes or corrections in his score. In this symphony alterations are found at the very beginning. Only the Finale seems to have satisfied him as originally conceived, and this Finale is written as though at headlong speed.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, strings. There is a story that Schubert was afraid he had made too free use of trombones, and asked the advice of Franz Lachner.

The second theme of the first movement has a decidedly Slav-Hungarian character, and this character colors other portions of the symphony both in melody and general mood.

The rhythm of the scherzo theme had been used by Schubert as early as 1814 in his Quartet in B-flat. It may also be remarked that the scherzo is not based on the old menuet form, and that there is more thematic development than was customary in such movements at that period.

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There is a curious tradition—a foolish invention is perhaps the better phrase—that the Finale illustrates the story of Phaëton and his celebrated experience as driver of Apollo's chariot. Others find in the Finale a reminiscence of the terrible approach of the Stone-man toward the supper-table of Don Giovanni.

Schumann, after a performance of the symphony at Leipsic, wrote a rhapsody which may well take the place of an analysis:—

"Often, when looking on Vienna from the mountain heights, I thought how many times the restless eye of Beethoven may have scanned that distant Alpine range, how dreamily Mozart may have watched the course of the Danube which seems to thread its way through every grove and forest, and how often Father Haydn looked at the spire of St. Stephen and felt unsteady whilst gazing at such a dizzy height. Range in one compact frame the several pictures of the Danube, the cathedral towers, and the distant Alpine range, and steep all these images in the holy incense of Catholicism, and you have an ideal of Vienna herself; the exquisite landscape stands out in bold relief before us, and Fancy will sweep those strings which, but for her, would never have found an echo in our souls.

"In Schubert's symphony, in the transparent, glowing, romantic life therein reflected, I see the city more clearly mirrored than ever, and understand more perfectly than before why such works are native to the scene around me. I will not try to extol and interpret the symphony; men in the different stages of life take such different views of the impressions they derive from artistic fancies, and the youth of eighteen often discovers in a symphony the echo of some world-wide event, where the mature man sees but a local matter, whereas the musician has never thought of either the one or the other, and has merely poured forth from his heart the very best music he could give. But only

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grant that we believe that this outer world, to-day fair, to-morrow dark, may appeal deeply to the inmost heart of the poet and musician, and that more than merely lovely melody, something above and beyond sorrow and joy, as these emotions have been portrayed a hundred times in music, lies concealed in this symphony—nay, more, that we are by the music transported to a region where we can never remember to have been before—to experience all this we must listen to symphonies such as this.

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"Schubert's easy and brilliant mastery over the resources of an orchestra would be unintelligible, if one did not know that six other symphonies had preceded his last effort, and that he wrote it in the full maturity of his powers. Those gifts must be pronounced extraordinary in a man who, having during his lifetime heard so little of his own instrumental works, succeeded in so masterly a handling of the general body of instruments which converse with one another like human voices and chorus. Except in numbers of Beethoven's works, I have nowhere found such an extraordinary and striking resemblance to the organ's of the human voice as in Schubert's; it is the very reverse of

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Meyerbeer's method of treating the human voice. The complete independence in which the symphony stands in respect of Beethoven's is another sign of its masculine originality. Let any one observe how wisely and correctly Schubert's genius develops itself. In the consciousness of more modest powers, he avoids all imitation of the grotesque forms, the bold contrasts, we meet with in Beethoven's later works, and gives us a work in the loveliest form, full of the novel intricacies of modern treatment, but never deviating too far from the centre point and always returning to it. This must be patent to any one who often considers this particular symphony.

"At the outset, the brilliancy, the novelty, of the instrumentation, the width and breadth of form, the exquisite interchange of vivid emotion, the entire new world in which we are landed,—all this is as bewildering as any unusual thing we look upon for the first time in our lives; but there ever remains that delicious feeling which we get from some lovely legend or fairy story; we feel, above all, that the composer was master of his subject, and that the mysteries of his music will be made clear to us in time. We derive this impression of certainty from the showy romantic character of the introduction, although all is still wrapped in the deepest mystery. The transition from this to the Allegro is entirely new; the tempo does not seem to vary; we are landed, we know not how. The analysis of the movements piece by

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piece is neither a grateful task to ourselves nor others; one would necessarily have to transcribe the entire symphony to give the faintest notion of its intense originality throughout. I cannot, however, pass from the second movement, which addresses us in such exquisitely moving strains, without a single word. There is one passage in it, that where the horn is calling as though from a distance, that seems to come to us from another sphere. Here everything else listens, as though some heavenly messenger were hovering round the orchestra.

"The symphony, then, has had an influence on us such as none since Beethoven's have ever exercised. Artists and amateurs joined in extolling its merits, and I heard some words spoken by the master who had studied the work most elaborately, so as to ensure a grand performance and interpretation of so gorgeous a work—words which I should like to have been able to convey to Schubert, as perhaps conveying to him a message which would have given him the sincerest pleasure. Years perhaps will pass before the work becomes naturalized in Germany; I have no fear of its ever being forgotten or overlooked; it bears within its bosom the seeds of immortal growth."

⁂

"Schubert was the lyric singer, the κατ' ἐξοχήν. What he wrote, the most joyous as well as the most tragic music, seems always to be imbued with a gentle, melodious quality, that reveals his face, seen, as it were, through tears of emotion. His music is flooded with happy warmth. Think of the great Symphony in C major! . . . How grand it is in its four glorious movements,—the first swelling with life and strength; the second a gypsy romance, with the wonderful secret horn theme ('the heavenly guest,' as Schumann so beautifully named it); the splendid scherzo; and the finale charged with colossal humor. Our interest is not awakened by developed harmonic effect or by poly-

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phonic combinations, yet this symphony, which lasts in performance over an hour,—an unusual length for a symphony,—fascinates and carries the hearer with it. And therefore I do not understand how there are persons who, in the presence of such a direct expression of truly divine power, can find this work too long and wish that it should be cut. I confess that when I hear this Symphony in C major well conducted, or when I conduct it myself, I become intoxicated with the music. Free flying about in the clear air flooded with light might perhaps arouse similar emotions. Nature has denied us this joy, but great works of art give it to us." (Felix Weingartner in his book, "The Symphony since Beethoven.")

⁂

I. The first movement opens with a long introduction, Andante, C major, 2-2. The theme is announced immediately by two horns in unison and unaccompanied. It is developed extensively by various orchestral combinations. Horn-calls are heard in the course of the development, which, in the rhythm of the dotted quarter and eighth,—afterward contracted to the dotted eighth and sixteenth,—hint, rhythmically at least, at the first theme of the main body of the movement. A crescendo leads to a climax and the change of tempo.

Allegro, ma non troppo, C major, 2-2. The first theme is immediately exposed,—"a persistent alteration of a strongly rhythmic phrase" (strings, trumpets, kettledrums), with repeated triplets in wood-wind against triplet arpeggios in bassoons and horns. The theme is not at once developed; it is followed by a long subsidiary theme, which, after modulations to related keys, closes in the tonic. Two measures modulate to the second theme, E minor, a melody in thirds and sixths in the wood-wind against arpeggios in the strings. The development of this theme is extraordinarily long and elaborate. A

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figure from the theme of the introductory Andante appears in the trombones as a counter-theme. The free fantasia is also unusually long. The third section is a regular reproduction of the first. The second theme enters in C minor. There is a long coda, Più moto, which is "taken in part from the composer's earlier overture in the Italian style in D major." The coda closes with a reference to the theme of the Andante introduction.

II. Andante con moto, A minor, 2-4. The form approximates both that of the sonata and of the rondo. A few introductory measures (strings) lead to the march-like first theme, played by the oboe and repeated by oboe and clarinet. There are subsidiary themes (A major and A minor), or these motives may be described as the second and third members of the first theme. The whole is repeated

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with more elaborate harmonization and instrumentation. A third repetition is begun, but there is a modulation to F major for the entrance of the second theme, which is developed at length. Soft chords in the strings are answered by horn tones, and there is a repetition of all that preceded the second theme, but with still greater contrapuntal elaboration. An episodic phrase for 'cellos, answered by the oboe, leads to an embroidered return of the second theme, now in A major, which leads to a long coda built on the first theme in A minor.

III. Scherzo: Allegro vivace, C major, 3-4. Mr. Edmondstoune Duncan writes, in his "Schubert," of this movement: "Schubert handles Beethoven's weapons with all apparent skill and ease. The form alone is eloquent of Beethoven, the inner spirit is wholly Franz's. Gayety and sadness are most curiously blended throughout this movement. Which predominates, it is hard to say. The opening is certainly intended humorously; but the trio, expressively played, might easily draw tears." The chief theme is treated contrapuntally throughout. The trio in A major is developed to a great extent.

IV. The Finale, Allegro vivace, C major, 2-4, is in the sonata form applied as a rule to first movements. It opens with a brilliant first theme, which has been characterized as a sort of ideal quickstep. A subsidiary theme of melodious passage-work follows, and is developed to a climax, and the return for a moment of the first theme leads to a second and energetic subsidiary theme. The "initial spring" and the triplet of the first motive are almost constantly present in

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the development of the three motives. The second theme, G major, is a march-like melody in thirds in the wood-wind against "a galloping rhythm" in violins and violas—which is taken from the triplet of the first theme—and a pizzicato bass. The development is very long, and the free fantasia is extended. The third part of the movement begins in E-flat major, but with this exception the repetition of the first part is almost exact. The stirring coda is based chiefly on the second theme. Mr. Apthorp says in his notes on this symphony: "An enormous effect is produced by often-recurring repetitions of the first four notes of this theme by all the strings, horns, and trumpets in octaves. These frequent groups of four C's given out fortissimo remind one forcibly of the heavy steps of the Statue in the second finale of Mozart's 'Don Giovanni.'"

Mr. Duncan says of the Finale: "Almost startling is the opening theme—as if a loud cry had been uttered. The rhythm, too, which follows immediately afterwards is disquietening, and prepares the mind for a troubled mood. Long-drawn emotional passages succeed each other, generally delivered by the expressive wind instruments and always accompanied by the hurrying triplets of the strings. The dramatic feeling intensifies at times to a pitch of high tragedy. Indeed, the music might be a veritable ride to the abyss; but, no! the human will is the controlling power, and no tricks of Mephistopheles will here pass muster." And again: "This wonderful theme [the second], which seems almost to throb like a great heart in its singular rhythm, and surrounded as it is by a strenuous and never-ceasing undercurrent of nervous energy, dominates the greater part of the movement. And even when the melody of the theme is no longer present, the rhythm is there . . . . The colossal proportions of the finale are well seen from the comparison of its sections; thus, the first part to the double bar occupies 386 bars; the fantasia takes another 217, and the recapitulation covers 556 more. This makes a grand total of 1,159 bars for the last movement only."

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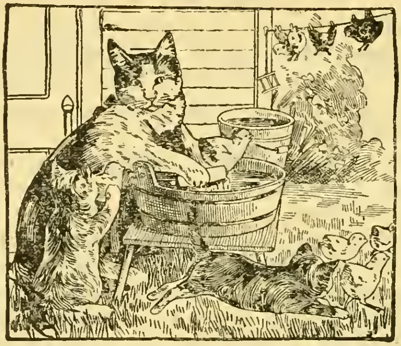

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Miss Clara Staudenmayer, Alto	Mr. Leverett B. Merrill, Bass
Mr. Herman A. Shedd, Organist	Miss Edith H. Snow, Accompanist

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Programme to be announced

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THURSDAY EVENING, JANUARY 24,

AT EIGHT O'CLOCK

PROGRAMME

Mendelssohn	Overture to "A Midsummer Night's Dream" Music
Grieg	Concerto in A minor, for Pianoforte, Op. 16
Sibelius	Symphony No. 1

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Thursday Afternoon, January 24, 1907, at 3 o'clock

... PROGRAM ...

1. Sonata, A major . . . . Mozart
    Tema con Variazioni
    Menuetto
    Rondo alla Turca

Menuet in E-flat . . . Beethoven
Arietta . Leonardo Leo, 1694–1778
Three Gavottes
  G minor . . Exaudet, 1710–1763
  G major . . Corelli, 1653–1713
  Le Tambourin, E minor
    Rameau, 1683–1764

Sonata in C-sharp minor ("Moonlight") . . Beethoven
  Adagio sostenuto
  Allegretto
  Presto agitato

2. Andantino, quasi Variazioni . Schumann
  On a theme of Clara Wieck
Papillons, Op. 2 . . Schumann
Rhapsody, Op. 23, "Episodes of a Romance" (new) Arthur Hinton

3. Prelude in D-flat
Waltz in G-flat, Op. 70
Waltz in A-flat, Op. 42
Scherzo in B minor, Op. 20
. Chopin

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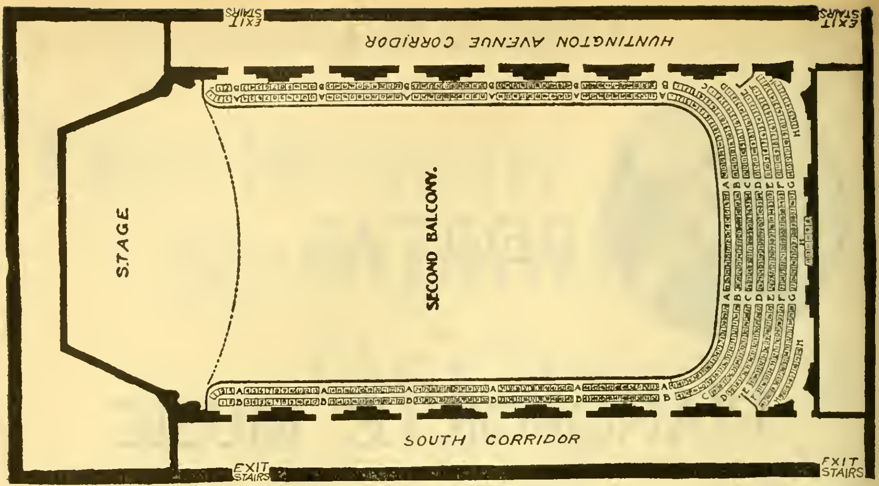
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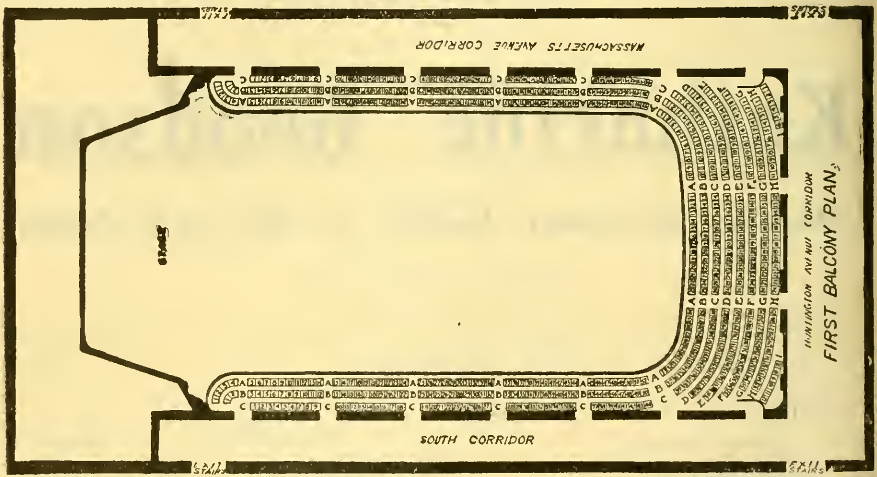
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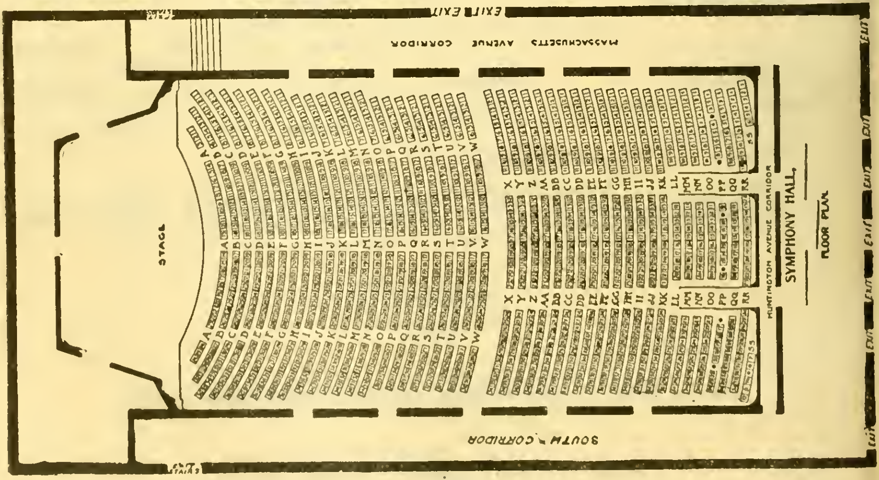
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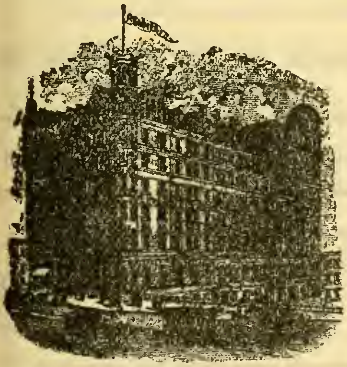

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Boston Symphony Orchestra

DR. KARL MUCK, Conductor

Programme of the
Thirteenth
Rehearsal and Concert

WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE

FRIDAY AFTERNOON, JANUARY 25
AT 2.30 O'CLOCK

SATURDAY EVENING, JANUARY 26
AT 8.00 O'CLOCK

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Adamowski, J.
Adamowski, T.
Akeroyd, J.

Bak, A.
Bareither, G.
Barleben, C.
Barth, C.
Berger, H.
Bower, H.
Brenton, H.
Brooke, A.
Burkhardt, H.
Butler, H.

Currier, F.

Debuchy, A.
Dworak, J.

Eichheim, H.
Eichler, J.
Elkind, S.

Ferir, E.
Fiedler, B.
Fiedler, E.
Fiumara, P.
Fox, P.
Fritzsche, O.

Gerhardt, G.
Gietzen, A.
Goldstein, S.
Grisez, G.

Hackebarth, A.
Hadley, A.
Hain, F.
Hampe, C.
Heberlein, H.
Heindl, A.
Heindl, H.
Helleberg, J.
Hess, M.
Hoffmann, J.
Hoyer, H.

Keller, J.
Keller, K.
Kenfield, L.
Kloepfel, L.
Kluge, M.
Kolster, A.
Krafft, W.
Krauss, H.
Kuntz, A.
Kuntz, D.
Kunze, M.
Kurth, R.

Lenom, C.
Loeffler, E.
Longy, G.
Lorbeer, H.
Ludwig, C. F.
Ludwig, C. R.

Mahn, F.
Mann, J.
Maquarre, A.
Maquarre, D.
Marble, E.
Mäusebach, A.
Merrill, C.
Mimart, P.
Moldauer, A.
Mullaly, J.
Müller, F.

Nagel, R.
Nast, L.

Phair, J.

Regestein, E.
Rettberg, A.
Rissland, K.
Roth, O.

Sadoni, P.
Sauer, G.
Sauerquell, J.
Sautet, A.
Schuchmann, F.
Schuëcker, H
Schumann, C
Schurig, K.
Senia, T.
Seydel, T.
Sokoloff, N.
Strube, G.
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FRIDAY AFTERNOON, JANUARY 25, at 2.30.

SATURDAY EVENING, JANUARY 26, at 8 o'clock.

PROGRAMME.

F. S. Converse . "The Mystic Trumpeter," Orchestral Fantasy (after the Poem by Walt Whitman), Op. 19. First time in Boston

Mozart . . . . . Aria, "L' amerò, sarò costante," from "Il Rè Pastore"

(Violin Obbligato by Professor Hess.)

Verdi . . . . Recitative and Aria, "Ah, fors' è lui," from "La Traviata" (Act I., scene 6)

Berlioz . . "Harold in Italy," Symphony in Four Movements with Viola Solo, Op. 16

(Viola Solo by Mr. E. Ferir.)

I. Harold in the Mountains; Scenes of Melancholy, Happiness, and Joy:
  Adagio.
  Allegro.
II. March of Pilgrims singing their Evening Hymn: Allegretto.
III. Serenade of a Mountaineer of the Abruzzi to his Mistress:
  Allegro assai.
  Allegretto.
IV. Orgy of Brigands; Recollections of the preceding scenes:
  Allegro frenetico.

SOLOIST,

Mme. MELBA.

There will be an intermission of ten minutes after the Mozart selection.

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. Attest: J. M. GALVIN, City Clerk.

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"The Mystic Trumpeter," Orchestral Fantasy, Op. 19 (after the Poem of Walt Whitman) . Frederick S. Converse

(Born at Newton, Mass., January 5, 1871; now living at Westwood, Mass.)

This fantasy was composed in 1903–1904 and completed in August of the latter year.

It was performed for the first time by the Philadelphia Orchestra at Philadelphia, March 3, 4, 1905. It was performed by the Cincinnati Symphony Orchestra at Cincinnati, February 23, 24, 1906, and at New York, April 2, 1906, at the second concert of the New Music Society of America in Carnegie Hall.

The fantasy is scored for three flutes (one interchangeable with piccolo), two oboes, one English horn, two clarinets, one bass clarinet, two bassoons, one double-bassoon, four horns, three trumpets, three trombones, one bass tuba, a set of three kettledrums, bass drum, cymbals, triangle, harp, strings.

Whitman's poem was first published in the *Kansas Magazine* of February, 1872. It was afterward published by Whitman in a thin volume entitled "As a Strong Bird on Pinions Free" (Washington, D.C., 1872). This volume contained a prose preface of six pages dated Washington, May 31, 1872, and these poems: "One Song, America, before I go"; "Souvenirs of Democracy"; "As a Strong Bird on Pinions Free," a Commencement Poem, read at Dartmouth College, June 26, 1872, on invitation of the United Literary Societies;* "The Mystic Trumpeter"; "O Star of France!" (1870–71);† "Virginia—the West"; "By Broad Potomac's Shore"; and eight

---

* For an interesting account of the delivery of this poem see Bliss Perry's "Walt Whitman," pp. 203–210 (Boston, 1906).

† "O Star of France" was published originally in the *Galaxy*. Translated into French by Jules Laforgue: "Les Brins d'Herbes (traduit de l'étonnant poète américain, Walt Whitman), 'O Étoile de France,'" it was published in *La Vogue* (Paris, July 5–12, 1886). Other poems by Whitman translated by Laforgue and published in *La Vogue* were "Dedication" and "A Woman waits for me."

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pages of advertisements of Whitman's books, John Burroughs's "Notes on Walt Whitman," "Foreign Criticism on Walt Whitman," etc., forty pages in all.*

"The Mystic Trumpeter" is here printed as Whitman wrote it and published it in "As a Strong Bird." I have followed Whitman's division.

Mr. Converse omitted an episode which is here enclosed in brackets, the episode that refers to the mediæval pageant. "This because I wished only to use the elemental phrases of the poem: mystery and peace, love, war or struggle, humiliation, and finally joy. So I divided the poem into five parts and my music follows this division. Each section is introduced or rather tied to the preceding one by characteristic phrases for trumpet."

The divisions made by Mr. Converse are indicated by Roman numerals on the side of the page.

THE MYSTIC TRUMPETER.

1.

I. Hark! some wild trumpeter—some strange musician,
Hovering unseen in air, vibrates capricious tunes to-night.

I hear thee, trumpeter—listening, alert, I catch thy notes,
Now pouring, whirling like a tempest round me,
Now low, subdued—now in the distance lost.

2.

Come nearer, bodiless one—haply in thee resounds
Some dead composer—haply thy pensive life
Was fill'd with aspirations high—unform'd ideals,
Waves, oceans musical, chaotically surging,
That now, ecstatic ghost, close to me bending, thy cornet echoing, pealing,
Gives out to no one's ears but mine—but freely gives to mine,
That I may thee translate.

---

* A presentation copy of this book with Whitman's signature brought twelve dollars and a half in New York, April 18, 1906, at the auction sale of Dr. Burnet's library.

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3.

Blow, trumpeter, free and clear—I follow thee,
While at thy liquid prelude, glad, serene,
The fretting world, the streets, the noisy hours of day, withdraw;
A holy calm descends, like dew, upon me,
I walk in cool refreshing night, the walks of Paradise,
I scent the grass, the moist air, and the roses;
Thy song expands my numb'd, imbonded spirit—thou freest, launchest me,
Floating and basking upon Heaven's lake.

4.

[Blow again, trumpeter! and for my sensuous eyes,
Bring the old pageants—show the feudal world.

What charm thy music works! thou makest pass before me
Ladies and cavaliers long dead—barons are in their castle halls—the troubadours are singing;
Arm'd knights go forth to redress wrongs—some in quest of the Holy Graal:
I see the tournament—I see the contestants, encased in heavy armor, seated on stately, champing horses;
I hear the shouts—the sounds of blows and smiting steel:
I see the Crusaders' tumultuous armies—Hark! how the cymbals clang!
Lo! where the monks walk in advance, bearing the cross on high!]

5.

II. Blow again, trumpeter! and for thy theme,
Take now the enclosing theme of all—the solvent and the setting;
Love, that is pulse of all—the sustenance and the pang;
The heart of man and woman all for love;
No other theme but love—knitting, enclosing, all-diffusing love.

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O, how the immortal phantoms crowd around me!
I see the vast alembic ever working—I see and know the flames that heat the world;
The glow, the blush, the beating hearts of lovers,
So blissful happy some—and some so silent, dark, and nigh to death:
Love, that is all the earth to lovers—Love, that mocks time and space;
Love, that is day and night—Love, that is sun and moon and stars;
Love, that is crimson, sumptuous, sick with perfume;
No other words, but words of love—no other thought but love.

6.

III. Blow again, trumpeter—conjure war's wild alarums.

Swift to thy spell, a shuddering hum like distant thunder rolls;
Lo! where the arm'd men hasten—Lo! 'mid the clouds of dust, the glint of bayonets;
I see the grime-faced cannoniers—I mark the rosy flash amid the smoke—I hear the cracking of the guns:
—Nor war alone—thy fearful music-song, wild player, brings every sight of fear,
The deeds of ruthless brigands—rapine, murder—I hear the cries for help!
I see ships foundering at sea—I behold on deck, and below deck, the terrible tableaux.

7.

IV. O trumpeter! methinks I am myself the instrument thou playest!
Thou melt'st my heart, my brain—thou movest, drawest, changest them, at will:
And now thy sullen notes send darkness through me;
Thou takest away all cheering light—all hope:

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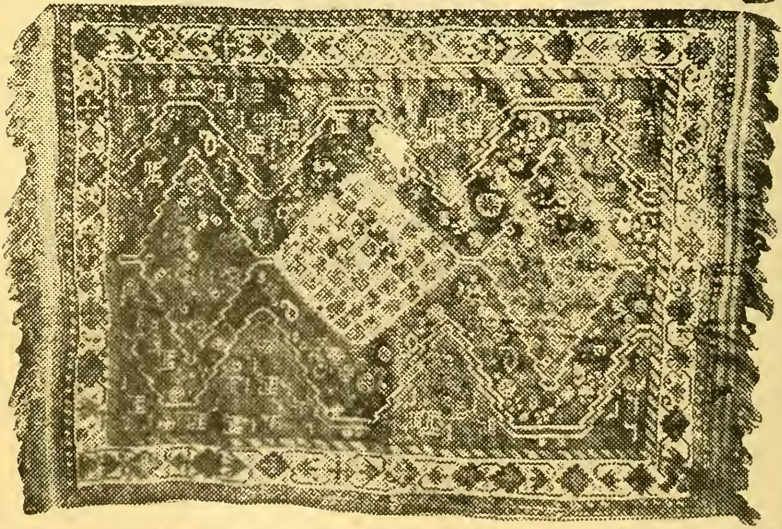

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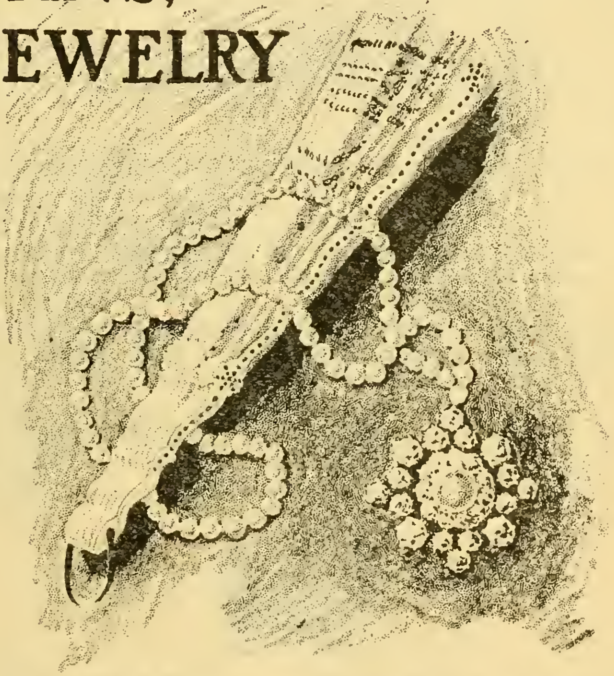

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I see the enslaved, the overthrown, the hurt, the opprest of the whole earth;
I feel the measureless shame and humiliation of my race—it becomes all mine;
Mine too the revenges of humanity—the wrongs of ages—baffled feuds and hatreds;
Utter defeat upon me weighs—all lost! the foe victorious!
(Yet 'mid the ruins Pride colossal stands, unshaken to the last;
Endurance, resolution, to the last.)

8.

V. Now, trumpeter, for thy close,
Vouchsafe a higher strain than any yet;
Sing to my soul—renew its languishing faith and hope;
Rouse up my slow belief—give me some vision of the future;
Give me, for once, its prophecy and joy.

O glad, exulting, culminating song!
A vigor more than earth's is in thy notes!
Marches of victory—man disenthrall'd—the conqueror at last!
Hymns to the universal God, from universal Man—all joy!
A reborn race appears—a perfect World, all joy!
Women and Men, in wisdom, innocence and health—all joy!
Riotous, laughing bacchanals, fill'd with joy!
War, sorrow, suffering gone—The rank earth purged—nothing but joy left!
The ocean fill'd with joy—the atmosphere all joy!
Joy! Joy! in freedom, worship, love! Joy in the ecstasy of life!
Enough to merely be! Enough to breathe!
Joy! Joy! all over Joy!

The Philadelphia Orchestra programme book of March 3, 4, 1905, contained this explanatory note: "Though in one movement the Fantasy has five distinct sections. Moderato molto tranquillo, arpeggic chords in muted strings and harp precede the song, in solo trumpet, tranquillo molto, of the leading melody of the work, which is later taken up by violins in octaves. What is evidently the second section begins after a pause, poco più moto, amoroso, with a languorous melody of the strings, wherein the wood-wind presently joins; the whole orchestra carries it on with great increase of speed and power. The third section opens Allegro con molto fuoco with rapid chords of trumpet, strings, and chords [*sic*]. A strain of a familiar American war-song is heard in high flutes, Allegro marziale. The main theme

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is borne by the brass. Later, molto meno mosso, is a solo, espressivo, in the English horn, with a counter-melody in the 'cellos. The fourth section, adagio lamentoso, has a solo quasi recitative in the bass clarinet, answered by choir of strings. The fifth section returns to the original melody in full orchestra, largamente. An episode grazioso quasi scherzando leads, sempre più animato, to the closing climax, allegro molto e con spirito."

⁂

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"Walt Whitman," symphony in C minor, by William Henry Bell. (1) Allegro con molto spirito; (2) Humoreske, Variations on an original theme and Waltz finale; (3) Elegy; (4) Con molto brio, Poco meno mosso. Composed in 1899. First performance with the exception of the second movement, Crystal Palace concert, March 10, 1900. This second movement was played at the Crystal Palace, April 28, 1900.

"Unto the Everlasting," symphonic poem, Op. 9, by Rutland Boughton, with motto:—

> Darest thou now, O Soul,
> Walk out with me toward the unknown region,
> Where neither ground is for the feet nor any path to follow?

First performed at a Promenade Concert (H. J. Wood, conductor), London, September 22, 1903.

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Two poems, "Night" and "Day," for pianoforte and orchestra, Op. 11, by F. S. Converse, suggested by "A Clear Midnight" and "Youth, Day, Old Age and Night." Performed for the first time at a concert of the Boston Symphony Orchestra in Boston, January 21, 1905 (Mr. Gebhard, pianist).

CHORAL.

"Elegiac Ode," the "Death Carol" from "President Lincoln's Burial Hymn," by Sir Charles Villiers Stanford. First performed at the Norwich (England) Festival of 1884.

"The Mystic Trumpeter," for solo voices, chorus, and orchestra, by George H. Clutsam. See the *Musical Standard* (London) of January 23, 1904.

"Sea Drift" ("Im Meeresgetriebe"), for baritone solo, mixed chorus, and orchestra, by Frederik Delius. Performed at the forty-second congress of the Allgemeiner Deutscher Musikverein, at Essen, May 24, 1906.

MISCELLANEOUS.

Frédéric Louis Ritter's melodramatic music to accompany a recitation of "Dirge for Two Veterans." This was probably the first music set to any verses of Whitman.

"The Flight of the Eagle," text compiled from Whitman's poem, with music for soprano, tenor, baritone, and pianoforte, composed by Homer Norris. First performance at Waltham, Mass., December 10, 1901 (Miss Laura Van Kuran, Messrs. Robert Hall and Archibald Willis, singers; Miss Edith Curry, pianist). First performance in Boston, February 26, 1902 (Miss Esther Palliser, Messrs. Hall and Drennen, singers; Miss Curry, pianist).

SONGS.

Stanley Addicks, of Philadelphia. Songs: "Come, Lovely and Soothing Death"; "Out of the Cradle endlessly rocking"; "Twilight." Unpublished.

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Weda Cook Addicks, of Philadelphia. "O Captain! my Captain!" (first sung at one of Walt Whitman's lectures on Abraham Lincoln); "Tan-faced Prairie Boy"; "Out of the Rolling Ocean, the Crowd." Unpublished.

F. G. Cauffman, of Philadelphia. "Death Carol," for baritone and orchestra. Unpublished.

Philip Dalmas,* of Philadelphia. Songs, "As I watched the Ploughman ploughing," "Portals," "Twilight," "A Clear Midnight," published by Novello, Ewer & Co. in one volume; and these unpublished songs: "Night on the Prairies," "Look down, Fair Moon," "As Adam early in the Morning," "The Noiseless Patient Spider," "Aboard at a Ship's Helm," "Darest thou now, O Soul," "Silent Death," and some others.

Nicholas Douty,† of Philadelphia. Seven songs from Walt Whitman's "Leaves of Grass": (1) "Here the Frailest Leaves," (2) "When Lilacs last in the Dooryard bloomed," (3) "Sometimes with One I Love," (4) "The First Dandelion," (5) "As if a Phantom caressed me," (6) "Twilight," (7) "Lingering Last Drops"; also, "O how shall I Warble myself," "Sing on there in the Swamp"; duet, "Shine! Shine! Shine!" duet for soprano and tenor with orchestra.

W. W. Gilchrist, of Philadelphia. "We Two Together," for two voices. Published in the "Laurel Song Book" (Boston, 1900, 1901, 1906).

E. S. Kelley (now living in Berlin). "O Captain! my Captain!" Op. 19, for four voices. Published in the "Laurel Song Book."

Charles Fonteyn Manney, of Boston. "O Captain! my Captain!" for bass (1903). This song has been sung in London and Berlin this season by Mr. Ernest Sharpe.

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* Mr. Dalmas, who is a baritone, gave a concert in Boston, April 3, 1900, with Miss Gertrude Rennyson, soprano, and Mr. Victor da Prato, violinist. Among his songs were his own Recitative and Stanza of Jeremy from "La Comédie de Richesse," "Parted Lips," and "The Huntsman's Song," but none of his settings to Whitman's poems.

† Mr. Douty, who is a tenor, sang in Boston at Mr. Félix Fox's chamber concert, January 3, 1907.

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Ada Weigel Powers, of Philadelphia. Songs, "The Last Invocation," "A Clear Midnight," "Whispers of Heavenly Death." Unpublished.

Cyril Scott (England). Song, "O Captain! my Captain!"

S. Coleridge-Taylor (England). "Beat! beat! Drums."

Frank van der Stucken, of Cincinnati. "Weave in, my Hardy Life," for four voices. Published in the "Laurel Song Book."

Charles Wood, an Irish-English composer, has set music to "Ethiopia saluting the Colors," and Mr. Plunket Greene sang the song in Boston, January 10, 1899. This song and the same composer's "O Captain! my Captain!" were sung here by Mr. Whitney Tew, November 6, 1901.

For the notes on the compositions by the Philadelphians, with the exception of that on Mr. Gilchrist, I am indebted to the composers themselves and to Mr. Horace Traubel, of Camden, N.J.

The list is incomplete, and I should welcome any additions or corrections.

⁂

Mr. Horace Traubel wrote an article which was published in 1900 in the *North American* of Philadelphia:—

"Ingersoll said to me in one of our talks: 'The great literature of the world is to be tested by its readiness for vocalization. The immortal song, the immortal prose, lends itself to the lips. Tried by this test, Whitman is supremely great.' Whitman's sonorous lines are indeed impressive, whether utilized in the exigencies of oratory or music. Bell, one of the younger English composers, has written a symphony, calling it 'Walt Whitman,' which has received the honor of distinguished performance, and is admirably accepted by the more eminent musical writers who were present at its initial presentation. Whitman would often remind me in a half-humorous way that '"Leaves of Grass" was intended as much for the musicians as any one, and, if not defeated of its purpose, would perhaps inspire them to some noble, contemporaneous utterance.' This was a true prophecy.

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make departures in their trade, throwing aside a trammelling tradition, discover in Whitman a major source of artistic representation. Bell has shown this in a symphony which it took an orchestra the best part of an hour to play. Villiers Stanford many years ago utilized the Lincoln Ode for a stately and sensuous composition. Artists everywhere have drifted toward Whitman for the modern theme. I am told that Grieg has always read Whitman and regards him as essentially musical and a mine of vitalizing and germinal treasure to composers who rebel against established musical creeds.

"These prior reflections bring us easily to the present moment and to Philadelphia, and invite some direct reference to the already large share of attention given by Philadelphia musicians to Whitman. Four local singers of note have signally written to Whitman—Weda Cook, Frank G. Cauffman, Nicholas Douty, and Philip Dalmas. At the convention of the Whitman Fellowship in this city on May 31 the songs of two of these composers—Dalmas and Cauffman—were sung to an audience, not all of it by any means Whitmanic, to whom the

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result seemed electric and powerful. Dalmas sang his own songs, eight in number, and displayed such daring in method as seemed somehow to give his work remarkable and exceptional identity. Dalmas's innovations excite extreme opinion either to applaud or condemn. Dalmas proposes to publish a volume of these songs. He is of Philadelphia parentage, and has spent years both abroad and at home in severe training. He is a man of ripe ideas, gravely interested in the social movement in England.

. . . "To the critics who have always declaimed against Whitman on the ground that he lacks lyrical quality, the very evident and growing warmth of musicians in their regard for him, and the practical use they make of his poetic output, must come with a certain shock. When Whitman walked these streets he was in effect our greatest literary craftsman and supreme musician, though his individuality imparted to his heart and his lyricism the properties of a fresh procedure. Whitman rebelled against old artistic forms, not because he was averse to form, but because he desired free volition and plenty of room. As to form in the abstract, his was most unmistakable and inexorable."

Aria, "L' amerò," from "Il Rè Pastore."

Wolfgang Amadeus Mozart

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

"Il Rè Pastore" ("The Shepherd King"), an opera, described also as a "drama per musica" and as a "dramatic cantata," in two acts, text by Metastasio, music by Mozart, was composed at Salzburg in 1775, and produced there on April 23 of that year. The aria is sung by Aminta, the shepherd king. We do not know the name of the singer who created the part. He was undoubtedly a male soprano, for it was the custom of that period for male sopranos to take the part of classical and mythological heroes.

The aria in the autograph score is characterized as "Rondo." An-

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dantino, E-flat major, 3-4. The accompaniment is scored for two flutes, two English horns, two bassoons, two horns, solo violin, and strings. The original text is as follows:—

AMINTA.

L' amerò, sarò costante:
Fido sposo, e fido amante,
Sol per lei spirerò.
In si caro e dolce oggetto,
La mia gioja, il mio diletto,
La mia pace io troverò.

Mr. Apthorp thus Englished the lines in prose:—

AMINTA: I will love her, I will be constant; a faithful husband, a faithful lover, only for her will I breathe. In so dear and sweet an object, I shall find my joy, my delight, my peace.

The chief theme returns thrice, relieved twice by a second melody (first in major, then in minor), and the rondo concludes with a coda.

Pietro Trapasso, the Abate Metastasio, wrote the poem, "Il Rè Pastore," at Vienna for a court performance at Schönbrunn, near that city, in 1751. He wrote to his dear friend, Farinelli, the illustrious singer, about the preparations. He was summoned by the Emperor from Moldavia to Vienna, "as it was determined that the opera for the ladies, which was to have come out in December, should be represented in October. So that, with the blessed remains of my defluxion and other numerous complaints, I am here in the midst of a crowd of tumultuous applications. For besides instructing four young

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ladies, who are quite novices, both in the language and use of the stage, the weight of the director of the music falls on my poor shoulders, without my deriving from it either honor or advantage. This is one of the court phenomena, in which, without the least crime, I shall suffer all the penalty. You know what it is to be a stage rudder; it is therefore needless to describe to you my situation. . . . I send you the words before they are published, not only as my dear Gemello has the preference in this, as well as in the rest of my heart, but because it seems very fit for his purpose."

From a letter written October 27, 1751, in which Metastasio complains, "They are all crucifying me at this moment," it seems that the opera was given for the first time that night.

Metastasio wrote to Farinelli in November of that year: "I comfort myself with the hope that 'Il Rè Pastore,' which I sent you the instant it came out of the press, will answer your purpose extremely well. It is gay, tender, amorous, short; and has, indeed, all the necessary requisites to your wants. No representation here is remembered to have extorted such universal applause. The ladies who performed in it did wonders, particularly as to action. The music is so graceful, so well adapted, and so lively, that it enchants by its own merit, without injuring the passion of the personage, and pleases excessively. I should instantly have it copied and sent to you; but, as the four ladies are all sopranos, and there is no part for any other kind of voice, except that for Alessandro, which is a tenor, I did not think it could be of use to you, without alterations. If ever you should wish to have it, read the drama with attention, cast the parts; and I

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will prevail on the composer himself to adjust it to your purpose, or new set whatever you please. The author is Sig. Giuseppe Bono;* he was born at Vienna of Italian parents, and sent by Charles VI. to study music under Leo, with whom he passed his first youth. I know two other German composers, Gluck and Wagenseil. The first has surprising fire, but is mad; and the other is a great harpsichord player. Gluck composed an opera for Venice, which was very unfortunate.† He has composed others here with various success. I am not a man to pretend to judge of him."

Yet this same Gluck in 1756 set music to the poem, "Il Rè Pastore," and Metastasio described him in a letter to Farinelli (December 8, 1756) as "a Bohemian composer, whose spirit, noise, and extravagance have supplied the place of merit in many theatres of Europe, among those whom I pity, and who do not constitute the minority of the folks of this world. Thank God, we have no want of such auditors here."

There are several references to this opera in the correspondence of Metastasio. Thus in a letter to Filipponi he says: "The chief incident is the restitution of the kingdom of Sidon to the lawful heir; a prince with such an hypochondriac name that he would have disgraced the title-page of my piece; who would have been able to bear an opera entitled 'L' Abdalonimo'? I have contrived to name him as seldom as possible, as, among all my faults, my labors had hitherto avoided this defect." He tells us that the "constant clemency of his most benign sovereign" was confirmed every day by new testimonies. "The last on account of the representation of 'Il Rè Pastore' was that of a magnificent gold candlestick, with an extinguisher and snuffers of the same metal, of a considerable weight, and of excellent workmanship; and accompanied with an obliging command to 'take care of my sight.'"

Dr. Burney, who Englished the letters from which we have quoted, thus commented on "Il Rè Pastore" in the chronological list of Metas-

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* Bono, or Bonno (1710–88), court conductor and chamber-composer at Vienna, wrote at least eight operas, two oratorios, and music for the church. He was esteemed as a singing-teacher. "Il Rè Pastore" was his fifth opera.

† Gluck wrote two operas, which were produced in Venice in 1742, "Demetrio," produced as "Cleonice," and "Ipermnestra." The poems were by Metastasio. Anton Schmid in his Life of Gluck says these two operas raised Gluck's fame to the stars.

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tasio's works: "*Humility, moderation*, and *contentment* are beautifully illustrated, and rendered desirable in the sentiments of the Shepherd King. When it is remembered that this drama was written expressly for great personages to perform in the presence of their Imperial Majesties, invested with absolute power, the bold and vigorous sentiments on the duty of sovereigns, which the Poet ventured to put into the mouth of one of the characters, do equal honor to his Imperial patrons, who could listen to them with pleasure, and to the Laureate who had the courage to preach such doctrine in a court."

⁂

Metastasio's libretto was in three acts, and for the purposes of the court festivities at Salzburg in honor of the visit of the Archduke Maximilian, the youngest son of the Empress Maria Teresia and afterward Archbishop of Cologne, the three acts were shortened to two. The story is an episode in the life of Alexander the Great, who after he had taken Sidon and deprived Strato the tyrant of life, determined to put Abdalonymus, the son of the last legitimate monarch, on the throne. This prince had been raised as a shepherd, Aminta, and his parentage was unknown even to himself. He loved Elisa, a Phœnician girl.

The Baron Grimm (Corresp. Litt., vol. vi. p. 17) praised Metastasio's libretto at the expense of Renard de Pleinchesne's for the opera, "Le Jardinier de Sidon," to which Philidor set music (1768): "What a graceful and amiable touch! What soft and enchanting colors! This great poet kept the part of Alexander because he wished to treat the subject in the most noble manner. Yet, for it is necessary to speak

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the whole truth, when one reads at the head of a piece 'The Shepherd King,' one expects to see something else than a shepherd raised by Alexander to the throne of Sidon by virtue of his birthright, occupied solely with his passion for a shepherdess and putting all his glory in the renouncement of a throne rather than of love. This pretended generosity is imitated by another couple, who, according to the custom of Italian opera, form a second intrigue subordinate to the first. The great Alexander is delighted to find so much love and fidelity in the shepherd king; he infers from it that he will be an excellent monarch. I should not have reasoned in this manner. I add that this intrigue is contrived most weakly, and that the misfortunes which menace the characters, as they believe, and the sentiments which they display in consequence, exist only because there is no desire of mutual explanation. All this is childish, frivolous, false; but is it the fault of Metastasio? No; it is because, when spectacles are intended only to relieve the idle from boredom, they should necessarily suffer from the frivolity of their cause for existence. 'The Shepherd King!' What a title! what a subject! and what a piece, if dramatic art were appointed to turn the playhouses of Europe into a school of public morals, and not to serve the amusement of a crowd of old-fogy children who venture to talk commonplaces and to speak of taste!"

⁂

Music was set to Metastasio's libretto by the following composers: Bonno (Schönbrunn, 1751), Agricola (Berlin, 1752), Sarti (Venice, 1753), Hasse (Hubertsburg, near Dresden, 1755), Gluck (Vienna, 1756), Jomelli (Stuttgart, 1757), Zonca (Munich, 1760), Piccini (Naples,

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1760), J. C. Richter (Dresden, 1762), Guglielmi (Naples, 1767), Uttini (Venice, about 1773), Mozart (Salzburg, 1775), Rauzzini (Dublin, 1784), Parenti (Naples, 1788), dos Santos (Lisbon, 1793), Mazzoni (Bologna, 1757), Galuppi (Parma, 1762).

⁂

This aria was sung at a Symphony Concert in Boston by Mme. Melba, November 7, 1896, and Mr. Franz Kneisel played the violin obbligato.

RECITATIVE AND ARIA, "AH, FORS' È LUI," FROM "LA TRAVIATA," ACT I., SCENE 6 . . . . GIUSEPPE VERDI

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Violetta is alone in her house in Paris. Alfred Germont has declared his love for her, and left her. Andantino, F minor, F major, 3-8. Allegro brillante, A-flat, 6-8.

È strano! in core scolpiti ho quegli accenti! Saria per me sventura un serio amore? Che risolvi, o turbata anima mia? Null' uomo ancora t' accendeva. Oh gioja ch' io non conobbi, esser amata amando! E sdegnarla poss' io per l' aride follie del viver mio?

Ah, fors' è lui che l' anima
Solinga ne' tumulti,
Gode a sovente pingere
De' suoi colori occulti.
Lui, che modesto e vigile
All' egre soglie ascese,
E nuova febbre accese,
Destandomi all' amor!

A quell' amor, ch' è palpito
Dell' universo intero,
Misterioso, altero,
Croce e delizia al cor!

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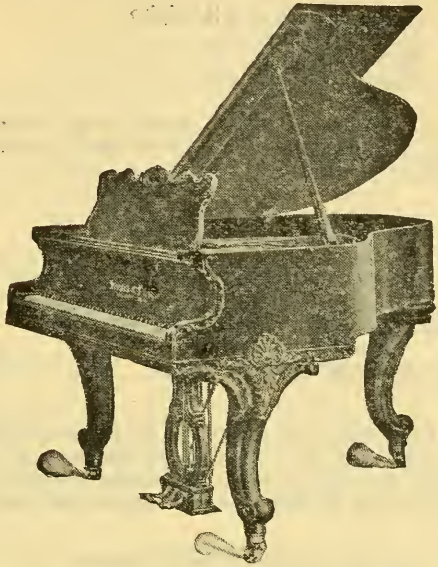

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A me, fanciulla, un candido
E trepido desire,
Quest' effigiò dolcissimo
Signor dell' avvenire.
Quando ne' cieli il raggio
Di sua beltà vedea,
E tutta me pascea
Di quel divino error.

Sentia che amore è il palpito
Dell' universo intero,
Misterioso, altero,
Croce e delizia al cor!

Follie! Delirio vano è questo! Povera donna, sola, abbandonata in questo popoloso deserto che appellano Parigi, che spero or più? Che far degg' io? gioire? Di voluttà ne' vortici, de voluttà perir!

Sempre libera degg' io
Folleggiare di gioja in gioja,
Vo' che scorra il viver mio pei
Sentieri del piacer.
Nasca il giorno, o il giorno muoja,
Sempre lieta ne' ritrovivi,
A dilletti sempre nuovi
Dee volare il mio pensier.

How wondrous! His words deep within my heart are sculptur'd! And would it bring me sorrow to love sincerely? O my heart, why so sorely art thou troubled? No love of mortal yet hath mov'd thee. O rapture I never knew of, to love a heart devoted! Shall I dare to disdain it and choose the empty follies that now surround me?

Ah, was it him my heart foretold,
When in the throng of pleasure
Oft have I joy'd to shadow forth
One whom alone I'd treasure?
He, who with watchful tenderness
Guarded my waning powers,
Strewing my way with flowers,
Waking my heart to love!

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Sorrow and sweetness of this poor earth.

Fondly within my heart enshrin'd
I have that image hidden.
Now, with the sov'reign pow'r of love,
It doth arise unbidden,
And o'er my heav'n of promise
Beckons my soul to gladness;
Oh, if the dream be madness,
Life hath no longer worth.

Ah, no, I feel
That 'tis love and love alone,
Sole breath of all in life universal,
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What folly! For me there's no returning! Ah, I am helpless, lonely, without a friend; for me this thronging city doth seem as a vast and empty desert. What can I hope? Where can I turn me? To pleasure! In every fierce and wild delight I'll steep my sense and die. O joy I'll die!

I'll fulfil the round of pleasure,
Joying, toying from flower to flower;
I will drain a brimming measure
From the cup of rosy joy.

Never weary, each dawning morrow
Flies to bear me some new rapture,
Ever fresh delights I'll borrow,
I will banish all annoy.

—*Englished by Natalia Macfarren.*

Verdi, sojourning in Paris, saw the play, "La Dame aux Camélias," by Alexandre Dumas the younger. (The drama was produced February 2, 1852, at the Vaudeville Theatre, with Mme. Doche and Charles Fechter as the two chief actors.) On his return to Italy he asked Francesco Piave to come to him. He told him of the deep impression made by the drama, and asked him to base a libretto on Dumas's play.

"La Traviata," a lyric drama in three acts, composed simultaneously with "Il Trovatore," was produced at Venice at the Fenice Theatre, March 6, 1853. ("Rigoletto" was produced at Venice, March 11, 1851, and "Il Trovatore" at Rome, January 19, 1853.)

The chief singers were Mme. Donatelli, the tenor Graziani, and the baritone Varesi. The first performance was a dismal failure. Verdi wrote to one of his friends a few days afterward and told him of the fiasco. "Was the fault mine or that of the singers? Time will determine."

Several reasons have been given for the failure of the first performance: the soprano was fat and unwieldy; the tenor had such a cold that he could scarcely be heard; the baritone was dissatisfied with his part; the costumes, which were of the contemporaneous fashion, gave no pleasure to the audience, etc.

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when the opera was revived at the Opéra-Comique, Paris, February 12, 1903, there was a return to those of 1852, and several singers made themselves up to resemble Napoleon III., the Duc de Morny, Rouher, and other personages of the court of the Tuileries. In certain cities of Italy to-day and at the Manhattan Opera House, New York, the costumes of 1852 are worn.

"La Traviata" was performed in Boston for the first time at the Boston Theatre, June 8, 1857. The chief singers were Mme. Gazzaniga, Brignoli, and Amodio. Max Maretzek was the conductor. The prices of admission were as follows: "First tier of boxes, parquette, and balcony, one dollar; second tier of boxes, fifty cents; amphitheatre, twenty-five cents."

Mme. Melba has appeared in Boston as Violetta, February 26, March 9, 1898, and February 2, 1899.

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(From W. E. Henley's "Views and Reviews: Art.")

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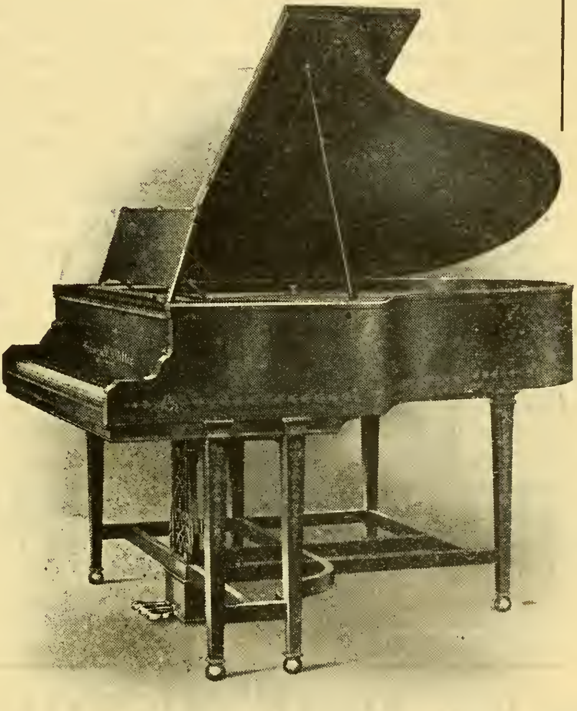

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his lofty yet engaging cynicism, his passionate regard for passion, his abnormal capacity for defiance, and that overbearing and triumphant individuality which made him one of the greatest elemental forces ever felt in literature—Byron was the lovely and tremendous and transcending genius of revolt. Each in his way became an European influence, and between them they made Romanticism in France. The men of 1830, it is true, were neither deaf to the voices nor blind to the examples of certain among their own ancestors: Ronsard, for instance, and the poets of the Pleiad, Rousseau and Saint-Simon, André Chénier and Bernardin de Saint-Pierre, Villon and Montaigne and Rabelais. But it is a principal characteristic of them, that they were anxiously cosmopolitan. They quoted more languages than they knew. They were on intimate terms with all the names in the æsthetic history of the world. They boxed the compass for inspiration, and drank it in at every point upon the card: from Goethe, Schiller, Hoffmann, Heine, Iffland, Beethoven, Weber in Germany; from Dante, Titian, Rossini, Piranesi, Gozzi, Benvenuto in Italy; from Constable, Turner, Maturin, Lawrence, Shakespeare, Thomas Moore in England; from Calderon, Goya, Cervantes, the poets of the 'Romancero,' in Spain. But all these were later in time than Byron and Scott, or were found less potent and less moving when they came. Thus, the 'Faust' of Goethe was not translated until 1823; the 'Eroica' of Beethoven, whose work was long pronounced incomprehensible and impossible of execution, was only heard in 1828, the real 'Freischütz' some thirteen years after;[*] while Macready's revelation of Shakespeare, till then (Voltaire and Ducis and the Abbé Prévost notwithstanding) not much except a monstrous and mysterious name, was contemporaneous with Habeneck's of Beethoven. Scott and Byron, on the other hand, had but to be known to be felt, and they were known almost at once. 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 stating that, but for

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"Der Freischütz" was performed for the first time in Paris, with due consideration for Weber's music at the Opéra, June 7, 1841. Castil-Blaze's impudent and foolish version, "Robin des Bois," was produced at the Odéon, December 7, 1824.—P. H.

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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.

. . . "Nor may it be forgotten—in truth, it cannot be too constantly recalled—that Romanticism was above all an effect of youth. A characteristic of the movement—which has been called 'an æsthetic barring-out'—was the extraordinary precocity of its heroes. The 'Dante et Virgile' and the 'Radeau de la Méduse,' the 'Odes et ballades' and 'Hernani,' 'Antony' and 'Henri Trois et sa cour,' 'Rolla' and the 'Nuits,' the 'Symphonie fantastique' and the 'Comédie de la Mort,' are master-stuff of their kind, and are all the work of men not thirty years old. Now, Byron is pre-eminently a young man's poet; and upon the heroic boys of 1830—greedy of emotion, intolerant of restraint, contemptuous of reticence and sobriety, sick with hatred of the platitudes of the official convention, and prepared to welcome as a return to truth and nature inventions the most extravagant and imaginings the most fantastic and far-fetched—his effect was little short of maddening. He was fully translated as early as 1819–20; and the modern element in Romanticism—that absurd and curious combination of vulgarity and terror, cynicism and passion, truculence and indecency, extreme bad-heartedness and preposterous self-sacrifice—is mainly his work. You find him in Dumas's plays, in Musset's verse, in the music of Berlioz, the pictures of Delacroix, the novels of George Sand. He is the origin of 'Antony' and 'Rolla,' of 'Indiana' and the 'Massacre de Scio,' of Berlioz's 'Lélio' and Frédérick's

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'Macaire'; as Scott is that of 'Bragelonne' and the 'Croisés à Constantinople,' and Michelet's delightful history.

"As regards these elements, then, Romanticism was largely an importation. As regards technique—the element of style—it was not. Of this the inspiration was native: the revolution was wrought from within. The men of 1830 were craftsmen born: they had the genius of their material. The faculty of words, sounds, colors, situations, was innate in them: their use of it is always original and sound, and it is very often of exemplary excellence. It is hard to forgive—it is impossible to overlook—the vanity, the intemperance, the mixture of underbred effrontery and sentimental affectation, by which a great deal of their achievement is spoiled. Such qualities are 'most incident' to youth; and in a generation drunk with the divinity of Byron they were inevitable. Bad manners, however, are offensive at any age, and the convinced *Romantique*, as he was all too prone to make a virtue of loose morals, was all too apt to make a serious merit of unmannerliness. But good breeding and moral perfectness are not what one expects of the convinced *Romantique*: what we ask of him—what we get of him without asking—is craftsmanship, and craftsmanship of the rare, immortal type. Hugo has written a whole shelf of nonsense; but in verse, at least, his technical imagination was Shakesperian. The moral tone of 'Antony' is ridiculous; but it remains the most complete and masterly expression of some essentials of drama which the century has seen. The melodic expression of (say) 'Harold en Italie' and the 'Messe des Morts' may, or may not, be strained and thin; but if only his orchestration be considered, the boast of their author, '*J'ai pris la musique instrumentale où Beethoven l'a laissée,*' is found to be neither impudent nor vain. In a sense, then, it is fitting enough that the year of 'Hernani' [1830] should be accepted as a marking date in the story. If it have nothing else, assuredly 'Hernani' has style; and the eternising influence of style is such that, if all save their technical achievement were forgotten, the men of 1830 would still be remembered as great artists."

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"Harold in Italy," Symphony in Four Movements, with Alto Solo, Op. 16 . . . . Hector Berlioz

(Born at Côte-Saint-André, December 11, 1803; died at Paris, March 9, 1869.)

This symphony 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. The programme included, in addition to the symphony, the overture to "Waverley"; a trio with chorus and orchestra from "Benvenuto Cellini"; "La Captive" and "Jeune Pâtre breton," sung by Marie Cornelie Falcon, then the glory of the Opéra, who suddenly and tragically lost her voice before she was thirty, and died in 1897, fifty years after her enforced retirement; a fantasia by Liszt on two themes—"La Tempête" and "La Chanson de Brigands"—of "Lélio," played by the composer; and a violin solo by Ernst. Chrétien Urhan† played the solo viola in the symphony.

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* Narcisse Girard (1797–1860) took the first violin prize at the Paris Conservatory in 1820. He was conductor of the Opéra buffa and of the Feydeau, of the Opéra-Comique, 1837–46; of the Opéra, 1846–60. In 1847 he was appointed professor of the violin at the Conservatory and conductor of the Société des Concerts, as successor of Habeneck. He wrote two one-act operas, "Les Deux Voleurs" (1841), "Le Conseil de Dix" (1842), and arranged for orchestra Beethoven's Sonate Pathétique as a symphony. He was a painstaking conductor without dash and without imagination. For curious and perhaps prejudiced information concerning him see "Mes Mémoires," by E. M. E. Deldevez (Le Puy, 1890).

† Chrétien Urhan was born at Montjoie, February 16, 1790. He died at Belleville, November 2, 1845. As a child he played several instruments and composed. The Empress Josephine took him under her protection in 1805, and put him under the care of Lesueur. Admitted to the orchestra of the Opéra in 1816, he became one of the first violins in 1823, and afterwards the solo violinist. He was famous for his mastery of the viole d'amour, and Meyerbeer wrote for him the obbligato to Raoul's romance in the first act of "The Huguenots." Urhan also revived the use of the violon-alto. He was for years the most famous viola player

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D'Ortigue said in his review of the concert that Berlioz had used passages of his "Rob Roy" overture in the first movement of the new symphony.* For the resemblance of the exposition of the chief theme of the symphony and of the second theme to passages in the "Rob Roy" overture, see Julien Tiersot's "Berlioziana," published in *Le Ménestrel* (Paris) of August 6, 1905. (This article and one published in the same journal, August 20, 1905, contain many interesting details concerning the appearance of the autograph score, which shows the many changes made by Berlioz before he was satisfied with the sonorous effects of the "March of Pilgrims.") "Childe Harold" was played again in Paris, December 14, 1834, with the overture to "Les Francs-Juges," "Sardanapale" (sung by Puig), "Le Pêcheur" (sung by Boulanger), and the overture to "Roi Lear." There was a third performance, December 28 of the same year, when Liszt played his transcription for the pianoforte of the "Bal" and the "Marche au Supplice" from the "Symphonie Fantastique."

The orchestral score of "Harold en Italie" was published shortly

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in Europe. He composed chamber music, piano pieces, and songs, which were original in form to the verge of eccentricity. He was not only a musician of extraordinary gifts and most fastidious taste: he was one of the most singular of men,—"a short man, almost bent double, if not absolutely humpbacked, and wrapt in a long light blue coat. His head reclined on his chest, he was apparently lost in deep thought, his eyes were invariably turned towards the ground." His complexion was ashen-gray, his nose was like that of Pascal. "A kind of fourteenth-century monk, pitchforked by accident into the Paris of the nineteenth century and into the Opéra." He was a rigorous Catholic; he fasted every day until six o'clock and never tasted flesh. Yet this ascetic, this mystic, worshipped dramatic music. "To give up listening to and playing 'Orpheus,' 'The Vestal,' 'William Tell,' 'The Huguenots,' etc., would have driven him to despair." He obtained a dispensation from the Archbishop of Paris, who could not refrain from smiling when Urhan asked his permission to play at the Opéra. To satisfy his conscience, Urhan always played with his back to the stage; he never looked at a singer or a dancer, at a piece of scenery or a costume. His dignity, honor, benevolence—he gave away all he earned—commanded respect and admiration. See "Sixty Years of Recollections," by Ernest Legouvé, Englished by A. D. Vandam, vol. ii. 210, 216–223 (London, 1893). See also "Les Quatuors de l'Île Saint-Louis" in Champfleury's "Les Premiers Beaux Jours" (Paris, 1858), pp. 203–206. "L'Entr'acte" of December 8, 1834, characterized Urhan as "the Paganini of the viola, the Byron of the orchestra, the Salvator Rosa of the symphony."

* The overture, "Rob Roy,"—"Intrata di Rob Roy Mac Gregor,"—was sketched at Nice and completed at Subiaco, 1831–32. It was performed at a Conservatory concert in Paris, April 14, 1833, but it was not published until 1900. It was performed for the first time in England at a Crystal Palace concert, February 24, 1900; for the first time in Germany at a concert of the Wagner Society of Berlin, April 6, 1900; and for the first time in the United States by the Chicago Orchestra at Chicago, November 3, 1900.

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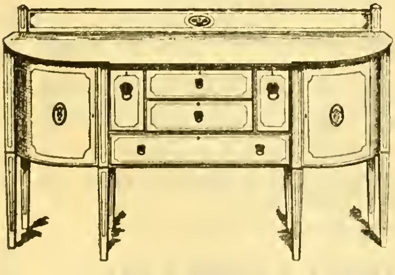

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after the "Symphonie Fantastique," about 1847. Liszt made in 1852 a transcription for pianoforte. (See the letter of Berlioz to Liszt, July 3 or 4, 1852, published in "Briefe hervorragender Zeitgenossen an Franz Liszt," edited by La Mara, vol. i. pp. 236–238. Leipsic, 1895.) The transcription was published in 1880. A transcription for four hands has been made by Balakireff.

Liszt wrote a study of the symphony in French for a French magazine. It was found "too eulogistic," and was not published, and the original manuscript was lost; but it was translated into German, published in the *Neue Zeitschrift für Musik* in 1855, and republished in the complete edition of Liszt's literary works. Wagner wrote to Liszt: "Your article on the 'Harold' Symphony was very beautiful; it has indeed warmed my heart." For another study of the symphony see "Berlioz, son génie," etc., by A. Montaux, in *Le Ménestrel* for 1890 (July 27 to September 7). Liszt's transcription of the "March of Pilgrims" was published in 1866.

⁂

The first performance of the symphony in this country was at New York, May 9, 1863, under the direction of Theodore Thomas, with E. Mollenhauer, solo viola. The first performance in Boston was by Mr. Thomas's orchestra, October 28, 1874, when Ch. Baetens was the solo viola.

"Harold in Italy" has been played in Boston at Symphony Concerts, February 19, 1884 (viola, Mr. Henry Heindl), February 13, 1886 (viola, Mr. Kneisel), December 8, 1888 (viola, Mr. Kneisel), February 6, 1892 (viola, Mr. Kneisel), November 2, 1895 (viola, Mr. Kneisel),

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February 4, 1899 (viola, Mr. Kneisel), December 5, 1903 (viola, Mr. Ferir).

⁂

Berlioz tells the origin of this symphony in his Memoirs. His Symphonie Fantastique (first performed December 5, 1830, then revised and produced December 9, 1832) was played at his concert at the Paris Conservatory, December 22, 1833, with great success. "And then to crown my happiness, after the audience had gone out, a man with a long mane of hair, with piercing eyes, with a strange and haggard face, one possessed by genius, a colossus among giants, whom I had never seen and whose appearance moved me profoundly, was alone and waiting for me in the hall, stopped me to press my hand, overwhelmed me with burning praise, which set fire to my heart and head: *it was Paganini!* . . . Some weeks after this vindicatory concert of which I have spoken, Paganini came to see me. 'I have a marvellous viola,' he said, 'an admirable Stradivarius, and I wish to play it in public. But I have no music *ad hoc*. Will you write a solo piece for the viola? You are the only one I can trust for such a work.' 'Yes, indeed,' I answered, 'your proposition flatters me more than I can tell, but, to make such a virtuoso as you shine in a piece of this nature, it is necessary to play the viola, and I do not play it. You are the only one, it seems to me, who can solve the problem.' 'No, no, I insist,' said Paganini, 'you

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will succeed; as for me, I am too sick at present to compose, I cannot think of it.'

"I tried then to please the illustrious virtuoso by writing a solo piece for the viola, but a solo combined with the orchestra in such a manner that it would not injure the expression of the orchestral mass, for I was sure that Paganini by his incomparable artistry would know how to make the viola always the dominating instrument."

Berlioz at first worked at a composition for viola and orchestra which should portray the last moments of Mary Stuart.

"His proposal seemed new to me, and I soon had developed in my head a very happy idea, and I was eager for the realization. The first movement was hardly completed, when Paganini wished to see it. He looked at the rests for the viola in the allegro and exclaimed: 'No, it is not that! there are too many rests for me; I must be playing all the time.' 'I told you so,' I answered; 'you want a viola concerto, and you are the only one who can write such a concerto for yourself.' Paganini did not answer; he seemed disappointed, and left me without speaking further about my orchestral sketch. Some days afterward, suffering already from the affection of the larynx which ultimately killed him,* he went to Nice, and returned to Paris only at the end of three years.

"Since I then saw that my plan of composition would not suit him, I set myself to work in another way, and without any anxiety concerning the means to make the solo viola conspicuous. My idea was to write for the orchestra a series of scenes in which the solo viola should figure as a more or less active personage of constantly preserved individuality; I wished to put the viola in the midst of poetic recollections left me by my wanderings in the Abruzzi, and make it a sort of melancholy dreamer, after the manner of Byron's Childe Harold. Hence the title, 'Harold en Italie.' As in the 'Symphonie Fantastique,' a chief theme (the first song of the viola) reappears throughout the work; but there is this difference: the theme of the 'Symphonie Fantastique,' the 'fixed idea,' interposes itself persistently as an episodic and passionate thought in the midst of scenes which are foreign to it and modifies them; while the song of Harold is added to other songs of the orchestra with which it is contrasted both in movement

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* Paganini died at Nice, May 27, 1840; he heard "Harold in Italy" for the first time on November 25, 1838.

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and character and without any interruption of the development.* In spite of the complexity of the harmonic fabric, it took me as little time to compose this symphony as I have spent generally in writing my other works; but it took me considerable time to revise it. I improvised the 'March of Pilgrims' in two hours, while dreaming one night by the fireside; but during ten years I kept introducing modifications of the detail, which, I believe, have much bettered it. As it was then, it obtained a complete success when it was performed for the first time at the Conservatory."

Berlioz wrote to Liszt in July, 1852, apropos of the latter's transcription of "Harold in Italy" for the pianoforte: "You will have to make many changes in your manuscript on account of the changes which I made in the score after your work had been completed. The third movement especially contains a mass of modifications, which I fear cannot be translated into pianoforte language; it will be necessary to sacrifice much. I beg of you not to preserve the form of the *tremolo arpégé* which you employ in the introduction, left hand; that produces on the pianoforte an effect contrary to that of the orchestra, and prevents the heavy but calm figure of the basses from being distinctly heard. . . . Do you not think that the part you give to the viola, a more important part than that in the score, changes the physiognomy of the work? The viola ought not to appear in the pianoforte arrangement otherwise than it does in the score. The pianoforte here represents the orchestra; the viola should remain apart and be confined to its sentimental ravings; everything else is foreign to it; it is present, but it does not mingle in the action."

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* Mr. W. F. Apthorp's note may here be of interest: "The solo viola part in 'Harold en Italie' has been compared to the 'Fixed Idea' in the 'Fantastic' symphony. The comparison is not wholly without warrant, for there is an unmistakable similarity between the two ideas. Still there is a marked difference. The Fixed Idea (in the 'Fantastic' symphony) is a melody, a *Leitmotiv;* it is the first theme of the first movement, and the theme of the trio of the second; it appears also episodically in all the other movements. Moreover, no matter where nor how it appears, whether as a functional theme or an episode, it is always the main business in hand; either it forms part of the development, or the development is interrupted and arrested to make way for it. The viola part in 'Harold en Italie' is something quite different. Save in the first movement—which was originally sketched out as part of an actual viola concerto—it holds itself quite aloof from the musical development; it plays no principal nor essential part at all. It may now and then play some dreamy accompanying phrases, but it, for the most part, plays reminiscences of melodies already heard in the course of the symphony; and its chief peculiarity is that, in bringing up these reminiscences, it has little or no effect upon the musical development of the movement in hand. The development generally goes on quite regardless of this Harold, who seems more like a meditative spectator than a participant in the action of the symphony."

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The symphony is dedicated to Humbert Ferrand, the faithful friend of Berlioz from the youth to the death of the latter. The autograph score with Berlioz's changes was given by Berlioz to Auguste Morel, director of the Marseilles Conservatory. Léon Morel, the nephew and universal legatee of Auguste, gave the score to Alexis Rostand, "in memory of the profound affection which united the master and the pupil," for Rostand was the pupil of Auguste Morel. The symphony is scored for two flutes (the first interchangeable with piccolo), two oboes (the first interchangeable with English horn), two clarinets, four bassoons, four horns, two trumpets, two cornets-à-pistons, one ophicleide, cymbals, two tambourines, kettledrums, harp, solo viola, and strings.

The first movement is entitled "Harold in the Mountains: scenes of melancholy, of happiness and joy." It begins with a long introduction, Adagio, in G minor and G major, 3-4, which opens with a fugato on a lamenting and chromatic subject in sixteenth notes, first given out pianissimo by the basses, then taken up in turn by first violins, violas, second violins, while a chromatic counter-subject is played against it by wood-wind instruments. There is development until the full orchestra strikes fortissimo the full chord of G minor. The harp plays arpeggios, and the modality is changed to G major. The solo viola, Harold, sings the song that typifies the melancholy hero. This melody is developed and afterwards repeated in canon. The Allegro, in G major, 6-8, begins with free preluding, after which the solo viola announces the first theme, a restless melody, which is developed by viola and by orchestra. An abrupt change leads to a hint at the second theme in violas, 'cellos, and bassoons, but this theme enters in D major, and is announced by the solo viola. It is developed for a short time, and the first part of the movement is repeated. The free fantasia merges into the coda, which is quickened in pace until the tempo becomes twice as fast as at the beginning of the allegro.

Second movement, "March of Pilgrims, singing their Evening Hymn": Allegretto, in E major, 2-4. The chief theme is a simple

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march theme played by strings. The melody is now in the violins, now in the violas, and now in the basses. The development is constantly interrupted by a passage in repeated notes for wood-wind and second violins,—"the pilgrims muttering their evening prayer." The development is also represented by two bells, one in high B (flute, oboe, and harp), one in medium C (horns and harp). Some have found that the "prayer passage" is intended to represent the resonance of the C bell, but Berlioz was too shrewd an artist to give any panoramic explanation. This bell in C comes in on the last note of every phrase of the march melody, no matter what the final chord of the phrase may be; and, however a phrase may end, the next phrase almost always begins in E major. The Harold theme is introduced by the solo viola. There is a relieving episode in C major, the pilgrims' chant, "Canto religioso," a sort of a choral sung by wood-wind and muted strings against a contrapuntal march-bass, pizz. Harold's viola furnishes an arpeggio accompaniment. The march is resumed and dies away.

Third movement, "Serenade of a Mountaineer in the Abruzzi to his Mistress"*: Allegro assai, C major, 6-8. This is a substitute for the traditional scherzo. It opens with a lively theme in dotted triplet

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* See chapter xxxviii. of Berlioz's Memoirs for a description of Berlioz directing in the Abruzzi the serenade given by Crispino, who "pretended to be a brigand," to his mistress.

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rhythm for piccolo and oboe to an accompaniment in divided violas and long sustained notes in second oboe, clarinets, bassoons,—a reminder of the Italian *Pifferari.* The trio is based on a cantilena in C major for English horn and other wind instruments against an accompaniment of strings and harp. The solo viola (Harold) returns with the adagio theme, but the melody of the serenade is not interrupted. Harold's theme is re-enforced by violins and violas. There is a return of the short scherzo, which is followed by the reappearance of the serenade melody, now sung by solo viola, while the flute has the original viola melody.

Fourth movement, "Orgy of Brigands, recollections of the preceding scenes."* It begins with an Allegro frenetico in G minor, 2-2, which is soon interrupted by excerpts from the preceding movements played by the solo viola. There are reminiscences of the introduction, of the pilgrims' march, of the serenade, of the theme of the first movement, and then again of the introduction. Harold is at last silent, and the brigands have their boisterous say. The brilliant first theme is followed by a theme of lamentation in the violins. It is probable that when Berlioz referred to "brazen throats belching forth blasphemies," in his account of a performance led by him at Brunswick,† he referred to the thunderous conclusion theme. In the coda two solo violins and a solo 'cello "behind the stage" remind one for

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* Berlioz composed in 1830 a "Chanson de Brigands" to the text of Ferrand. This found its place in "Lélio," a lyric monodrama for orchestra, chorus, and unseen soloists, composed 1831–32, united with the "Symphonie Fantastique" to form "L'Épisode de la Vie d'un Artiste," and performed at Paris, December 9, 1832. This "Chanson de Brigands" was published about 1835 under the title, "Scène de Brigands," arranged for the pianoforte by Ferdinand Hiller and dedicated to Mlle. Henriette Smithson.

† In the letter addressed to Heine which forms a chapter of Berlioz's Memoirs. This was in 1843. The statement published lately that Joachim in 1853 was the first in Germany to play the solo viola in the symphony is incorrect. The viola player at Brunswick in 1843 (March 9) was Karl Friedrich Müller (1797–1873), one of the four sons of Ægidius Christoph Müller and the first violin of the elder Müller Quartet. Berlioz thus described the performance: "In the finale of 'Harold,' in this furious orgy in which the drunkenness of wine, blood, joy and rage all shout together, where the rhythm now seems to stumble, and now to run madly, where the mouths of brass seem to vomit forth curses and reply with blasphemies to entreating voices, where they laugh, drink, strike, bruise, kill, and ravish, where in a word they amuse themselves; in this scene of brigands the orchestra became a veritable pandemonium; there was something supernatural and frightful in the frenzy of its dash; everything sang, leaped, roared with diabolical order and unanimity, violins, basses, trombones, drums, and cymbals; while the solo alto, Harold, the dreamer, fleeing in fright, still sounded from afar some trembling notes of his evening hymn. Ah! what a feeling at the heart! What savage tremors in conducting this astonishing orchestra, where I thought I found my young lions of Paris more ardent than ever! ! ! You know nothing like it, the rest of you, poets; you have never been swept away by such hurricanes of life: I could have embraced the whole orchestra, but I could only cry out, in French it is true, but my accents surely made me understood: 'Sublime! I thank you, gentlemen, and I wonder at you: you are perfect brigands!'" The "March of Pilgrims" had been played earlier in the trip, at Stuttgart and Hechingen; and the symphony without the finale was played at Mannheim, with the violin solo by one of the violas of the orchestra. The symphony was also played previously at Dresden with Karl Joseph Lipinsky (1790–1861) as solo viola. Joachim did play at Brunswick in a concert given by Berlioz, October 25, 1853; but he played solos. See Berlioz's letter to Liszt, of October 26, 1853: "The excellent Joachim came to play two pieces at the concert yesterday, and was most successful. I applaud myself for having furnished the music lovers of Brunswick this good fortune, for they did not know him." Adolphe Jullien says Joachim was the solo viola in "Harold" at a performance led by Berlioz at Bremen, but he gives no authority for the statement. For an account of the concert in Brunswick in 1843 see W. R. Griepenkerl's "Ritter Berlioz in Braunschweig" (Brunswick, 1843).

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a moment of the pilgrims' march. Harold groans and sobs, and the orgy is resumed.

⁂

From the description given by Berlioz of the performance at Brunswick, which has just been quoted in a foot-note, it will be seen that the commentators who find Harold in this finale "proceeding to his ruin," "a lost soul, as is shown by the distortion of his theme, and the punctuation of the frenzied scene by passages suggesting remorse and doom," are more imaginative than Berlioz, who dismisses his dreamy hero in terror from the orgy.

"Childe Harold" was begun by Byron in 1809. Cantos I. and II. were published in 1812. He wrote the third canto in 1816 and the fourth in 1817, and the publication was in 1818. There were translations of Byron's poems into French from 1819 to 1830, and the remarkable preface by Charles Nodier was written for an edition of 1822–25.

When did Berlioz first read Byron's poems? His overture to "Le Corsaire" was composed in Italy in 1831, but his allusions to Byron in his memoirs and letters are few. The two authors over whose works he pored were Virgil and Shakespeare.* We know that he was fond of Thomas Moore, and set music to some of his poems: his "Neuf Mélodies irlandaises" (composed in 1829 and published in 1830) were dedicated to Moore. The text of his "La dernière nuit de Sardanapale," with which he took the *prix de Rome* (1830), was by Gail. It described the last night of the voluptuous monarch, and closed at the moment when he called his most beautiful slaves and mounted with them the pyre. Was this poem based on Byron's tragedy?† Apparently not. When Berlioz wandered in the Abruzzi, his thoughts were of Virgil's men and women or he murmured lines of Shakespeare and Dante.

In a letter to Mme. Horace Vernet (1832) Berlioz speaks of his dreary life at Côte-Saint-André, and he contrasts the men and women he knew

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* For an interesting study of Berlioz's literary tastes see "Berlioz Écrivain," by Professor Paul Morillot. (Grenoble, 1903).

† Byron's "Sardanapalus" was published in 1821. For a full description of Berlioz's remarkable cantata see Mr. Tiersot's articles, "Berlioziana," in *Le Ménestrel* of September 16, 23, 30, 1906.

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at Rome with those of his birthplace: "In spite of all my attempts to turn the conversation, they persist in talking to me about art, music, imaginative poetry, and God knows how they talk about them in the country! ideas so strange, judgments made to disconcert an artist and to freeze the blood in his veins, and worst of all with the most horrible coolness. You would say to hear them talk of Byron, Goethe, and Beethoven, that it was all about some tailor or cordwainer, whose talent rose a little above the ordinary level." And in a letter to Schumann (1837) Berlioz writes: "Dramatic poets are exposed in publishing their pieces to see them, in spite of themselves, performed more or less badly, before a public more or less incapable of understanding them, cut, clipped, and hissed. Byron thus had a sad experience with his 'Marino Faliero.'*" But allusions to Byron are rare in the writings of Berlioz, while allusions to Virgil and Shakespeare are frequent and enthusiastic.

⁂

Berlioz wrote Ferrand (May 15 or 16, 1834): "I have finished the first three movements of my new symphony with solo viola; I am about to finish the finale. I think it will be a good work, and above all it will be curiously picturesque. I intend to dedicate it to one of my friends, you know him, M. Humbert Ferrand, if he will permit

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* "Marino Faliero" was published by Murray on April 21, 1821. R. W. Elliston, manager of Drury Lane, had procured surreptitiously the sheets, and he produced the play on April 25, 1821. It was received coldly, and there were seven performances in all. For an account of the injunction brought by Murray see George Raymond's "Memoirs of Elliston." "The Doge of Venice," founded by William Bayle Bernard on Byron's play, was produced at Drury Lane on October 22 or November 2,—the reference books differ,—1867, with Samuel Phelps as the Doge. The production was a failure, and the loss was five thousand pounds or more.

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it. There is a 'March of Pilgrims chanting the evening prayer,' which I hope will be famous in December. I do not know when this enormous work will be engraved; in any case, see to it that you obtain the permission of M. Ferrand. When my first opera will be performed, all this will engrave itself." He wrote to Ferrand, August 31, 1834: "My symphony is completed. I think Paganini will find that the viola is not treated enough after the manner of a concerto; the work is a symphony on a new plan, not a piece written with the purpose of displaying brilliantly an individual talent, such as he has. I owe to him my undertaking the work." Again, November 30 of the same year: "My second concert has taken place, and your 'Harold' has been received as I hoped, in spite of a shaky performance. The 'March' was encored; and to-day it pretends to be the counterpart (religious and mild) of the 'March to the Scaffold.' Next Sunday at my third concert 'Harold' will reappear in all its force, I hope, and with the adornment of a perfect performance. The orgy of brigands which ends the symphony is something rather violent; what would I not give if you could hear it! There is much of your poetry in this thing; I am sure I owe you more than one idea." He wrote January 10, 1835: "This symphony had a fresh growth of success at the third performance; I feel sure you would be mad over it. I shall retouch some slight details, and next year it will make, I hope, still more of a sensation."

The story of the first performance is told by Berlioz in his memoirs: "The first movement was the only one that was little applauded, and this was the fault of Girard, the conductor, who could never put enough dash into the coda, where the pace ought gradually to quicken to

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double the speed. I suffered martyrdom in hearing it drag. The 'March of Pilgrims' was encored. At the repetition and toward the middle of the second part of the piece, when after a short interruption the chiming of convent bells is again heard, represented by two notes of the harp, doubled by flutes, oboes, and horns, the harpist made a mistake in count and was lost. Girard then, instead of setting him straight, as it has happened to me a dozen times in like instance (three-fourths of the players make the same mistake at this place), shouted to the orchestra, 'The last chord!' and they all took it, leaping over the preceding fifty-odd measures. There was wholesale butchery. Fortunately the March had been well played the first time, and the audience was not mistaken concerning the cause of the disaster in the second. Nevertheless, since my defeat at the Théâtre Italien* I mistrusted my skill as a conductor to such an extent that for a long time I let Girard conduct my concerts. But at the fourth performance of 'Harold,' having seen him seriously deceived at the end of the Serenade, where, if one does not precisely double the pace of a part of the orchestra, the other part cannot play, for each whole measure of the one corresponds to a half measure of the other, and seeing that he could not put the requisite dash into the end of the first allegro, I resolved to be leader thereafter, and no longer to intrust any one with the communication of my intentions to the players. I have broken this resolve only once, and one will see what came of it.† After the first performance of this symphony a music journal in Paris published an article which overwhelmed me with invectives, and began in this witty fashion: 'Ha! ha! ha!—haro! haro! *Harold!*' Moreover, the day after this article appeared, I received an anonymous letter, in which some one, after deluging me with still grosser insults, reproached me 'for not having the courage to blow out my brains.'"

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* This was a concert given for the benefit of Miss Smithson, November 24, 1833. See chapter xlv. of the Memoirs.

† Berlioz refers to Habeneck, who put down his baton and took snuff at a critical moment, just before the attack of the "Tuba mirum" in the Requiem, December 5, 1837.

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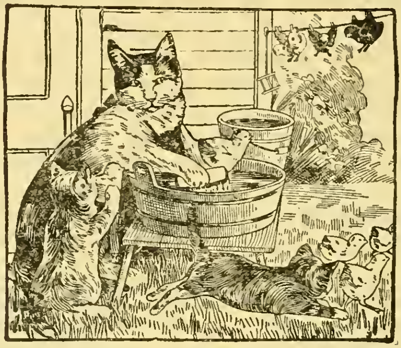

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FIFTH CONCERT

Monday Evening, February 25, 1907

At eight o'clock

TICKETS AT SYMPHONY HALL

JORDAN HALL
ORCHESTRAL CONCERTS

WALLACE GOODRICH, Conductor

55 PROFESSIONAL MUSICIANS

SECOND CONCERT

Next Thursday Evening, January 31, at 8.15

PROGRAMME

HUMPERDINCK	Prelude to "Hänsel and Gretel"
CÉSAR FRANCK,	Three Movements from the Symphonic Poem, "Psyché"
HORATIO PARKER,	Rhapsody for Baritone and Orchestra, "Cáhal Mór of the Wine-red Hand"
BRAHMS	Academic Festival Overture

Soloist, Mr. RALPH OSBORNE

Tickets, $1.50, $1, and 50 cents, at Jordan Hall box office

SYMPHONY HALL, MONDAY EVENING, FEBRUARY 18, 1907

First Boston Concert

by the

Pittsburgh Orchestra

SIXTY-FIVE PLAYERS

Emil Paur, Conductor and Pianist

The Pittsburgh Orchestra, organized in 1895, is one of the four permanent orchestras of the United States. All the players give their entire time to the rehearsals and concerts of the Orchestra. Andrew Carnegie says, "The Pittsburgh Orchestra is one of Pittsburgh's chiefest assets."

PROGRAM: Overture, "Oberon," Weber; Spanish Rhapsody for Piano and Orchestra, Liszt–Busoni; Variations on a Theme by Schumann, Brahms (arranged for orchestra from the original piano score by Emil Paur), in manuscript; Overture, "Tannhäuser," Wagner; Symphony, "Unfinished," Schubert; Symphonic Poem, "Les Preludes," Liszt; Love Scene from "Feuersnoth," Richard Strauss.

Public ticket sale opens at box office, Symphony Hall, Friday, February 8. Mail orders with cheque addressed to L. H. Mudgett, Symphony Hall, will be filled in order of receipt before the public sale.

PRICES, $2, $1.50, and $1.

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FRANZ KNEISEL, First Violin
J. VON THEODOROWICZ, Second Violin
LOUIS SVECENSKI, Viola
ALWIN SCHROEDER, Violoncello

Twenty-second Season, 1906-1907

Chickering Hall
HUNTINGTON AVENUE

Fourth Concert
Tuesday Evening, February 19

Programme to be announced

Tickets on sale at the box office, CHICKERING HALL, Huntington Avenue

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Chickering & Sons announce a series of three concerts of Old Chamber Music performed upon the instruments for which it was written, to be given at Chickering Hall, under the direction of Arnold Dolmetsch, on Wednesday evenings, February 27, March 13, and March 27, at 8.30.

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Second Concert. French Music of the seventeenth and eighteenth centuries, for Consort Viols, Viola d' Amore, Viola da Gamba, Harpsichord, and the Voice.

Third Concert. Music of J. S. Bach, including a Concerto for Harpsichord and Strings, a Sonata for Flute, Viola d' Amore, Viola da Gamba and Harpsichord, and the Comic Cantata for Soprano and Bass Voices, two Violins, Viola, Violoncello, Violone, Flute, and Horn.

Tickets for the series of three concerts, $5.00.
Single tickets, $2.00.
Sale of series tickets opens at Chickering Hall, Monday, January 21.
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Students' tickets, at $2.00 for the series and 75c. for single concerts, may be had upon application to Chickering & Sons, 791 Tremont Street.

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Horns Messrs. F. HAIN and H. LORBEER
Bassoons . . Messrs. P. SADONY and J. HELLEBERG
Piano . . . . . Mr. A. DE VOTO

Assisting Artist, Mr. J. KELLER ('Cello)

PROGRAMME

No. 1. BEETHOVEN . . . Trio (Op. 11) for Clarinet, 'Cello, and Piano

I. Allegro con brio.
II. Adagio.
III. Allegretto con variazioni.

Messrs. G. Grisez, J. Keller, and A. de Voto.

No. 2. STRAUSS . . . . Waldhornconcert (Op. 11)

I. Allegro.
II. Andante.
III. Allegro : Rondo.

Messrs. F. Hain and A. de Voto.

No. 3. BIRD . . Serenade for two Flutes, two Oboes, two Clarinets, two Horns, and two Bassoons

I. Allegro moderato.
II. Adagio.
III. Allegro assai.
IV. Allegro energico.

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Monday Afternoon, January 28

Miss CLARA CLEMENS, Contralto
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and
Mr. FRANCIS ROGERS, Baritone
Mr. ARTHUR S. HYDE, Accompanist

Monday Afternoon, February 4

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Monday Afternoon, February 11

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Horns	Messrs. F. Hain and H. Lorbeer
Bassoons	Messrs. P. Sadony and J. Helleberg

Pianist, M. A. De Voto

Assisted by
Miss LILLA ORMOND, Contralto
Mrs. S. B. FIELD, Accompanist

Monday Afternoon, February 18

Miss SUSAN S. METCALFE, Mezzo-soprano
Mr. HEINRICH GEBHARD, Piano
Mr. ALFRED DE VOTO, Accompanist

Tickets, $5.00 for the series, may be obtained by sending name and address to Miss Julia A. Terry, 171 St. Botolph Street, Boston. **Season tickets, $5 00,** on sale at Symphony Hall.

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Saturday Afternoon, February 2, 1907, at three

Third Recital

THE BRILLIANT YOUNG PIANISTE

Miss GERMAINE

SCHNITZER

Poetical expression also characterized her performance of the rhapsodic composition of Liszt and the Ballade of Chopin. Only a finely bred pianist could play Schubert's ballet music with such adorable simplicity tinged with the composer's peculiar melancholy. Her interpretation of Saint-Saens's Toccata was distinguished by its glitter and its true elegance.

Such women and men are very rare, and it is not extravagant to say that Miss Schnitzer is indeed an extraordinary apparition in the world of pianists, a world inhabited largely by mechanicians of high and low degree. Seldom does any pianist display both strength and tenderness, both marked mechanical proficiency and sentiment that is charged with womanly feeling and arises to imaginative heights.— *Boston Herald*, December 14.

Miss Schnitzer's interpretation of Schumann's "Carneval" does not suffer in comparison with the performances by Rosenthal and Lhevinne. Better Bach playing has never been heard here.—*New York Evening Post*, December 19.

Programme

1.	SONATA, B minor Lento assai. Allegro energico. Grandioso. Recitativo. Andante sostenuto. Quasi adagio. Allegro energico. Piu mosso. Stretta quasi presto. Presto. Prestissimo. Andante sostenuto. Allegro moderato. Lento assai.	Liszt
2.	*a.* VARIATIONS AND FUGUE	Handel–Brahms
	b. ARIA AND SCHERZO	Schumann
	c. PRELUDE	Chopin
3.	*a.* IMPROMPTU	Schubert
	b. SOIREE DE VIENNE, No. 6	Schubert–Liszt
	c. RHAPSODIE No. 11	Liszt

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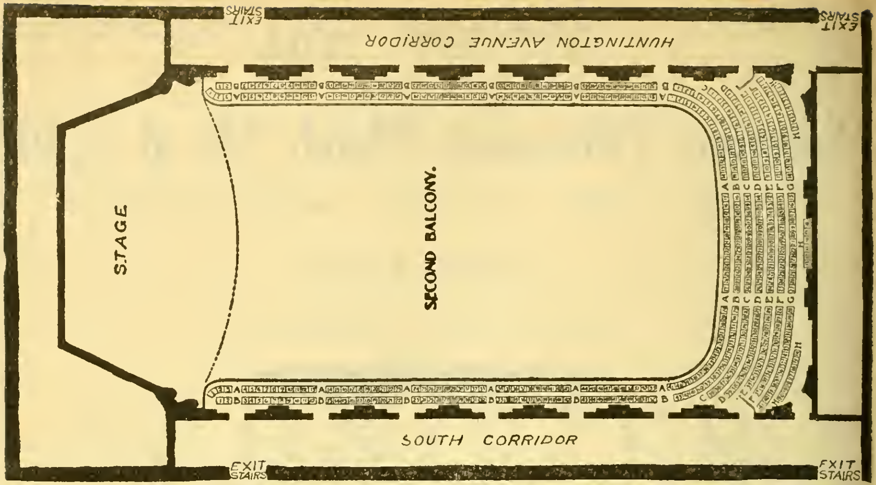
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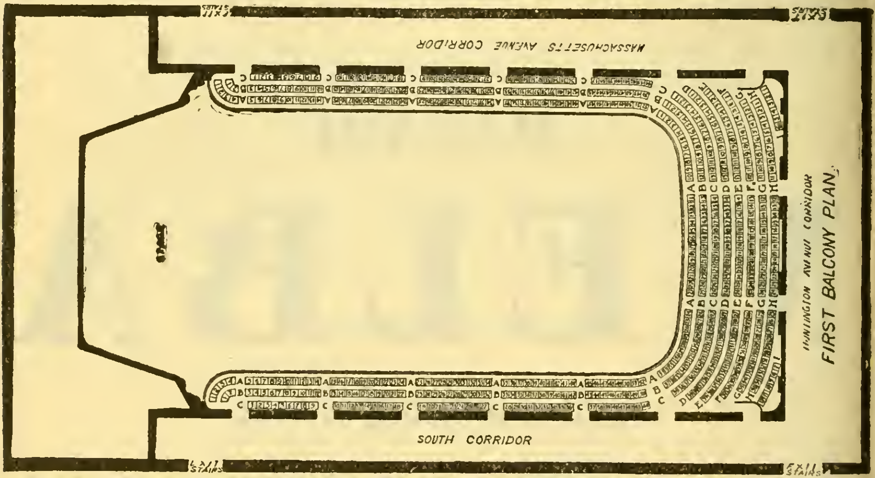
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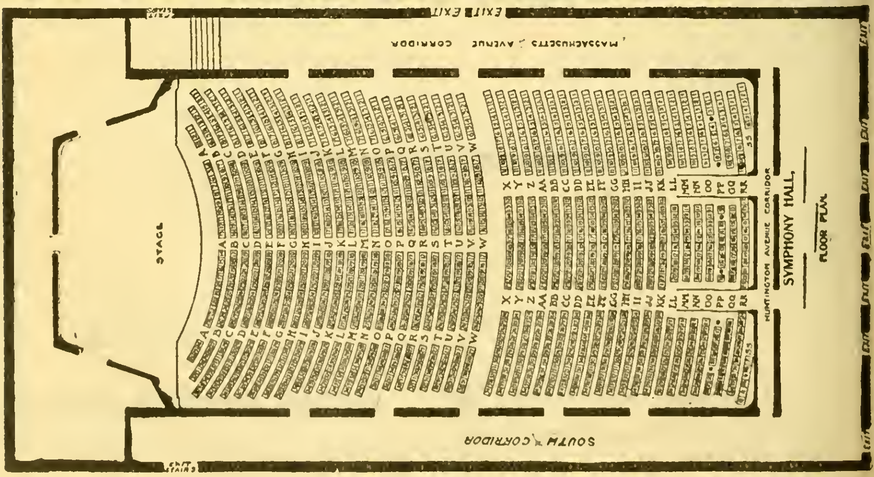
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TWENTY-SIXTH SEASON, 1906-1907

Boston Symphony Orchestra

DR. KARL MUCK, Conductor

Programme of the

Fourteenth Rehearsal and Concert

WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE

* * *

FRIDAY AFTERNOON, FEBRUARY 8
AT 2.30 O'CLOCK

SATURDAY EVENING, FEBRUARY 9
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and the Members of the Orchestra in alphabetical order.

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Bak, A.
Bareither, G.
Barleben, C.
Barth, C.
Berger, H.
Bower, H.
Brenton, H.
Brooke, A.
Burkhardt, H.
Butler, H.

Currier, F.

Debuchy, A.
Dworak, J.

Eichheim, H.
Eichler, J.
Elkind, S.

Ferir, E.
Fiedler, B.
Fiedler, E.
Fiumara, P.
Fox, P.
Fritzsche, O.

Gerhardt, G.
Gietzen, A.
Goldstein, S.
Grisez, G.

Hackebarth, A.
Hadley, A.
Hain, F.
Hampe, C.
Heberlein, H.
Heindl, A.
Heindl, H.
Helleberg, J.
Hess, M.
Hoffmann, J.
Hoyer, H.

Keller, J.
Keller, K.
Kenfield, L.
Kloepfel, L.
Kluge, M.
Kolster, A.
Krafft, W.
Krauss, H.
Kuntz, A.
Kuntz, D.
Kunze, M.
Kurth, R.

Lenom, C.
Loeffler, E.
Longy, G.
Lorbeer, H.
Ludwig, C. F.
Ludwig, C. R.

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Mann, J.
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Maquarre, D.
Marble, E.
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Merrill, C.
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Moldauer, A.
Mullaly, J.
Müller, F.

Nagel, R.
Nast, L.

Phair, J.

Regestein, E.
Rettberg, A.
Rissland, K.
Roth, O.

Sadoni, P.
Sauer, G.
Sauerquell, J.
Sautet, A.
Schuchmann, F.
Schuëcker, H
Schumann, C
Schurig, R.
Senia, T.
Seydel, T.
Sokoloff, N.
Strube, G.
Swornsbourne, W.

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Fourteenth Rehearsal and Concert.

FRIDAY AFTERNOON, FEBRUARY 8, at 2.30.

SATURDAY EVENING, FEBRUARY 9, at 8 o'clock.

PROGRAMME.

Dukas . . . Scherzo, "The Sorcerer's Apprentice" (after a Ballad by Goethe)

Tschaikowsky . Concerto for Pianoforte, No. 1, in B-flat minor, Op. 23

I. Andante non troppo e molto maestoso.
Allegro con spirito.
II. Andantino semplice.
Allegro vivace assai.
III. Allegro con fuoco.

Tinel . . . Three Symphonic Pictures for Orchestra, derived from P. Corneille's Tragedy, "Polyeucte," Op. 21
First time in Boston

I. Overture.
II. Pauline's Dream.
III. Festival in Jupiter's Temple.
  a. Processional March.
  b. Dances.
  c. Sudden Intrusion of Polyeucte and Nearchus.

SOLOIST,

Mme. OLGA SAMAROFF.

The pianoforte is a Steinway.

There will be an intermission of ten minutes after the concerto.

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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"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 performed for the first time at a concert of the Société Nationale, Paris, May 18, 1897. 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 a Symphony Concert, October 22, 1904 (Mr. Gericke, conductor), and on December 2, 1906 (Mr. d'Indy, 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.

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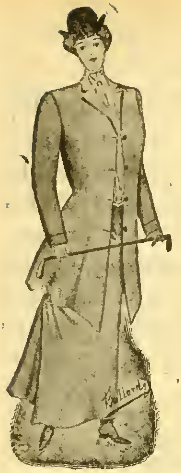

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I am now,—what joy to hear it!—
Of the old magician rid;
And henceforth shall ev'ry spirit
Do whate'er by me is bid:
I have watch'd with rigor
All he used to do,
And will now with vigor
Work my wonders, too.

Wander, wander
Onward lightly,
So that rightly
Flow the torrent,
And with teeming waters yonder
In the bath discharge its current!

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.

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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!

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 amaz-

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ing 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

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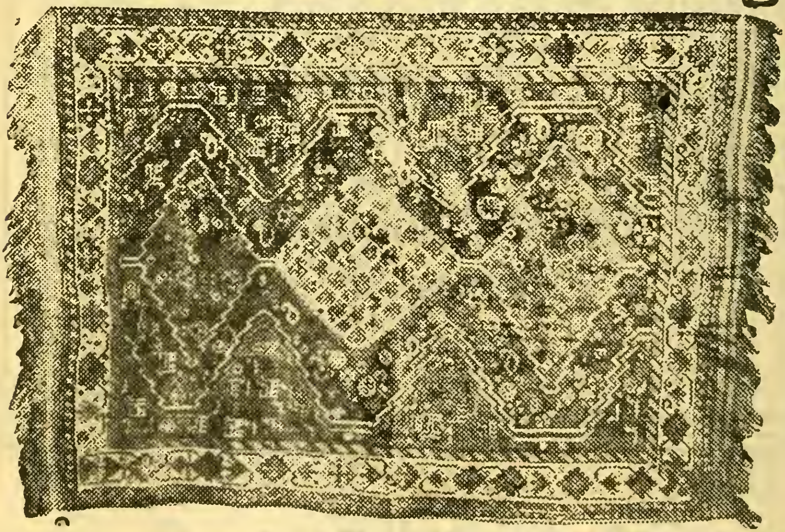

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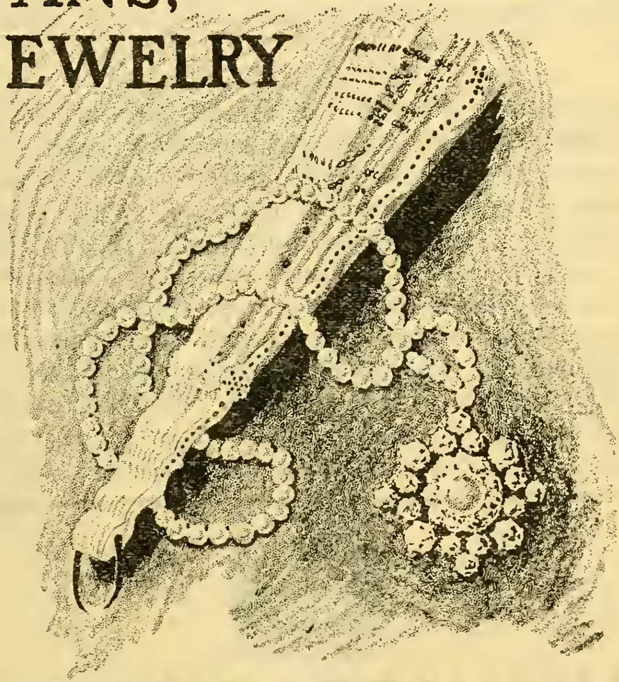

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immediately, as it consisted of only three syllables. After giving his necessary orders to the pestle without observing me, he went out to the market. The following day, when he was gone out about business, I took the pestle, clothed it, pronounced 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

---

* "Lucian of Samatosa," Englished by William Tooke (London, 1820), vol. i., pp. 113-155.

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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, 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," "Goetz de Berlichingen," which were not published. His first work performed in public was the overture "Polyeucte" (Lamoureux

---

* Ernest Guiraud, composer and teacher, born at New Orleans, June 23, 1837, 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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concert, Paris, January 24, 1892). His Symphony in C major—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, 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 Edouard Risler. He has also composed a set of variations for pianoforte on a theme of Rameau (1902). His lyric drama, "L'Arbre de Science," a number of songs, choruses, etc., have not been published. His opera, "Ariane et Barbe Bleue" (Maeterlinck's play), is completed, and it will probably be produced this season. He has been for several years music critic of the *Revue hebdomadaire* and of the *Gazette des Beaux-Arts*, and he was also the critic of the *Chronique des Arts*.

Mme. Olga Samaroff was born at San Antonio, Texas, August 8, 1880. Her maiden name was Hickenlooper, and she was of German-Russian parentage. A very young child, she was taught by her grandmother, a German pianist, and when she was nine years old she studied for four months with Constantin von Sternberg. Her girlhood was spent in a convent at Paris, and she took pianoforte lessons of Marmontel, the father, for several years. From Marmontel she went to Widor. In 1895 she entered the Paris Conservatory, and studied five years in the class of Delaborde. After she left the Conservatory

---

* Sonatas for the pianoforte have been written by Théodore Gouvy, Georges Pfeiffer, Raoul Pugno, but no one of them met with success.

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she travelled in Europe for two years. Returning to this country, she took a few lessons of Ernest Hutcheson. She afterward went to Berlin, where she took lessons of Jedliczka. Her first public appearance was at New York, with orchestra, in Carnegie Hall, January 18, 1905. Her first appearance in Boston was at a concert of the Boston Symphony Quartet, April 10, 1905, when she played with Mr. Krasselt Saint-Saëns's 'Cello Sonata in C minor. She gave concerts in London in the following May and June. She has given recitals in Boston in Steinert Hall (November 23, 1905, January 20, 1906) and in Chickering Hall (February 18, November 5, 1906). She played at the Sunday Chamber Concert in Chickering Hall, December 16, 1906.

She played for the first time at a concert of the Boston Symphony Orchestra in Boston, April 21, 1906 (Grieg's Concerto), and she played at the concert given in aid of the San Francisco Fund by the members of the Boston Symphony Orchestra, April 29, 1906 (Liszt's Concerto in E-flat major).

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PETER TSCHAIKOWSKY

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died at St. Petersburg, November 6, 1893.)

In 1874 Tschaikowsky was a teacher of theory at the Moscow Conservatory. (He began his duties at that institution in 1866 at a salary of

---

* Mrs. Newmarch, in her translation into English of Modest Tschaikowsky's Life of his brother, gives the date of Peter's birth April 28 (May 10). Juon gives the date April 25 (May 7). As there are typographical and other errors in Mrs. Newmarch's version, interesting and valuable as it is, we prefer the date given by Juon, Hugo Riemann, Iwan Knorr, and Heinrich Stümcke.

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thirty dollars a month.) On December 13, 1874, he wrote to his brother Anatol: "I am wholly absorbed in the composition of a pianoforte concerto, and I am very anxious that Rubinstein (Nicholas) should play it in his concert. I make slow progress with the work, and without real success; but I stick fast to my principles, and cudgel my brain to subtilize pianoforte passages: as a result I am somewhat nervous, so that I should much like to make a trip to Kieff for the purpose of diversion."

The orchestration of the concerto was finished on February 21, 1875; but before that date he played the work to Nicholas Rubinstein. The episode is one of the most singular in the history of this strangely sensitive composer. He described it in a letter written to Nadeshda Filaretowna von Meck, the rich widow who admired Tschaikowsky's music so warmly that in 1877 she determined to give him a sum of six thousand roubles annually, that he might compose without cark or care. They never met. Never did either one hear the voice of the other; but they exchanged letters frequently, and to her Tschaikowsky unbared his perturbed soul. This letter is dated San Remo, February 2, 1878. It has at last been published in Modest Tschaikowsky's Life of his famous brother.

"In December, 1874, I had written a pianoforte concerto. As I am not a pianist, I thought it necessary to ask a virtuoso what was technically unplayable in the work, thankless, or ineffective. I needed the advice of a severe critic who at the same time was friendly disposed toward me. Without going too much into detail, I must frankly say that an interior voice protested against the choice of Nicholas Rubinstein as a judge over the mechanical side of my work. But he was the best pianist in Moscow, and also a most excellent musician; I was told that he would take it ill from me if he should learn that I had passed him by

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and shown the concerto to another; so I determined to ask him to hear it and criticise the pianoforte part.

"On Christmas Eve, 1874, we were all invited to Albrecht's, and Nicholas asked me, before we should go there, to play the concerto in a class-room of the Conservatory. We agreed to it. I took my manuscript, and Nicholas and Hubert came. Hubert is a mighty good and shrewd fellow, but he is not a bit independent; he is garrulous and verbose; he must always make a long preface to 'yes' or 'no'; he is not capable of expressing an opinion in decisive, unmistakable form; and he is always on the side of the stronger, whoever he may chance to be. I must add that this does not come from cowardice, but only from natural unstableness.

"I played through the first movement. Not a criticism, not a word. You know how foolish you feel, if you invite one to partake of a meal

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provided by your own hands, and the friend eats and—is silent! 'At least say something, scold me good-naturedly, but for God's sake speak, only speak, whatever you may say!' Rubinstein said nothing. He was preparing his thunder-storm; and Hubert was waiting to see how things would go before he should jump to one side or the other. The matter was right here: I did not need any judgment on the artistic form of my work; there was question only about mechanical details. This silence of Rubinstein said much. It said to me at once: 'Dear friend, how can I talk about details when I dislike your composition as a whole?' But I kept my temper and played the concerto through. Again silence.

" 'Well?' I said, and stood up. Then burst forth from Rubinstein's mouth a mighty torrent of words. He spoke quietly at first; then he waxed hot, and at last he resembled Zeus hurling thunderbolts. It appeared that my concerto was utterly worthless, absolutely unplayable; passages were so commonplace and awkward that they could not be improved; the piece as a whole was bad, trivial, vulgar. I had stolen this from that one and that from this one; so only two or three pages were good for anything, while the others should be wiped out or radically rewritten. 'For instance, that! What is it, anyhow?' (And then he caricatured the passage on the pianoforte.) 'And this? Is it possible?' and so on, and so on. I cannot reproduce for you the main thing, the tones in which he said all this. An impartial bystander would necessarily have believed that I was a stupid, ignorant, conceited note-scratcher, who was so impudent as to show his scribble to a celebrated man.

"Hubert was staggered by my silence, and he probably wondered how a man who had already written so many works and was a teacher of composition at the Moscow Conservatory could keep still during such a moral lecture or refrain from contradiction,—a moral lecture that no one should have delivered to a student without first examining carefully his

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work. And then Hubert began to annotate Rubinstein; that is, he incorporated Rubinstein's opinions, but sought to clothe in milder words what Nicholas had harshly said. I was not only astonished by this behavior: I felt myself wronged and offended. I needed friendly advice and criticism, and I shall always need it; but here was not a trace of friendliness. It was the cursing, the blowing up, that sorely wounded me. I left the room silently and went upstairs. I was so excited and angry that I could not speak. Rubinstein soon came up, and called me into a remote room, for he noticed that I was heavily cast-down. There he repeated that my concerto was impossible, pointed out many passages which needed thorough revision, and added that he would play the concerto in public if these changes were ready at a certain time. 'I shall not change a single note,' I answered, 'and I shall publish the concerto exactly as it now is.' And this, indeed, I did."

Tschaikowsky erased the name of Nicholas Rubinstein from the score, and inserted in the dedication the name of Hans von Bülow, whom he had not yet seen; but Klindworth had told him of von Bülow's interest in his works and his efforts to make them known in Germany. Von Bülow acknowledged the compliment, and in a warm letter of thanks praised the concerto, which he called the "fullest" work by Tschaikowsky yet known to him: "The ideas are so original, so noble, so powerful;

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the details are so interesting, and though there are many of them they do not impair the clearness and the unity of the work. The form is so mature, ripe, distinguished for style, for intention and labor are everywhere concealed. I should weary you if I were to enumerate all the characteristics of your work, characteristics which compel me to congratulate equally the composer as well as all those who shall enjoy actively or passively (respectively) the work."

For a long time Tschaikowsky was sore in heart, wounded by his friend. In 1878 Nicholas had the manliness to confess his error; and as a proof of his good will he studied the concerto and played it often and brilliantly in Russia and beyond the boundaries, as at the Paris Exhibition of 1878.

Other works of 1874-75 by Tschaikowsky were Symphony No. 3; "Sérénade Mélancolique," Op. 26, for violin and orchestra; six piano pieces, Op. 19; six songs, Op. 25; six songs, Op. 27; six songs, Op. 28.

The first performance of this concerto was at Boston, Mass., in Music Hall, October 25, 1875. Von Bülow was the pianist, and the concert was the fifth of his series. Mr. B. J. Lang was the conductor. The programme was as follows:—

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Sonata quasi Fantasia (Moonlight Sonata) . . . . *Beethoven*
HANS VON BÜLOW.
Overture, "Prometheus" . . . . *Beethoven*
ORCHESTRA.
Grand Fantaisie (Op. 15) in C major . . . . *Schubert*
(Arranged for piano and orchestra by LISZT.)
HANS VON BÜLOW.
Wedding March . . . . *Mendelssohn*
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The programme contained this astonishing announcement:—

"The above grand composition of Tschaikowsky, the most eminent Russian *maestro* of the present day, completed last April and dedicated by its author to Hans von Bülow, has NEVER BEEN PERFORMED, the composer himself never having enjoyed an audition of his masterpiece. To Boston is reserved the honor of its initial representation and the opportunity to impress the first verdict on a work of surpassing musical interest."

Von Bülow sent Tschaikowsky a telegram announcing the brilliant success of his work. Of course, this news gratified the composer; but just then he happened to be very short of money, and it was not without some compunction that he spent it all in answering the message.

The concerto was played again at the matinée, October 30. The orchestra during the engagement was small; there were only four first violins. The concerto was well received, and one critic discovered that the first movement was not in "the classical concerto spirit."

The concerto has been played at these concerts by Mr. Lang (1885),

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Von Bülow was an admirer of Tschaikowsky before as well as after he played the concerto in Boston. In a letter dated Milan, May 21, 22, 1874, he spoke warmly of a string quartet, two symphonies, some piano pieces, and above all of an "uncommonly interesting" overture, "Romeo and Juliet," which was "conspicuous for originality and wealth of melody." He hoped that Tschaikowsky's versatility would prevent him from sharing the fate of Glinka,—neglect in foreign lands. Four years later von Bülow wrote from London to the *Signale*, and after some words about the reception by the London audience of a set of variations for piano by Tschaikowsky (Op. 19, No. 6) he hailed the composer as a "true tone-poet, *sit venia verbo*." He spoke of the composer's wretched health, and then said: "His new string quartet in E-flat minor, his second symphony, his fantaisie, 'Francesca da Rimini,' have enchanted my somewhat used-up ears by their freshness, power, depth, originality." Nor was von Bülow ever weary of playing this same concerto. He as well as Liszt was deeply interested in the younger Russians, and, as conductor of the Meiningen orchestra, this "Achilles of propagandists" gave Russian concerts in Germany with the hope of breaking down a contumacy that still flourishes in certain parts of Germany (see Liszt's letter to the Countess Mercy-Argenteau, January 20, 1885).

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Nor was ingratitude a characteristic of Tschaikowsky, who was in turn one of the most lovable of men. In an account of his visit to Hamburg in 1888 he speaks of von Bülow: "He had in time past done me invaluable service, and I considered myself forever in his debt."

The first performance of the concerto in Russia was by Kross at a concert of the Russian Musical Society, St. Petersburg, November 1, 1875. The first performance in Moscow was November 21, 1875, when Serge Tanéïeff,* the favorite pupil of Nicholas Rubinstein and Tschaikowsky, was the pianist.

Modest Tschaikowsky says nothing about the first performance in Boston, but he quotes from a letter written by his brother to Rimsky-Korsakoff and dated Moscow, November 12, 1875, in which Peter mentions the receipt a few days before of a lot of clippings from American newspapers sent by von Bülow. "The Americans think," wrote Peter, "that the first movement of my concerto 'suffers in consequence of the absence of a central idea,' . . . and in the Finale this reviewer has found 'syncopation in trills, spasmodic pauses in the theme, and disturbing octave-passages!' Think what healthy appetites these Americans must have: each time Bülow was obliged to repeat the whole Finale of my concerto! Nothing like this happens in our country!"

---

* Tanéïeff's Symphony in C, No. 1, and overture to "The Oresteia" have been played here by the Boston Symphony Orchestra.

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But Modest tells us that the chief theme of the first allegro is a tune that his brother heard sung by a blind beggar at Kamenka,[*] and that the irresistibly gay tune introduced in the lively episode of the second movement is that of a French song, "Il faut s'amuser, danser, et rire," "which brother Anatol and I in the early seventies used continually to troll, and hum, and whistle in memory of a bewitching singer." This last tune bears a grotesque resemblance in notation, rhythm, and general character to that of "The Irish Christening at Tipperary,"[†] by Dan Maguinnis, once a favorite comedian at the Boston Theatre.

The first movement begins with a long introduction, Andante non troppo e molto maestoso, 3-4, which is based and developed on its own peculiar theme. After a short prelude in B-flat minor by full orchestra there is modulation to D-flat major. The stately theme is sung by first violins and 'cellos in octaves; wood-wind and horns furnish a background, and full chords are swept by the pianist. The pianoforte repeats and varies the theme, which leads to a cadenza; and after a series of imitations between pianoforte and orchestra the great theme is proclaimed by all the violins, violas, and 'cellos in double octaves. There is a short coda. Harmonies in the brass lead to the key of B-flat minor

[*] Tschaikowsky wrote from Brailow to Mrs. von Meck (May 21, 1879): "I have just been in the abbey church. A crowd had gathered in the church as well as in the courtyard. I heard the 'lyre-song' of the blind; it is so called on account of the accompanying instrument, the lyre, which, by the way, has nothing in common with the classic instrument. It is remarkable that in Little Russia all blind singers sing the same tune with the same refrain. I used a portion of this refrain in the first movement of my pianoforte concerto." Tschaikowsky gives the tune in notation. The lyre of Little Russia is an instrument of three strings, and is not unlike the instrument known formerly in Italy as the *lyra tedesca* or *lyra rustica*."

[†] The air is first heard with the words:—

'Twas down in that place Tipperary,
Where they're so airy and so contrary,
They cut up the devil's figary,
When they christened my beautiful boy.
In the corner the piper sat winkin'
And a-blinkin' and a-thinkin',
And a noggin of punch he was drinkin'
And wishing the parents great joy.

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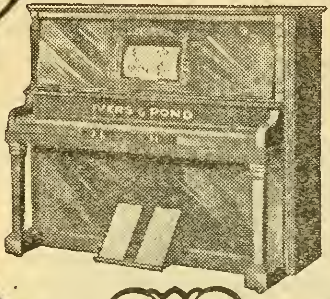

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and the main body of the first movement, Allegro con spirito, 4-4. The chief theme is the beggar tune above mentioned, a tune in nervous rhythm, given out by the pianoforte. The rhythmic movement in the course of the dialogue between solo instrument and orchestra is hurried into sixteenths. Then follows an episode with the second theme, an expressive melody announced by wood-wind and horns. A subsidiary and sensuous theme in A-flat major is whispered by the muted strings. The second theme is developed and led to a mighty conclusion in C minor. The sensuous theme reappears, is developed at length, and there is a return to the beggar melody. In the free fantasia the second theme is worked out at length to a powerful climax. The pianoforte attacks a formidable cadenza on figures from this theme. The sensuous, caressing melody reappears near the end, and swells to fortissimo.

The second movement, Andantino semplice, D-flat major, 6-8, is a combination of slow movement and scherzo. The first theme is a lullaby, sung by the flute and repeated by the pianoforte. The second theme, chiefly in D major, is of a curious pastoral nature, and is given out by oboe, clarinets, bassoons. The first theme returns in the 'cellos. The second part of the movement is of scherzo character. Violas and 'cellos play the French "chanson." After a cadenza of the pianoforte the lullaby melody returns in D-flat major and is developed.

The Finale: Allegro con fuoco, B-flat minor, 3-4, is a rondo on three themes. After four measures of orchestral introduction the pianoforte announces the chief melody, a wild and characteristic Slav dance. The second theme is also exceedingly characteristic. After the exposition by the orchestra it is developed for a short time, and suddenly the third theme (violins) enters. After development according to the rules of

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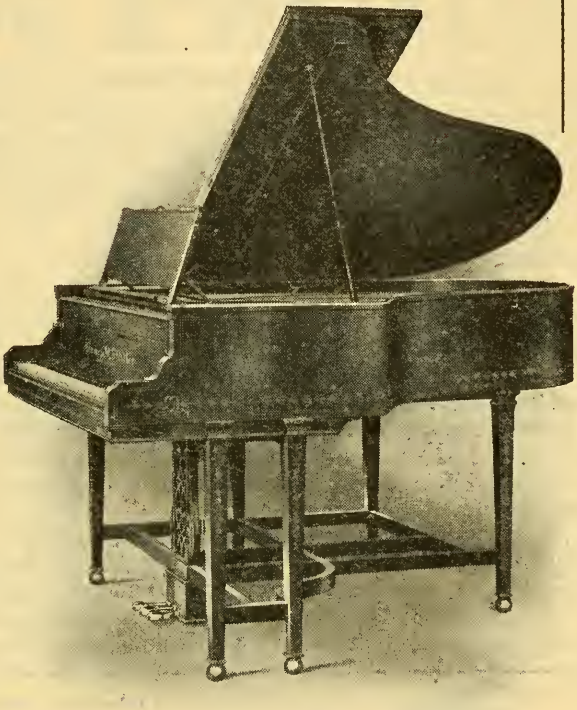

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the rondo, the tempo is changed to allegro vivo, and a coda on the first theme brings the end.

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ENTR'ACTE.

ARTIST AND CRITIC.

BY CHARLES WHIBLEY.

[Some years ago a few "leading composers" of England, among them at least one "Doctor of Music," abused violently and with the license of ink the music critic of the *Pall Mall Gazette*, Mr. Vernon Blackburn, because, forsooth, in the pursuit of his duty he had not put a high value on certain compositions by them. A discussion arose, and letters were published in the London journals and magazines. The one then written by Mr. Charles Whibley is pertinent to-day.—P. H.]

To the Editor of the Pall Mall Gazette:

Sir,—The entertaining and inappositely ill-tempered controversy which has raged round the head of your musical critic has done something more than show us five respectable musicians protesting with all the bad language at their command that they are not at all angry; that, indeed, the opinions of your critic are wholly indifferent to them. It has raised once again the ancient question of criticism and creation; it has stirred afresh the feud between the wolves and the lambs. But even the lamb of criticism is inclined to fight before the wolf of art swallows him up.

Now, it is the artist's business to produce a certain impression, by word, by colour, or by sound. And if he resolutely declines to publish or to exhibit, no one has the right to pronounce judgment upon his work. But no sooner has he "created" his masterpiece than he invites the critic to contemplate its perfections, and henceforth he may

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neither protest nor complain. The critic, who, like the artist, is often incompetent, responds by explaining the impression he receives, and if he be stupidly laudatory, the artist is generally satisfied; if, on the other hand, he be righteously severe, the artist is now and again persuaded to take revenge in print, and to confess that he knows no other criticism than flattery. What can be more illogical or more futile? As the artist does not work to please the critic, so he should at least preserve so much dignity as will save him from resenting the judgment he professes most of all to despise. Ignorant criticism does no more damage than bad art. Happily, nine-tenths of the books and pictures which are produced in the narrow circle of a year are speedily forgotten, whether the critic beslaver them with praise or visit them with just condemnation. And as for the rare masterpiece, that can be neither injured nor improved by the most flagrant indiscretion. What reason, then, has the critic to exist? The same reason which encourages the artist: the craft amuses him, and as he is often far better equipped than the victim, not even the protestations of the five musketeers need make him timid for an answer.

It is the habit of the expert to insist that the critic may not criticise any work that he could not have produced himself, and the retort is obvious that the expert should not criticise any article that he himself could not have written. That is the chief objection to the criticism of an expert. He cannot criticise any better than the critic can produce. Also, he is always a specialist, and, on his own assumption, should only criticise his own work. If he has the gift of exposition, if he understands the translation of impression into words, by all means let the expert instruct us. Berlioz influenced no less profoundly the art of musical criticism than the art of music. No intelligent man will ever write with the same misunderstanding of painting as was universal before Mr. Whistler delivered his "Ten o'Clock." And what Mr. Whistler accomplished by precept did not Fromentin accomplish by example? But the proof of the critic is in the criticism, and partial success in one art does not condone a complete failure in another. Only the other day a painter was moved to appraise the work of a *confrère*, and not being accustomed to the use of words, being, moreover, wholly incompetent

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to put his technical knowledge into an article, he merely delivered a domestic homily, for which there was not the smallest occasion. Therefore, I would say, let us have experts for our judges, but let them be expert in criticism, not merely in art. And criticism is not so simple that it may be learned in an easy interval. The habits of analysis and comparison are no more innate than the gifts of construction and presentation; and what shall it profit a man to receive an acute impression, and to understand its significance, if he know no other language than the slip-slop of conversation?

Balzac once said, with a reservation, and Lord Beaconsfield gave currency to the falsehood, that the critic was one who had failed in literature or in art. It would be nearer the truth to say (of literature at least) that the artist is one who has failed in criticism. When the literary carpenter is most properly told that his novel is an outrage, he is used to assert that his judge could not have written it himself. Of course he could not, for the very reason that he is a critic, and would have discovered the impossibility of the thing before he had reached

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the end of the first chapter. In fact, a successful critic is one who has succeeded in criticism, and therefore in literature; and he may be well content to occupy an exceedingly honourable position. Another definition, equally false, has further complicated the question. "Criticism," said Jules Lemaitre, a *bourgeois* with *esprit*, and the model of the "advanced" critics of the drama, "is the art of enjoying masterpieces"; as who should say, justice is the science of acquitting the innocent. Enjoyment is assuredly one part of the critic's duty; another is condemnation, candid and unashamed. Literature must be cleared of rubbish, as the street of mud. Now that Mr. Besant has told us that a large sale is a proof of excellence, now that the man in the street is compelled by law to read, how, save by the frank condemnation of refuse, shall you purify literature, which is before all things aristocratic? There are certain vulgarities and inanities in modern print which must be ridiculed out of existence before the "masterpieces" have a chance of giving enjoyment. And as the critic must be expert in criticism, so, too, he must not shrink from the open and brutal truth. For the critic who tells a lie for kindness' sake is no better than the artist who plasters the walls of the Academy with inane and popular anecdotes.

Meanwhile the critic need not shrink from the attack of the artist, especially as that gentleman, by protesting, necessarily convicts himself of insincerity. The exclusive attitude of the man who works for himself alone deserves a reticent admiration. But the artist who sends tickets forth and then resents an adverse judgment has neither logic nor dignity. And what word of excuse shall be found for an actress and an actor who use the theatre for a direct appeal to the critics and the public, and complain, after failure, that their intentions are honourable? After all, it is quite easy not to challenge the world's opinion, and if you desire favour and a close field, the back drawing-room is more convenient than the theatre or the concert hall. And the artist may still reflect that it is far easier to fail in literature or in art than to succeed in criticism.

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(Born at Sinay, in East Flanders, March 27, 1854; now living in Brussels.)

These three pieces were performed in Brussels as early as March, 1890, at a Popular Concert. The programme was made up wholly of works by Tinel and Mathieu.* Tinel's pieces were then described as "Fragments Symphoniques." "Pauline's Dream" and the "Festival in the Temple of Jupiter" were copyrighted by the publishers in 1892.

The overture to "Polyeucte" was performed in New York by the Metropolitan Orchestra (Mr. Seidl, conductor) at Madison Square Garden in the course of the season 1891–92.

The "Festival in the Temple" was performed at a concert of the

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* Emile Mathieu was born at Lille, October 16, 1844. He took the *prix de Rome* at the Brussels Conservatory in 1869, taught at Louvain, conducted at the Châtelet Theatre, Paris, and afterward at the Monnaie, Brussels. In 1881 he was appointed director of the Music School of Louvain, and in 1898 succeeded Samuels as the director of the Royal Conservatory at Ghent. He has composed these operas which have been performed: "L'Échange" (1863); "Georges Dandin" (Brussels, 1876); "La Bernoise" (Brussels, 1880); "Richilde" (Brussels, 1888); "L'Enfance de Roland" (Brussels, 1895), in German "Jung Roland" (Ghent, 1903); a ballet, "Les Fumeurs de Kiff" (1876); music to Séjour's "Cromwell" (Paris, 1874). He has also composed cantatas, "Tasso's Death," "Le Hoyoux," "Freyhir," "Le Sorcier"; ballads; choruses, "The Ocean," for male voices (1895), "The Forest," for children's voices, "Hymn to the Sun" (1891); orchestra pieces, "The Lake," "In the Woods," "A Feudal Wedding"; a pianoforte concerto, a violin concerto, a string quartet, a "Te Deum," songs, etc.

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"Polyeucte," a tragedy in five acts, by Pierre Corneille (1606–84), was produced, according to "Annales Dramatiques" (Paris, 1811, vol. vii. p. 428), at the Théâtre Français, Paris, in 1640. Some give the date of the first performançe as 1643 and the place the Théâtre de l'Hôtel de Bourgogne. The tragedy was published in 1643 with a dedication to Anne of Austria.

It is said that Corneille based his tragedy on the story told by Simeon Metaphrastes and completed by Surius and Mosander. This Simeon was born at Constantinople, and flourished in the tenth century. He was secretary of the Emperor Leo VI. and of Constantine VII. Porphyrogenitus. The latter urged him to write the lives of the saints. Pontanus translated them into Latin. Jeremy Collier said of Simeon: "He relates many things which are a Sign that he was too credulous; or to use the Expression of Cardinal Bellarmin, he related them not as they were, but such as they ought to have been."

The historical Polyeucte came from Nicomedia. He was a Christian and a fanatical iconoclast. He broke a statue in the temple at a festival ordered by the Emperor Decius. The governor would fain have spared his life, and he pleaded with him to ask forgiveness, but Polyeucte was obdurate, and he was beheaded, some say in 254, some say in 257, and others give 259 as the date. But Decius, the emperor, fighting the Goths in 251, was lost in a morass, and his body was never found. It is not probable, therefore, that he was ordering festivals even in 254.

In the legend and in Corneille's tragedy, Polyeucte at Melitena, the capital of Armenia, has been converted to Christianity by his friend Nearchus. He has married Pauline, the daughter of Felix, the governor

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of Armenia, who had been ordered by the Emperor Decius to persecute the Christians. She had loved Severus, a Roman knight, a favorite of Decius, but he was reported slain in battle. Severus, however, lives, and is sent by Decius to Melitena to offer up to Mars and Jupiter his thanks with solemn sacrifice and joyous feast. Felix fears him, but Severus proves himself a noble lover. Polyeucte tears up the edicts of the emperor, and rushes into the temple with Nearchus, where they mock sacrifice and priest, break the holy vessels, overthrow the shrine, and set their feet on the forehead of Jupiter. Polyeucte is imprisoned, and, resisting the entreaties of Pauline, is beheaded, although Severus endeavors to save him. Pauline then becomes a Christian, Felix follows her example, and Severus swears to protect their cult.

⁂

I. Tinel's overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, a set of three kettledrums, "at least two harps," and strings. It is dedicated to Tinel's master, F. A. Gevaert.

The overture opens with a choral in four-part harmony for trombones and tuba, Andante, 4-4, which leads with a drum-roll through preparatory measures, Allegro non troppo, 4-4, to the announcement of the vigorous first theme, D minor, by the violins. A passage follows with a rising and expressive figure for oboes and clarinets, with delicate

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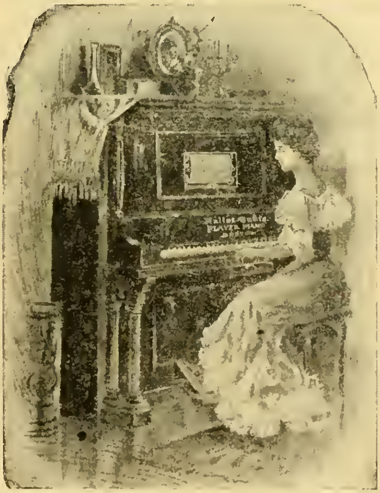

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figuration in violins and violas. A subsidiary cantabile theme is given to the oboe and then taken up by the first violins. Development of this theme leads to the introduction of the second theme (F major), given to the strings, which are soon reinforced by wood-wind instruments. The second section of this motive is of much importance in the following development. The preparation for the return of the first subject is announced by the pontifical brass with tempestuous interludes for strings. A characteristic figure for wood-wind instruments appears (poco più animato), and there is a stormy crescendo that introduces the main theme. The cantabile motive again appears in the original key, D minor, but the third subject now appears in D major. After the development of this material a choral is intoned by wind instruments, and there is a close in the nature of an apotheosis, Adagio, 4-4, D major, with a version of the expressive cantilena of the second theme, *pp*, for violins, while wind instruments have sustained chords and the harps play arpeggios. The ending is pianissimo.

II. "Pauline's Dream," dedicated to Joseph Dupont, is scored for two flutes, two oboes, one English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, kettledrums, and strings.

Pauline's dream is told by her to Stratonice, her companion, in the first act of Corneille's tragedy. The narration is the best explanation of Tinel's tone picture. The translation into English is by Thomas Constable (1898):—

"*Pauline.* Last night I saw Severus; but his eye
With anger blazed; his port was proud and high,
No suppliant he—no feeble, formless shade,
With dim, averted eye; no sword had made
My hero lifeless ghost. Nor wound, nor scar
Marked death his only conqueror in war.
Nor spoil of death, nor memory's child was he,

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His mien triumphant, full of majesty!
So might victorious Cæsar near his home
To claim the key to every heart in Rome!
He spoke: in nameless awe I heard his voice,—
'Give love, that is my due, to him—thy choice—
But know, O faithless one, ere day expires,
All vain these tears for him thy heart desires!'
Anon a Christian band (an impious horde),
With shameful cross in hand, attest his word;
They vouch Severus' truth—and, to complete
My doom, hurl Polyeucte beneath his feet!
I cried, 'O father, timely succor bear!'
He heard, he came, my grief was now despair!
He drew his dagger—plunged it in the breast
Of him, my husband, late his honored guest!
Relief came but from agony supreme—
I shrieked—I writhed—I woke—it was a dream!
And yet my dream is true!"

III. "The Festival in the Temple of Jupiter," dedicated to Leon d'Aoust, is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, four trumpets, three trombones, one bass tuba, kettledrums, bass drum, cymbals, triangle, bell, tam-tam, and strings.

Stratonice answers Pauline's question, "How passed the temple sacrifice?"

"The horror and the sacrilege must I, perforce, recall?
To say the words, to think the thoughts, seems blasphemy and shame;
Yet will I tell their infamy,—their deed without a name.
To silence hushed, the people knelt, and turned them to the East;
Then impious Polyeucte and his friend mock sacrifice and priest.
They every holy name invoked jeer with unbridled tongue;
To laughter vile the incense rose—'tis thus our hymn was sung;

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Both loud and deep the murmurs rang, and Felix' face grew pale,
Then Polyeucte mad defiance hurls, while all the people quail.
'Vain are your gods of wood and stone!' his voice was stern and high—
Vain every rite, prayer, sacrifice,' so ran his blasphemy.
'Your Jupiter is parricide, adulterer, demon, knave,
He cannot listen to your cry, not his to bless or save.
One God—Jehovah—rules alone, supreme o'er earth and heaven,
And ye are His—yes, only His—to Him your prayers be given!
He is our source, our life, our end—no other god adore,
To Him alone all prayer is due, then serve Him evermore!
Who kneels before a meaner shrine, by devils' power enticed,
Denies his Maker and his King, denies the Saviour Christ.
He is our source, our guide, our end, our prophet, priest and king;
'Twas He that nerved Severus' arm—His praise let Decius sing.
Jehovah rules the battlefield ye call the field of Mars,
He only grants a glorious peace, 'tis He guides all our wars.
He casts the mighty from his seat, He doth the proud abase,—
They only peace and blessing know who love and seek His face.
His sword alone is strong to strike, His shield our only guard,
He will His bleeding saints avenge, He is their sure reward.
In vain to Jove and feeble Mars your full libations pour—
Oh, kneel before the might ye spurn, the God ye mock—adore!'
Then Polyeucte the shrine o'erthrows, the holy vessels breaks,
Nor wrath of Jove, nor Felix' ire, his fatal purpose shakes.
Foredoomed by Fate, the Furies' prey—they rush, they rend, they tear,
The vessels all to fragments fly—all prone the offerings fair;
And on the front of awful Jove they set their impious feet,
And order fair to chaos turn, and thus their work complete.
Our hallowed mysteries disturbed, our temple dear profaned,
Mad flight and tumult dire let loose, proclaim a God disdained.
Thus pallid fear broods over all, presaging wrath to come,
While Felix—but I mark his step! 'tis he shall speak the doom."

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Dances. No. 1, Allegretto, D major, 6-8. The first theme is given to violins, piccolo, flutes, with use of horns, wood-wind instruments, strings, bell, triangle, and cymbals. Wood-wind instruments soon have a sustained theme against a florid motive for violins. Clarinets have the theme of the contrasting section. There is a short introduction to Dance 2, Allegro, 2-4, F major (violins, piccolo, flutes, clarinets). There is a contrasting section (legato e cantando) for the brass instruments. The dance is resumed, and grows wilder and wilder till it breaks off suddenly with the entrance of the trumpets in unison (Andantino, fortissimo, 4-4), followed by a passage for bassoons against trombones and tuba. Allegro non troppo. The sacrilege of Polyeucte and his friend. The descriptive music gains in force and fury till heavy chords are sounded by full orchestra with bass drum, cymbals, and tam-tam. A choral is played fortissimo by the wind instruments against figuration in the strings.

⁂

Corneille read his "Polyeucte" to the frequenters of the Hôtel Rambouillet before it was played, and a bishop voiced their opinion by regretting that a man of apparent good breeding should so far forget himself as to break the shrines of the land in which he lived. Mr. Constable says in the preface to his translation of the tragedy: "Very possibly, but for the influence of the Port Royalists on the spirit of Corneille, 'Polyeucte' would not have been written, but that is quite another matter. To most men τὸ πνεῦμα is nothing but wind, idle, superfluous—naturally—to wind-bags; but to poets it is the filler of their sails. They hail, catch up, absorb the divine element, and in a new form they give it forth again."

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There is a story, not a probable one, that the comedians refused at first to play the piece; that Corneille gave the manuscript to one of them, who threw it on the canopy of a bed, where it stayed for eighteen months, until a servant by chance took it into his head to clean thoroughly the chamber.

Pauline married Polyeucte from a sense of duty, and Mme. la Dauphine said of her: "There is the honestest woman of all that did not love their husbands." Voltaire lamented that the love of Severus and Pauline had to pale "before the light of a love he never knew or cared to know."

⁂

These musical works have been founded on the legend of Polyeucte:—

"Der im Christentum bis in den Tod beständige Märterer Polyeukt," by Joh. Phil. Förtsch (Hamburg, 1688), text by Elmenhorts after Corneille, five acts and prologue; music to Corneille's drama by John Ad. Scheibe (Leipsic, 1738); "San Poliuto," oratorio by Vinc. Cavedagna (Bologna, 1783); overture to "Polyeucte" by Paul Dukas (Lamoureux concert, Paris, January 24, 1892).

Donizetti's "Les Martyrs," opera in four acts, with text translated by Scribe from the original Italian, was produced at the Opéra, Paris, April 10, 1840. The cast was as follows: Pauline, Mme. Dorus-Gras; Polyeucte, Duprez; Sévère, Massol; Félix, Derivis; Callisthènes, Serda; Néarque, Wartel. There were *divertissements* by Coralli. There were eighteen performances at the Opéra in 1840 and two in 1843.

This opera of Donizetti has a singular history. Adolphe Nourrit, the great French tenor, engaged at the San Carlo in Naples in 1838, saw much of Donizetti, and wished him to write an opera for him. He had long wished to create the part of Polyeucte, and he persuaded

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Donizetti, against the latter's will, to write a "Poliuto." Nourrit wrote to a friend: "The effect of my part will rest on the exaltation of religious sentiment, combated for a moment by human passion, but ending in triumph. . . . More than ever to-day I believe in the effect of religious music." The story of Polyeucte, arranged by Nourrit for operatic purposes, was versified by Salvatore Cammarano,* the librettist of "Lucia di Lammermoor" (1835), of "Belisario" (1836), "Robert Devereux" (1837), "Maria di Rohan" (1843), and two other operas for which Donizetti wrote the music. Donizetti, while he was composing the music, consulted frequently Nourrit. Friends who heard fragments were delighted, and Nourrit, who had left Paris, fearing that his voice was failing, believed that the part of Polyeucte would be his greatest. The opera was to be produced about October 1, 1838. The score was completed and there was eager anticipation in the city.

Nourrit had been suspected by the Neapolitan government of being a revolutionary, a Carbonaro, from the moment he arrived in the city, and the police constantly had eyes and ears open for him. His singing of patriotic songs in 1830, the rank he held in the National Guard, excited suspicion, and the fact that he won a great reputation in "La Muette di Portici," "Guillaume Tell," and "Les Huguenots," did not help him. "Il Poliuto" was therefore examined carefully by the censor. The production of the work was prohibited. Nourrit obtained an interview with the king, and tried to persuade him that the subject treated by Corneille was in the poet's mind as, in fact, the triumph of the faith. The king answered: "Polyeucte is a saint: let us leave the saints in the calendar, and not put them on the operatic stage."

There was an attempt to make over the libretto by changing the

---

* Quicherat, in his monumental life of Nourrit (three volumes, Paris, 1867), says that Romani was the poet, but the statement is not true.

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Christians into Guebres, but the censor was still obdurate: religious sentiment could not be expressed in an opera-house. Nourrit was bitterly disappointed, and the rejection of the opera no doubt contributed to the state of mind that led him to jump from the top story of the house in which he lived at Naples to the pavement of the court (March 8, 1839).

Donizetti took the score to Paris and gave the libretto to Scribe for adaptation. For the French version he added an overture,—toward the middle of which a far-off, mysterious chorus is introduced,—nearly the whole of the first act with the exception of Pauline's cavatina, the ballet music, the ensemble finale of the second act, the air of the bass in the third act, and the trio of the fourth act. On the other hand, he did not retain in "Les Martyrs" the prayer in the cavatina of the tenor, the cabaletta of the baritone's cavatina, the tenor aria, and a short scene for Pauline in the grand duet.

"Il Poliuto," or "I Martiri," was first performed in Boston at the Boston Theatre, October 3, 1859. The cast was as follows: Paulina, Adelaide Cortesi (her first appearance here); Polyutus, Brignoli;

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Severus, Amodio; Phelix, Shele; Nearchus, Quinto; Callisthenes, Muller. Muzio conducted and Theodore Thomas was the concert-master of the orchestra.

A performance of the opera in this country inspired the following explanatory poem:—

"In Jove or Mars Poliuto puts no trust,
And neither does Pauline, his fiancée;
They join the Christian hosts, who pass the day
Singing sweet hymns, until they almost bust.
Poliuto kicks the false gods in the dust,
And knocks the high-priest with a *coup massé*,
Heedless of what the Roman cops may say,
And comes out captured and completely mussed.
He and Pauline then shriek a sweet duet;
But they are doomed to be devoured, you bet,
By savage tigers in the circus near.
While Max Maretzek gives a mighty yell,
Which means to those who know him, 'All is well,'
And then the audience toddle out for beer."

⁂

Gounod's "Polyeucte," an opera in five acts after the tragedy of Corneille, libretto by Jules Barbier and Michel Carré, was produced at the Opéra, Paris, October 7, 1878. The cast was as follows: Pauline, Gabrielle Krauss; Polyeucte, Salomon; Sévère, Lassalle; Sextus, Bosquin; Siméon, Bataille; Albin, Menu; Félix, Bérardi; Néarque, Auguez; a Centurion, Gaspard; Stratonice, Mme. Calderon.

Rosita Mauri, the distinguished Spanish ballet dancer, then made her début at the opera-house of which she was long a glory. "A brown Venus, not pretty, but graceful, she danced with rare lightness the mazurka in the third act."

The opera was performed twenty-three times in 1878 and six times in 1879. It was one of Gounod's failures in the opera-house, and he himself said that it could be performed on a concert platform with tragedians in evening dress. Gounod wrote the opera in 1871, when he was living in England and much bothered by Mrs. Georgina Weldon. The extraordinary woman hoped to create the part of Pauline in 1872 at the Opéra. She employed an artist to design costumes for her, and she sent the models to India, that they might be embroidered on stuffs of that land. In July, 1871, Gounod actually went to Paris, and remained there four months, endeavoring to persuade Halanzier, the director of the Opéra, to engage her. And in October of that year Mrs.

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Weldon sang at Paris in performances of "Gallia" at the Conservatory, the Opéra-Comique, and at the Church of St. Eustache. After their return to England Gounod was spirited back to France by his friends, and the score of "Polyeucte," unfinished but wholly sketched, was among the mass of manuscripts left behind at Mrs. Weldon's dwelling-house. She, angry, would not give them to his representatives, and in 1874 the composer applied to the French Ambassador in London for aid.* In 1875 Gounod began to write out from memory the score, but in September of that year a huge package containing the manuscripts, demanded in vain, was delivered to Oscar Comettant. Gounod came to get them, and making a false step on the stoop dislocated his shoulder.

Gounod in England arranged the scene, "The Festival of Jupiter," as a concert piece.

⁂

Edgar Tinel was the son of a poor schoolmaster and organist. In his early years he desired to be alone, that he might dream fantastical dreams. "What terrified children of a like age gave him deep and secret delight. In sleepless nights," says Martin Krause, "the tones of the midnight bell seemed to him noble music, and the graveyard awoke in his young soul feelings of homesickness and longing." His father brought him up carefully, for he recognized the boy's talent. As soon

---

* Late in January, 1907, Mrs. Georgina Weldon appeared in person in the Court of Appeal, London, to argue an appeal in Weldon *v.* Matthews, which raised the question of her right t oplace her signature to certain songs composed by Gounod. The *Daily Telegraph* of January 25 thus described her: "Appellant stood in the well of the court, clad in black, trimmed with white lace, and wearing a 'granny bonnet.' In the course of the hearing she removed the bonnet, revealing a white lace cap—a quaint and quite unusual form of headgear in the Law Courts. She had before her two japanned deed-boxes and a portmanteau filled with documents and printed books dealing with her litigation, and she carried a black fan, which was kept in constant motion. Once, towards the end of her argument, she disclaimed any liking for litigation, and persisted that she had been forced into it by persons whose interest it was to encourage lawsuits."

She sought to obtain the repeal of a decision rendered in May, 1896. "Her case was that she had a covenant with a Mr. F. E. Stewart that he should have the sole right of printing and publishing certain songs written by Gounod and vested in her, and should pay her royalties on every copy sold which bore her signature before sale, the signature being to enable her to check the number of copies sold. Mrs. Weldon explained that it was a great advantage to an artist to have his or her signature on a piece of music, especially when it was composed by men like Gounod. The present defendant was Mr. Stewart's assignee, and Mrs. Weldon alleged that he had forfeited his right to print and publish, and in her action she sought to restrain him from printing and publishing, and claimed one thousand pounds. She did not ask for royalties, which she disclaimed, but simply forfeiture of printing and publishing rights. The official referee came to the conclusion that there was no contract in the terms she alleged, and that if there were he was not satisfied there had been a breach which would operate as forfeiture or give the plaintiff a right to restrain."

The respondent was not heard, and the appeal was dismissed with costs.

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as he found that he had gone with him as far as he could, he sent him to a neighboring city for instruction, and his son was not dissuaded from walking by the most inclement weather. At the age of eight he played in public.

Tinel entered the Brussels Conservatory of Music in October, 1863, and was received with prophetic praise by Fétis. Meanwhile he had been also attending school, but he was so poor that he was often hungry, and he was obliged to be his own tailor and cobbler. When he was thirteen years old, he obtained his father's permission to devote himself exclusively to music.

He studied the pianoforte with Brassin. In 1872 he took a prize and in 1873 the highest prize for pianoforte playing. He was known in Brussels, Ghent, Aix-la-Chapelle, as a brilliant virtuoso. He studied composition with Gevaert and F. Kufferath. He journeyed to Germany, visited the grave of Schumann, and made the acquaintance of Raff. His father died, and the care of the family fell upon Edgar, who did not hesitate to play for dancing or to accompany a juggler.

In 1877 his cantata, "Roland's Bell," secured for him the *prix de Rome*. When his trunk was searched for any means of help, the only book found was Thomas à Kempis's "Imitation of Christ." The prize was a substantial one: it gave him the means for the first performance of his work, and also a sum of money equivalent to three thousand two hundred dollars for a student-journey through Germany, France, and Italy. On his return he worked for the reformation of church music. He insisted on a return to simplicity and to plain-song. He wrote a pamphlet on the subject. He maintained that the most im-

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portant element of song is the text, which the melody accompanies and illuminates; that tonal truth in song depends on the understanding of the text; that music should be made for the words; that "the conductor's baton should be left in the concert room."

In 1881 Tinel was appointed as successor of Lemmens, the director of the Church Music School at Malines. Overwork—he was then composing his oratorio "Franciscus"—brought on a dangerous disease. A severe operation was repeated. When he was told that a third operation was necessary if he wished to live, he answered, "First I must finish my 'Franciscus.'" "The strength of soul worked a miracle; labor brought back his health and made the operation unnecessary; it also made him a celebrated man far beyond the boundaries of his little fatherland; an important composition met for once a friendly fate."

Tinel's "Franciscus," an oratorio based on the story of Saint Francis of Assisi, text by Lodewijk de Koninck, was performed for the first time at Malines, August 22, 1888. The first performance in the United States was at New York, March 18, 1893, by the Oratorio Society, with these solo singers: Mrs. de Vere-Sapio, Messrs. Rieger, Kaiser, Galassi, and Bushnell. "Franciscus," much cut, mutilated, was performed by the Cecilia Society in Boston, November 24, 1893, with these solo singers: Miss Crocker, Messrs. Ricketson, E. Hubbard, Clifford, Bushnell.

The city of Malines produced "Franciscus" at its own cost and allowed fourteen performances. Brussels followed suit. The oratorio was soon thereafter performed at Frankfort-on-the-Main, Berlin, Cologne, Leipsic, Munich. It was produced at the Lower Rhenish Music Festival in 1894. The success at the time now seems extravagant. Tinel wrote

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to Bernhard Scholz, who had sent his congratulations: "To have a work of mine sung in Germany has always been the dream of my life. Now this dream has come to pass. After I read your letter, I fell on my knees, and I sang aloud, with tears: 'Glory be to God!'"

In 1889 Tinel was appointed inspector of the music schools subsidized by the Belgian government, and in 1896 he was appointed professor of counterpoint, as successor of Kufferath, at the Brussels Conservatory of Music.

Before the success of "Franciscus" he was known as the composer of the cantata, "Roland's Bell," pianoforte pieces, and songs. A list of them is given in "Les Artistes-Musiciens Belges," by E. G. J. Grégoire (Brussels, 1885), and there is also mention of a pianoforte sonata and a string quartet, then in manuscript.

Tinel's most important works are "Sainte Godelive," music drama, text by Hilda Rom, which was performed for the first time at Brussels, July 22, 1897 (solo singers, Jeanne Raunay, Miss Friché, Mme. Feltesse-Ocsombre, Messrs. Séguin, Disy, and Vandergoten),—it was performed for the first time in America at Milwaukee, Wis., April 18, 1899 (solo singers, Mme. Christine Nielson-Dreier, Miss Hildegard Hoffmann, Messrs. William Wegener, and Ffrangçon-Davies; "The Three Riders," Op. 19, for baritone, mixed chorus, and orchestra; "The Opium-Poppies," Op. 26, for tenor, mixed chorus, and orchestra; "Te Deum," Op. 26; a Mass (five voices) in honor of the Virgin Mary of Lourdes (1898); motets, Songs for the Virgin; a pianoforte sonata in F minor; a sonata in G minor for two pianofortes; an organ sonata; "Grave Songs"; the Sixth Psalm; "Wedding March," for orchestra, Op. 30; "Te Deum" for the sixty-fifth anniversary of Belgian independence (1905); "Cantique nuptial," for tenor, organ, and harp, Op. 45.

A treatise, "Le Chant Grégorien, théorie sommaire de son exécution," was published in 1890 and translated into Italian the next year.

Van der Elst's "Edgar Tinel" was published at Ghent in 1901. See also the *Musikalisches Wochenblatt* (Leipsic), June 25, July 2, July 9, 1896, for a sketch by Martin Krause of Tinel's earlier years.

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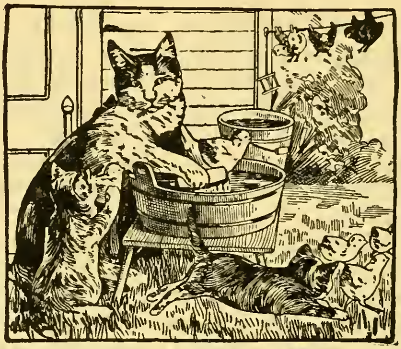

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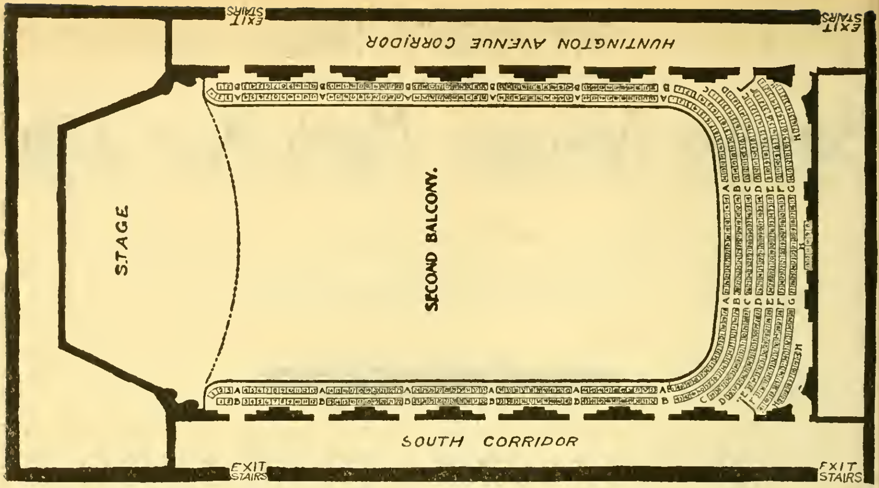
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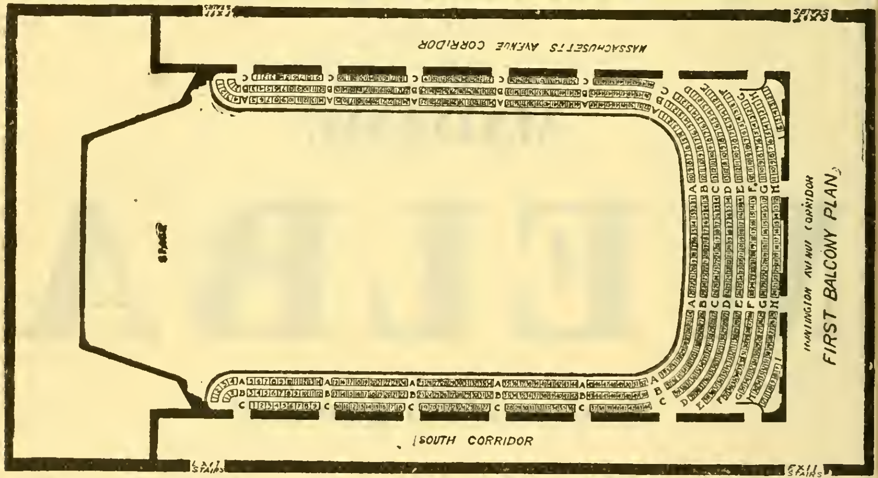
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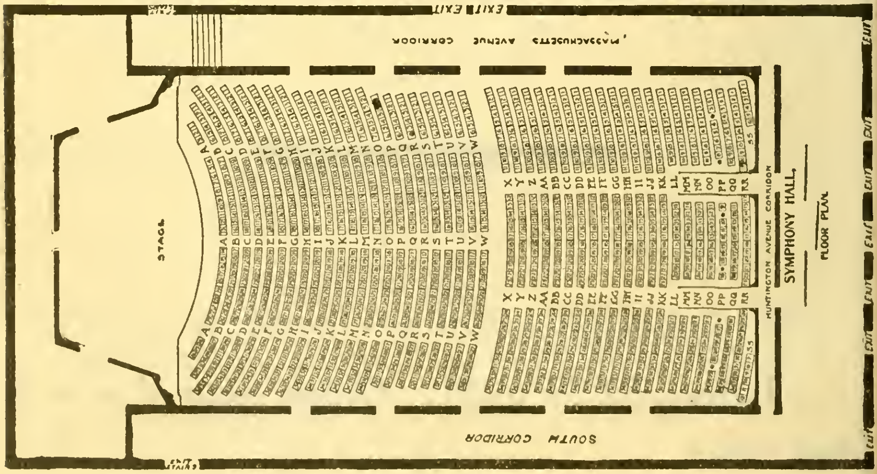
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Berger, H.
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Brenton, H.
Brooke, A.
Burkhardt, H.
Butler, H.

Currier, F.

Debuchy, A.
Dworak, J.

Eichheim, H.
Eichler, J.
Elkind, S.

Ferir, E.
Fiedler, B.
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Fox, P.
Fritzsche, O.

Gerhardt, G.
Gietzen, A.
Goldstein, S.
Grisez, G.

Hackebarth, A.
Hadley, A.
Hain, F.
Hampe, C.
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Heindl, A.
Heindl, H.
Helleberg, J.
Hess, M.
Hoffmann, J.
Hoyer, H.

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Keller, K.
Kenfield, L.
Kloepfel, L.
Kluge, M.
Kolster, A.
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Krauss, H.
Kuntz, A.
Kuntz, D.
Kunze, M.
Kurth, R.

Lenom, C.
Loeffler, E.
Longy, G.
Lorbeer, H.
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Ludwig, C. R.

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Regestein, E.
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Roth, O.

Sadoni, P.
Sauer, G.
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Schuëcker, H
Schumann, C
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SATURDAY EVENING, FEBRUARY 16, at 8 o'clock.

PROGRAMME.

Richard Strauss . Symphonia Domestica, Op. 53 (in one movement)
First time in Boston

Brahms . . . Concerto in B-flat major, No. 2, for Pianoforte and Orchestra, Op. 83

I. Allegro non troppo.
II. Allegro appassionato.
III. Andante.
IV. Allegretto grazioso.

Brahms . . . . . Academic Festival Overture, Op. 80

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SYMPHONIA DOMESTICA, OP. 53 . . . . RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Berlin.)

When Richard Strauss was sojourning in London late in 1902, he said to a reporter of the *Musical Times* of that city: "My next tone-poem will illustrate 'a day in my family life.' It will be partly lyrical, partly humorous,—a triple fugue, the three subjects representing papa, mamma, and the baby." *

The symphony was composed in 1903. On the last page of the score is this note: "Charlottenburg, December 31, 1903." The score was published in 1904. It is said that Strauss received from the publisher a sum equivalent to $9,000 for it.

It was performed for the first time at the third concert of the Richard Strauss Festival in Carnegie Hall, New York, March 21, 1904, and the composer was the conductor. The concert began with a performance of Strauss's "Don Juan," and closed with a performance of his "Also sprach Zarathustra." It may here be said that Strauss's Symphony in F minor, Op. 12, was also performed for the first time in New York by the Philharmonic Society of that city and from manuscript on December 13, 1884, when Mr. Theodore Thomas conducted.

The first performance of the Symphonia Domestica in Europe was at the Fortieth Festival of the Allgemeiner Deutscher Musikverein at Frankfort-on-the-Main, June 1, 1904. The composer conducted.

The first performance in Belgium was at a *Concert Populaire*, November 13, 1904, when S. Dupuis conducted.

The first performance in England was on February 25, 1905, at the Queen's Hall, London. Mr. Henry J. Wood was the conductor.

The first performance in France was at a Colonne concert, Paris, March 25, 1906, when the composer conducted.

---

* See the *Musical Times*, January 1, 1903, p. 14.

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The dedication of the symphony reads: "Meiner lieben Frau und unserm Jungen" ("To my dear wife and our boy").

The symphony is scored for one piccolo, three flutes, two oboes, one oboe d' amore,* one English horn, one clarinet in D, one clarinet in A, two clarinets in B-flat, one bass clarinet, four bassoons, one double-bassoon, eight horns, four trumpets, three trombones, one bass tuba, four saxophones *ad lib.*, four kettledrums, bass drum, cymbals, triangle, tambourine, glockenspiel, sixteen first violins, sixteen second violins, twelve violas, ten violoncellos, eight double-basses, two harps.

⁂

When Dr. Strauss was in New York, he wished that no programme of this symphony should be set forth in advance of the performance. As Mr. Richard Aldrich wrote, in the *New York Times* of March 6, 1904: "He wishes it to be taken as music, for what it is, and not as the elaboration of the specific details of a scheme of things. The symphony, he declares, is sufficiently explained by its title, and is to be listened to as the symphonic development of its themes. It is of interest to quote the title, as he wishes it to stand. It is 'Symphonia Domestica' (meiner lieben Frau und unserm Jungen gewidmet), Op. 53, which is, interpreted, 'Domestic Symphony, dedicated to my dear Wife and our Boy, Op. 53.' It bears the descriptive subtitle, 'In einem Satze und drei Unterabteilungen: (*a*) Einleitung und Scherzo; (*b*) Adagio; (*c*) Doppelfuge und Finale.' (In one movement and three subdivisions: (*a*) Introduction and Scherzo; (*b*) Adagio; (*c*) Double Fugue and Finale.) It is highly significant that the composer desires these movements to be listened to as the three movements

---

* The *hautbois d'amour, oboe d' amore*, was invented about 1720. It was an oboe a minor third lower in pitch than the ordinary oboe. "The tone was softer and somewhat more veiled than that of the usual instrument, being intermediate in quality, as well as in pitch, between the oboe and the English horn." This instrument fell out of use after Bach's death, but it has been reconstructed by the house of C. Mahillon, of Brussels.

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of a composition, substantially, as he declares, in the old symphonic form. He believes, and has expressed his belief, that the anxious search on the part of the public for the exactly corresponding passages in the music and the programme, the guessing as to the significance of this or that, the distraction of following a train of thought exterior to the music, are destructive to the musical enjoyment. Hence he has forbidden the publication of any description of what he has sought to express till after the concert.

"'This time,' says Dr. Strauss, 'I wish my music to be listened to purely as music.'"

When the symphony was performed at Frankfort-on-the-Main, the only programme note published in advance in *Die Musik* after the announcement of title and subdivisions was as follows: "The first theme, 'The Husband,' is in three parts: an 'easy-going' beginning (which recalls the beginning of the 'Pastorale Symphony'); a continuation that is designated as 'meditative'; and a melody that rises 'in a fiery manner' on high. The second theme, 'The Wife,' is extremely capricious. The third theme, 'The Child,' is very simple and in Haydn's manner. It is to be played by an oboe d' amore. From this theme springs the first theme of the double fugue, 'Assertion,' with which the second theme, 'Contrary Assertion,' is contrasted. The orchestra must be enlarged to one hundred and eight instruments,

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among them four saxophones. Richard Strauss refuses to give any further programme."

The symphony was performed for the first time in Berlin at the Philharmonic concert of December 12, 1904, and Dr. Strauss conducted it. The programme books of the Philharmonic concerts, as a rule, contain minute analyses, with illustrations in notation of the orchestral works performed. The only note on the Symphonia Domestica was as follows:—

"This work, written in one movement, is divided" (or rather, articulated) "into four subdivisions, which correspond, on the whole, to the old form of the sonata:—

"I. Introduction and development of the three chief groups of themes.
  The husband's themes:
    (*a*) Easy-going, (*b*) Dreamy, (*c*) Fiery.
  The wife's themes:
    (*a*) Lively and gay, (*b*) Grazioso.
  The child's theme:
    Tranquil.
II. Scherzo.
  Parents' happiness. Childish play.
  Cradle-song (the clock strikes seven in the evening).

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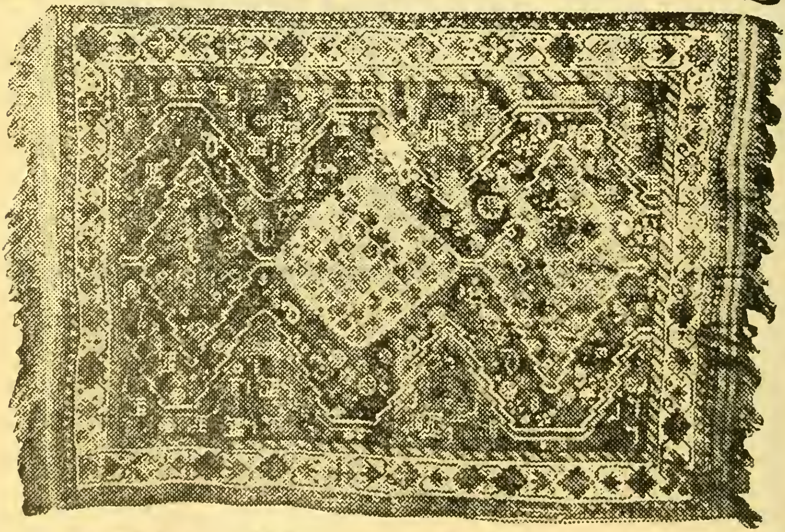

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III. Adagio.
Creation and inspection. Love scene.
Dreams and cares (the clock strikes seven in the morning).
IV. Finale.
Awakening and merry dispute (double fugue).
Joyous conclusion."

⁂

The symphony was given a few weeks before this in Dresden at a concert of the Royal Orchestra (November 15, 1904). The programme book contained three pages of general and innocuous remarks, with the conclusion that the composer here portrays his own family life; that he is outwardly "easy-going," occasionally "dreamy," but at bottom a "fiery" husband, who, although his wife is lively and graceful, yet remains the superior, who follows with inward joy the thoughts and feelings of his little child,—a man among men, one upon whom a kind fate has bestowed unconquerable humor. Then followed two pages and a half of thematic illustrations with the titles given above.

When the symphony was again played in Dresden, March 8, 1905,—this time under the direction of the composer and for the benefit of the fund for the widows and orphans of the members of the Royal Music Band,—the identification of Strauss as the hero of his symphony was omitted.

⁂

It is plain that Strauss, like Mahler, does not believe in analytical programmes; but, unlike the latter, he is at least consenting to their appearance after a performance. Even when he was in New York, he noted down the themes of his symphony for Mr. Aldrich, and they were published in the *New York Times* of March 6, 1904, before the performance. Furthermore, in the "Richard Strauss volume" of *Die*

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Musik (Berlin and Leipsic), second number of January, 1905, appeared an analysis, nine pages long, by Mr. Wilhelm Klatte, of this very symphony, which the author, a Berliner, wrote as one with authority.

⁂

When the symphony was played in London for the first time, an "official" description was published, and an elaborate analysis was prepared by Messrs. Kalisch and Percy Pitt. The *Daily News* of February 23, 1905, published the former with a prefatory note:—

"In accordance with his custom the composer has not put forward a definite programme of his own, but, with some inconsistency, he has allowed a description to be made public,—with some inconsistency, because he has declared that he wishes his music to be listened to as if it meant nothing in particular if the hearer feels more comfortable in ignoring the programme. The only indications given are in the subheadings to the separate sections of the symphony. The official description of the symphony runs as follows:—

"'The symphony continues without a break, but has four well-defined sections:—

1. Introduction.
2. Scherzo.
3. Cradle-song and Adagio.
4. Finale: Double Fugue.

"'The symphony is concerned with three main themes, that of the husband, that of the wife, and that of the child. The husband theme is divided into three sections,

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the first of which is marked "gemächlich" (easy-going, or deliberate), the second "sinnend" (meditative), and the third "feurig" (fiery). The first section of the symphony, the introduction, is devoted to an exposition and treatment of the chief themes, or groups of themes, its most striking feature being the introduction of the child theme on the oboe d' amore, an instrument which has practically fallen out of use. The composer himself has spoken of this theme as being of "almost Haydnesque simplicity." On this follows a very characteristic passage, which has been interpreted as representing the child in its bath. The scherzo bears the headings: "Elternglück—Kindliche Spiele" (Parents' Happiness—The Child at Play). Its chief theme is the child theme in a new rhythm. At its end the music suggestive of the bath recurs, and the clock strikes seven. We then come to the lullaby, where we have another version of the child theme. The subheadings of the adagio are: "Schaffen und Schauen—Liebes-scene—Träume und Sorgen" (Doing and Thinking—Love Scene—Dreams and Cares). This elaborate section introduces no new themes of any importance, and is really a symphonic slow movement of great polyphonic elaboration and superlatively rich orchestral colour. The gradual awakening of the family is next depicted by a change in the character of the music, which becomes more and more restless, the use of rhythmical variants of previous themes being very ingenious; and then there is another reference to the bath music, and the glockenspiel indicates that it is 7 A.M.

. . . .

"'In this way we reach the final Fugue. The principal subject of this is also a new version of the child theme. Its subtitle is "Lustiger Streit—Fröhlicher Beschluss" (Merry Argument—Happy Conclusion), the subject of the dispute between father and mother being the future of the son. The Fugue (the chief subject of which is another variant of the child theme) is carried on with unflagging spirit and humour and great variety of orchestration, the introduction of the four saxophones adding fresh colours to the score. As the Fugue proceeds, the child theme gradually grows more and more prominent, and finally seems to dominate the whole score. Some new themes, all more or less akin to it, and all in the nature of folk-tunes, are introduced. The father and mother, however, soon assume their former importance, and the whole ends with great spirit and in the highest good humour with an emphatic

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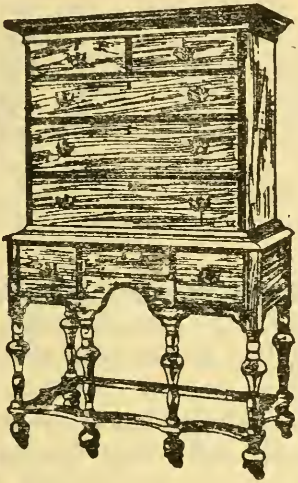

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reassertion of the husband theme with which it began, suggesting that the father had the last word in the argument.'"

Here we have the second section of the Husband's theme characterized as "sinnend" instead of "träumerisch." The latter is the term published in the score.

And it may here be said that after the musical sentence characterized in the score as "träumerisch" a short phrase, orchestrated for clarinet in A, two clarinets in B-flat, and a bass clarinet, is characterized by the composer "mürrisch,"—ill-humored, peevish, cross. This theme is used afterward most sparingly. At the same time it is a singular fact that this section of the Husband theme is not mentioned in any "official" programme.

Strauss's reticence about the programme of a work and his subsequent explanatory confidences have annoyed even the admirers of his strange and enormous talent. Thus, when the Symphonia Domestica was performed for the first time in London, Mr. Ernest Newman wrote in the *Speaker:*—

"It has been said very confidently that here Strauss has forsaken programme music and gone back to music of the absolute order; it has also been said, with equal confidence, that he has done nothing of the kind. Strauss himself has behaved as foolishly over it as he might have been expected to do after his previous exploits in the same line. He writes a work like 'Till Eulenspiegel,' that is based from start to finish on the most definite of episodes, and then goes through the heavy farce of 'mystifying' his hearers by telling them he prefers not to give them the clue to the episodes, but to leave them to 'crack the nut' as best they can. All the while he is giving clue after clue to his personal friends, till at length sufficient information is gathered to reconstruct the story that Strauss had worked upon; this gradually

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gets into all the programme books, and then we are able to listen to the work in the only way it can be listened to with any comprehension,—with a full knowledge of the programme. With each new work of Strauss there is the same tomfoolery,—one can use no milder word to describe proceedings that no doubt have a rude kind of German humor, but that strike other people as more than a trifle silly. So it is now with the 'Symphonia Domestica.'"

⁂

The themes of the Husband are exposed at once. The violoncellos begin the "easy-going" theme (F major, 2-4) without accompaniment. A horn and the bassoons are added. The oboe sings the "dreamy" theme, and, as it ends it, clarinets and bass clarinet have a melodic thought designated by the composer as "ill-tempered." As I have said, this motive is unimportant. The third significant theme ("fiery") of the Husband is given to violins (E major). The mood of ill temper recurs for a moment, but is interrupted by a trumpet shout. The easy-going theme reappears (F major).

The most important theme of the Wife enters (B major, "very lively," violins, flutes, oboes). This capricious motive is followed by a gentle, melodic theme, "tenderly affectionate" (solo violin, flute, clarinet), but the capricious theme interrupts, and it is now characterized as "wrathful," and a chattering passage for violins and clarinets appears later, slightly changed, as the expression of "contrary assertion." There is a return to F major and the first tempo, with the Husband's first theme transformed and over a pedal F. These themes are used in close conjunction until after a cadence in F major the theme of the Child is introduced.

The Child's theme is introduced with mysterious preparation, while the other themes have been exposed frankly. Second violins, tremu-

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lous, sound gently the chord of D minor. The oboe d' amore hints at the theme in minor. There is a change in mode. There are chords of a strange nature, now for solo violins and violas, now for bassoon and horns. The first figure of the Wife's theme is heard, and then the Child's theme is sung in D major, 2-2, by the oboe d' amore. A gay episode serves as a coda. And here Strauss introduces one of his little jokes, for himself and a few friends, that apparently give keen annoyance to the symphonically sedate. A short, incisive ascending figure is played by clarinets and muted trumpets. This is answered by a descending and equally incisive figure for oboes, muted horns, and trombone. According to a note in the score the ascending figure portrays: "The Aunts: 'Just like his papa!'" The descending figure represents: "The Uncles: 'Just like his mamma!'"

Two transitional measures lead to the second division of the symphony, the Scherzo (D major, 3-8).

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The Child's theme, transformed, is played by the oboe d' amore; fragments from the motives of Husband and Wife are also employed in this section, "Child's Play, Parents' Happiness." After a broad crescendo the climax comes in twenty-five measures of tutti, with a combination of alla breve and 6-8 rhythms. The 3-8 rhythm reappears and with it the second section of the Scherzo begins: "The Baby is tired, and the tender Mother wishes it to rest" (solo violin). The Child's motive now appears for the first time in the very concise and sturdy form which later plays an important part. The episode of putting-to-bed is characterized by Mr. Klatte, of Berlin, to whom I am indebted for some of these analytical notes, as abounding with "drastic details of tone-painting."

Two clarinets sing a cradle-song (G minor, 6-8), to which the Child falls asleep. The clock strikes seven and the Scherzo is at an end.

An Intermezzo of about forty measures follows, restful and peaceful music. The "dreamy" section of the Husband's motive is played in turn by oboe, flute, violin, and an inverted form of it, which is much used later, is joined to it. The strings have a passage "that is as the Confirmation of Happiness."

The Adagio is divided into two sections, to which a species of coda is added. The first section, "Doing and Thinking," or "Creation and Inspection," is developed out of the Husband's themes. The "dreamy" motive is carried to its furthest extent, and, appearing in its inverted form with the theme of the "Confirmation of Happiness," it leads to a new melodic thought. The chief theme of the Wife is played passionately by violins, and with its gentler companion theme is most prominent. Then enter the motives of the Husband, and the themes of the two rise through a powerful crescendo to a climax in F-sharp major. This is the "Love Scene." After a short diminuendo the theme of

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happiness brings the end of this portion of the Adagio. The second portion, ''Dreams and Cares,'' is music of twilight tones. The title ''Sleep-chasings,'' invented by Walt Whitman for one of his early poems, would here not be inappropriate. The cares flee away, for the Child's theme is heard, and the tender melody of the caring Mother follows. The dreams fade with the harp notes and the tremolo of the violins. It is morning. The clock strikes seven and the cry of the Child (''a trill on the F-sharp major 6-4 chord, muted trumpets and wood-wind'') arouses everything into life.

The Finale is divided into two sections. The first is entitled ''Awaking and Merry Strife.'' The bassoons give out a fugue subject, which is the Child's theme in a self-mocking version. This is the theme of ''Assertion,'' and it is developed by wind instruments. The third trombone brings it in augmentation. The second subject of the double fugue, the theme of ''Contrary Assertion,'' is introduced by the violins. These voices are led in merriest mood, separately and against each other. The preceding themes that are used are chiefly those typical of the Wife, though the Husband's trumpet cry is introduced. The climax of this portion of the Finale is a tutti *fff* of over thirty measures on an organ-point on C. ''The Child seems to have hurt himself in boisterous play. The mother cares for him (theme given in the Scherzo to solo violin), and the father also has a soothing word.'' A folk-song

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(F major, 2-4). The second section of the Finale, "Joyous Decision," begins with a calmly flowing theme, given at first to the violoncello and led over an organ-point of forty-odd measures on F. The preceding themes, typical of the "easy-going" character of the Husband and of the gentler side of the Wife, are brought in. The capricious theme of the Wife is suddenly heard. The struggle begins again, but now the "dreamy" theme of the Husband, with a highly pathetic emphasis, dominates until it makes way for the Child's theme (horns and trombones). After a cadence in D major the "easy-going" theme is thundered by trombones, tuba, bassoons. It then goes into F major. Now the Child's theme and other chief motives appear in their original form, but amusingly rhythmed. The gently expressive theme from the first section of the Adagio introduces a diminuendo. There is a joyous ending (F major).

⁂

In Manskopf's Historical Museum of Music at Frankfort on the Main is a programme of a concert which took place at Jena, March 9, 1845. The sixth piece then performed bore the following title:—

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---

* Hippolyte André Jean Baptiste Chelard was born at Paris, February 1, 1789. He died February 12, 1861, at Weimar. The son of a clarinet player of the Paris Opéra, he studied with Fétis, Dourlen, and Gossec. Obtaining in 1811 the *prix de Rome*, he went to Italy, studied there with Baini, Zingarelli, and Paesiello, brought

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Mr. Ossip Gabrilowitsch was born, the son of a lawyer, at St. Petersburg on January 26, 1878. When he was six years old, he received his first piano lessons from his brother. Rubinstein advised the parents to allow their son to be a professional pianist. Ossip then studied under Tolstoff at the St. Petersburg Conservatory. When he was sixteen, he had taken many prizes, among them the Rubinstein prize. In St. Petersburg he was constantly under the supervision of Rubinstein himself. In 1894 Mr. Gabrilowitsch went to Vienna, where he studied the pianoforte with Leschetitzki and composition with Nawratil. In 1898 he began his career as a virtuoso. His first appearance in America was at New York, November 12, 1900. His first appearance in Boston was at a Kneisel concert, November 19, 1900 (Arensky's Trio in D minor and Brahms's Quintet in F minor, Op. 31). He played Tschaikowsky's Concerto in B-flat minor and Liszt's Hungarian Fantaisie at a charity concert in Symphony Hall, December 16, 1900, and he gave recitals in Boston, January 3, March 9,

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out his first opera, "La casa a vendere," at Naples in 1815, and the next year played as violinist in the orchestra of the Paris Opéra, where his "Macbeth," with the libretto by Rouget de l'Isle, was produced in 1827 with little success. Disheartened, Chelard went to Germany with a revised version of "Macbeth," which, produced at Munich in 1828, was enthusiastically received. The king of Bavaria appointed him court chapel-master. In 1829 Chelard returned to Paris, brought out an *opéra-comique*, "La Table et le Logement," which failed, and established a music shop, which was quickly ruined by the Revolution of 1830. Going back to Munich, he produced his operas, "Der Student," "Mitternacht," and a mass, and again tasted success. He conducted German opera in London in 1832. The manager failed. Chelard's opera, "Die Hermannsschlacht," was produced in Munich in 1835. From 1836 till about 1850 he conducted at Weimar. From 1852 to 1854 he lived again in Paris. His comic operas, "Der Scheibentoni" (1842) and "Der Seekadet" (1844), were produced at Weimar. The posthumous opera, "L' Aquila Romana," was produced at Milan in 1864. For an account of Mme. Schröder Devrient as Lady Macbeth in Chelard's opera see Chorley's "Modern German Music," vol. i., pp. 345-347 (London, 1854). For an account of German opera in London as led by Chelard see Chorley's "Thirty Years' Musical Recollections," vol. i., pp. 50-59 (London, 1862).

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March 22, 1901. He played at a Kneisel concert in Boston, November 17, 1902 (Schubert's Trio in B-flat major), and gave recitals, April 18 and 22, 1903. He visited Boston again in 1906,—Kneisel Quartet concert, November 6 (Beethoven's Pianoforte Trio in E-flat major, Op. 70, No. 2); recitals, November 17, 1906, January 7, 1907.

This is his first appearance with the Boston Symphony Orchestra in Boston. He was engaged to play with the orchestra in January, 1903, but was prevented from fulfilling the engagement.

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* Marie (baptized Mary) Krebs was born December 5, 1851, at Dresden, where she died, June 27, 1900. She was a pupil of her father, Karl August Krebs (1804–80), whose real name was Miedcke. Marie began her virtuoso career by playing at the Gewandhaus, Leipsic, in 1865. She married a man named Brenning.

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ber 1, 1900, when Mr. Harold Bauer played for the first time in America. Mr. Joseffy played the concerto at a concert given in Boston by the New York Symphony Orchestra, January 18, 1906.

The Second Concerto of Brahms was composed in the summer of 1881 at Pressbaum, near Vienna. The composer also worked on "Nänie" (Schiller's poem), for chorus and orchestra (Op. 82), to which he was moved by the death of Anselm Feuerbach, the painter.

Miss Florence May, in her "Life of Brahms," says that the manuscripts of "Nänie" and of portions of the concerto were soon lent to his friend, Theodor Billroth,* the eminent Viennese professor of surgery, "the concerto movements being handed to him with the words, 'a few little pianoforte pieces.'" "It is always a delight to me," wrote Billroth, "when Brahms, after paying me a short visit, during which we have talked of indifferent things, takes a roll out of his great-coat pocket and says casually, 'Look at that and write me what you think of it.'"

In 1881, when Brahms was forty-eight years old, he made a concert tour, and played the pianoforte part of his new concerto. The first performance was at Stuttgart, November 22, when Seyfrix conducted. Other performances of the work were as follows: Meiningen, November

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* Billroth was born at Bergen, on the island of Rügen, April 26, 1829. He died at Abazzia, February 6, 1894. He was a thoroughly educated musician, and a book by him, "Wer ist musikalisch?" was edited by Hanslick and published in Berlin in 1896.

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27; Zürich, Breslau, Vienna, December 6, 20, 26, respectively; Leipsic, Homburg (Philharmonic), Berlin (Meiningen), Kiel, Bremen, Hamburg (Meiningen), Münster, Utrecht, in January, 1882, and Frankfort-on-the-Main in February of that year. After the concert at Meiningen, where Brahms was the guest of the reigning Duke George, the duke gave the cross of his family order to the composer.

At Leipsic the concerto was coolly received. Hans von Bülow knew this, and when he gave three concerts there in March, 1882, with his Meiningen orchestra, he devoted two of them, respectively, to Beethoven and Brahms. At the latter he himself played the Concerto in D minor, No. 1, and the orchestra accompanied without a conductor. The applause which followed the movements of Brahms's C minor Symphony did not satisfy von Bülow, who asked his orchestra to repeat the third movement, and, after the work was concluded, he addressed the audience. "He had," he said, "arranged the Brahms programme by express command of his duke, who had desired that the Leipsic public should know how the symphony should be performed; and also to obtain satisfaction for the coldness manifested towards the composer on his appearance with the new concerto at the Gewandhaus on January 1."

Brahms's last appearance in public as a conductor was at Eugen d'Albert's concert in Berlin, January 10, 1896, and he then conducted his two pianoforte concertos and Academic Overture.

The first performance of the Second Concerto in Boston was at a concert of the Boston Symphony Orchestra, March 15, 1884, when Mr. B. J. Lang was the pianist. The concerto has been played here at these concerts by Mr. Baermann (March 20, 1886, December 8, 1888), Mr. Joseffy (January 18, 1896), Miss Aus der Ohe (February 11, 1899).

This concerto was published in 1882. It is dedicated by the com-

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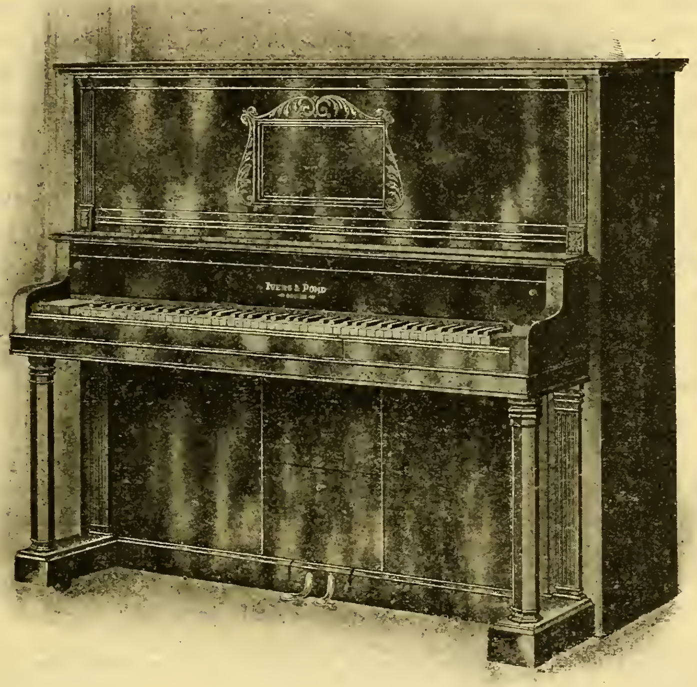

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poser to "his dear friend and teacher, Eduard Marxsen."* The accompaniment is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings.

I. The first movement, Allegro non troppo, B-flat major, 4-4, opens with hints at the first theme. The horn gives out a phrase, and the pianoforte answers; another horn phrase is answered by the pianoforte, and the wood-wind, strengthened later by strings, completes the period. Cadenza-like passage-work for the pianoforte alone follows, and this leads to a tutti, in which the first and second themes, also subsidiary themes, are exposed. The development comes with the repetition, and it is long and elaborate. The successive appearances of the various themes are interspersed with ornate passage-work. The free fantasia is also long and elaborate, and it ends pianissimo with arpeggio effects for the pianoforte, and leads to the re-entrance of the first theme. The third section of the movement begins in about the same manner as the movement itself did, but the development adheres as a rule to the scheme laid out in the repetition portion of the first part. The coda is in the shape of decrescendo passage-work with ornamental arpeggios for the pianoforte. A few fortissimo measures bring the close.

II. A long allegro appassionato (D minor, 3-4) follows the first allegro. Miss May, in her "Life of Brahms," says: "Probably few hearers of the work would subscribe to the reason for this innovation given by the composer to his friend Billroth: 'When I asked him about it, he said that the opening movement appeared to him too simple; he required something strongly passionate before the equally simple andante.' If anything of the usual meaning of the word

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* Marxsen was born on July 23, 1806, at Nienstädten, near Altona. He died at Altona, November 18, 1887. He studied at Altona, Hamburg, and in 1830 at Vienna. He made Hamburg his home and taught there. Brahms at the age of twelve began to study with him at Altona, and made his first apearance in public as a pianist, November 20, 1847, at Hamburg. Marxsen received the title of Royal Music Director in 1875.

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'simple' is to be attached to its use here,—*i.e.*, something without complication and easy of comprehension,—it must be said that the second movement of the concerto, in spite of its passionate character, is very much simpler than the first. Its plan, whilst containing points of originality, is perfectly symmetrical, and stands out in well-balanced proportions clearly evident to the imagination. The first movement, on the other hand, is extraordinarily difficult to grasp as a whole, partly on account of its great length, but still more from the ambiguity of the rôle assigned to the solo instrument on its entry after the first orchestral 'tutti.' The principle to be traced in the first movements of the concertos of Mozart and Beethoven by giving to the solo, on each entry, something of the character of a brilliant improvisation, supported by the band, on the material of a preceding 'tutti,' insures for it a clearly defined position, and, whilst preserving a due balance between the orchestra and the solo instrument, lends contrast to the movement as a whole. Brahms would almost seem, in the instance under consideration, to have deliberately degraded the pianoforte from its legitimate position as dominant factor in its own domain. True, it enters with eight bars' quasi-improvisatory restatement of the principal theme, but it sinks immediately afterwards to occupy the subordinate rôle of the answering voice in a kind of antiphonal duet with the orchestra, which it imitates almost servilely, fragment by fragment, during a lengthy succession of bars. This method of treatment robs the solo, not only of its effect, but almost of its very *raison d'être*, and, by blurring the outline of the movement, is probably chiefly answerable for the sense of fatigue, to which even Billroth confessed, that most people feel after listening to a performance of the entire work."

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III. The third movement, Andante, B-flat major, 6-4, opens with the announcement and development of an expressive theme, which is first sung by a solo violoncello and then by first violins and bassoons. The pianoforte enters afterwards with free preluding passages. The orchestra takes up the chief theme again. There is figuration of a varied character for the pianoforte (B-flat major, B-flat minor). A transitional passage in B major leads to the last return of the theme, at first in B major and then in B-flat major. The orchestra uses it for the coda, while the pianoforte has trills and arpeggios.

IV. The finale, Allegretto grazioso, B-flat major, 2-4, is in free rondo form. There are three themes: the first a lively one announced by the pianoforte and developed at length by it and the orchestra; a more cantabile theme, of a Hungarian character, in thirds and sixths, given out alternately by strings and wood-wind to an arpeggio accompaniment in the pianoforte; and a playful theme, which first appears in the pianoforte with a pizzicato string accompaniment. These themes are developed elaborately. There is a long coda, un poco più presto.

ENTR'ACTE.

STRAUSS'S "SYMPHONIA DOMESTICA" AND ABSOLUTE MUSIC.

BY E. A. BAUGHAN,

Music critic of the *Daily News* (London).

The first performance of Richard Strauss's "Symphonia Domestica" on Saturday will no doubt loosen the shafts of the humorous journalist

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(in Mr. Tree's phrase). The baby's morning and evening bath will be a fine target. Critics in America seized the opportunity to the full, and supplemented the programme with their own humorous explanations. In the present case, however, the Philistine has had his ground cut from under him by the excellent analysis of Mr. Alfred Kalisch and Mr. Percy Pitt, which is now before me. It is quite properly pointed out that in all Strauss's works the abstract is illustrated by the concrete,—that, in fact, they are symbolical. I had occasion to state this obvious fact when writing some time ago of ''Also sprach Zarathustra'' and ''Ein Heldenleben,'' but was accused of reading too much into the music.

I cannot agree, however, with one passage in the interesting description of the ''Symphonia Domestica.'' It darkens counsel.

Richard Strauss stated to an American interviewer that he wished

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his work to be judged as absolute music, and he had already said the same thing in the interview in the *Daily News*, which attracted so much attention. At the same time he confessed that in composing the symphony he had a very definite programme in his mind. The writers of Saturday's analysis explain this inconsistency in their own way—possibly it may have been inspired by Strauss himself. They think "he wished the hearer rather to infer that music is to be regarded as a language the meaning of which each hearer is to interpret for himself." This explanation is considered necessary because it is obvious "that music cannot be both one thing and its opposite"; that is to say, it cannot be at once programme music and absolute music. I submit that it can, however impossible it may seem to the logical mind. Indeed, to hold the contrary opinion is to give away the cause of programme music as art. I fancy Strauss himself is sufficiently an æsthetic thinker to know that all art which is not self-contained is hybrid art. He finds that having to illustrate a subject gives him new inspiration as to form and treatment. These must be able to take their stand for their own sake, or the musical composition is not complete.

Analogies are dangerous, we know full well, but I think there is an analogy to be drawn between programme music and a subject picture.

All painters are agreed that a picture that relies almost entirely on its subject is poor art. It is the art of an illustrator such as Gustave Doré. The old masters chose their religious subjects, and were at pains to carry them out to the last detail, but they knew that their pictures had to stand or fall by the fineness of their design and the beauty of their color. You can, even if a heretic, admire a Raphael without caring twopence about the subject or even understanding it. To come to modern times, it is possible to be impressed by one of Watts's fine canvases without giving a thought to their symbolical

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meaning. And it is the same with a Whistler. All the great masterpieces of art are complete in themselves. Music cannot expect to be exempt from this rule. Yet it has been argued that, if painters may insert in catalogues nice little quotations from the poets in order to make their pictures understood of the multitude, a composer may reasonably claim that the same latitude should be allowed him. The argument begs the question of whether the painter should have recourse to literary description beyond the title of his picture. Two wrongs do not make a right.

To come back to Strauss's new symphony, it is so far from being "obvious that music cannot be one thing and its opposite"—absolute and programme music at the same time—that it may be laid down as an æsthetic rule that unless it is both it is not art at all.

The writers of the programme book attempt to save their face by suggesting that Strauss meant that his music should be regarded "as a language the meaning of which each hearer is to interpret for himself." But that attitude of mind on the part of the listener is not peculiar to what is called "programme music." It is demanded by all music except that which is a mere technical exercise. There are men, it is true, "whose interest in music itself is strong enough," in Mr. Fuller-Maitland's words, "to make it worth their while to create works in which the musical idea is sufficient inspiration, in which the ad-

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ventures, so to speak, of the musical themes, in the process of purely musical development, are of primary importance." There have been composers of this type—most of them have come from South Kensington. But it is not how the great musicians have written. It is not the appeal they wished to make. Indeed, that view of music is quite a modern innovation, and dates from the time when the adherents of Brahms endeavored to set him up as the leader of a reaction against Wagner and Liszt. A war-cry was necessary, and so "absolute" music, in Mr. Maitland's sense, was pitted against "programme" music. In a broad sense, instrumental music has never been anything else than "programmatic," if I may coin an adjective. It began by imitating song and dance, and its absolutism came into being as a means of enlarging the frontiers of the art. That is the place of Bach in the scheme of things. But can any one believe that those beautiful preludes and fugues, full of the most profound passion, were merely written as a series of thematic adventures?

There is an essential difference, however, between the old unavowed and the modern avowed programme music.

In the old music the composer had to express all he had to say within forms which had crept into the art from dance and song and had become part of the art. Berlioz attempted avowed programme music within the limits of unavowed programme music, and if he had had more technique he would have been more successful. Liszt was the first to make his subject determine the form and the treatment. Wagner does not count, because drama was his form. Strauss has taken up and developed the Liszt idea. The exigencies of his subject determine his modifications—and that is all they are—of the forms and treatments already in use. I admit he is not quite consistent in practice, and in all his symphonic poems—perhaps the new work is an

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exception—there are passages that cannot be listened to as music that does not require verbal explanation. These are not the merits of his compositions, but the faults, the outcome of a wavering between descriptive and psychological handling of his subject. When he is consistent, his music can be heard as both absolute and programme music. As an artist he knows full well that this must be so, and that, I think, is the explanation of his apparently inconsistent utterance to the American interviewer and to our own.

OPERA *v.* DRAMA.

BY VERNON BLACKBURN.

When Mr. William Archer lends his well-known initials to the consideration of music, one always looks out for sport. For Mr. Archer is by theory a Wagnerian, and in his casual utterance a hopelessly independent person to whom the separation of the arts is a matter of eternal consequence. Before, therefore, we take Mr. Archer in hand let us look somewhat carefully into the position of the theoretic Wagnerian. The search is an interesting one; and, in the world of theory, it is profitable, and may lead towards conclusions which, in the long run, will probably meet with general acceptance.

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This is a digression. . . . In theorising upon music, one is filled with a certain sense of hopelessness. The Sir Isaac Newton of music, the man with—in Newman's phrase—a fine musical "illative sense," has never yet arisen on the earth. The first principles of music are buried, so to say, in so remote a corner of the human soul that it is almost impossible to hunt those mysterious streams to their fountain head; and, for that reason, it is practically impossible to discover the genuine, the eternal, the fixed laws of musical beauty which have been destined, according to the laws of art, for a perdurable reign in the heart of cultivated humanity. . . . But this, as we have said, is a digression.

To return to our theoretic Wagnerian, or, shall we say? to Wagner himself in the act of theory. To this person, as we have before now expounded in these columns, the art of drama is a desolate art, dwelling in solitude: a nude art, an art without completion. Moreover there is, according to the theory, another muse hard at hand prepared to cast decent drapery over the shivering shoulders of the drama. This is music. Without music drama remains a cold skeleton; music is the spirit of the wilderness which the prophet saw; it clothes the white bones with flesh and endues it with vitality and quickness. It is the expansion, the interpretation, the completion of the drama.

To this end Wagner wrote his music-dramas; and to this end, the mere actor needed, from his point of view, to be endowed with a technical gift of vocal and musical faculty which alone—to use the old words—expanded, interpreted, and completed the drama. Therefore it was that Wagner first wrote his drama, so far as the mere literature was concerned, before he wrote the interpreting music; and afterwards he crowned, as it were, his labour of literature with harmony and musical movement. The actor who could vocalize the written word movingly might be an artist; but the actor who could sing the written

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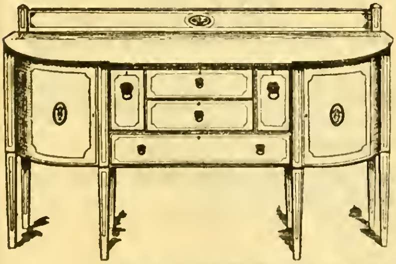

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and musical word with grandeur of effect was, in fact, the only possible artist in completion.

Now let us hearken unto Mr. William Archer in the utterance which he makes upon the relative value of Duse's and Calvé's performance in "Cavalleria Rusticana," the one in drama, the other in music-drama. Music, he observes, being the language of emotion, the emotional effect of the opera ought to be infinitely greater than that of the play. But, he asks, is it? And he adds, a little later: "In the very process of translation into this tumultuous, tempestuous, multitudinous tone-speech, dramatic emotion seems to me to lose its appeal to our intimate human sympathies." And again, "Therefore a piece of concentrated drama, like this Sicilian love-catastrophe, seems to me to lose its directness of appeal when translated into music."

We must be excused for quoting, for the aptness of the ideas, one more passage from the same brief essay: "I cannot help asserting the fact (explain it how you may) that with all [Calvé's] magnificent physical gifts and technical acquirements, and with all the vast machinery of music-drama to help her, the Santuzza of Covent Garden did not produce upon me anything like the intensity of purely emotional effect produced by the haggard, inarticulate, ungainly little Santuzza of Daly's Theatre."

Thus far the purely dramatic critic; and the ingenious reader will have already perceived that the quotations thus made have been brought forward as rebutting witness against certain chapters of the "Oper und Drama," which have always appeared to us to contain some of the most pernicious musical theories which it is possible to discover

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beneath this heavenly light. The writer of these words is perfectly aware of the accusation to which he has exposed himself by making this assertion. He will be told—he has already been told—that he "sneers at Wagner." Let him therefore state at once that he has no intention on earth of doing any such thing. Our admiration for Wagner as an orchestral organizer, as a man of infinite industrial genius, as a writer who can leave no successor to the work which he took in hand, and which he carried through with so extraordinary and conspicuous a success, is extremely great. But we have maintained, and we shall continue to maintain, that apart from his artistic achievement he harboured theories which can never be permitted in the name of art. The world has agreed so unhesitatingly to accept Wagner the music-dramatist with enthusiasm that there are some people, even outside the circle of Mr. W. Ashton Ellis, who think it blasphemy to question the prose writings of Wagner the music-theorist. But this is again a digression.

Let us turn now to the remarks of the musical critic of the same journal from which we have already made quotation. Writing of Calvé's Santuzza, "G. B. S." observes: "Her Santuzza was irresistibly moving and beautiful. . . . Duse makes the play more credible, not because an opera is less credible than a play"—the Wagnerian had to say so much, although he does not see that it utterly contradicts

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his concluding sentence—"but because Duse makes the woman not only intensely pitiable, but hopelessly unattractive, so that Turiddu's preference for Lola seems natural, whereas in the opera his desertion of Calvé is not to be tolerated as the act of a sane man: one cannot take any interest in such an ass."

Behold the conclusion, made without effort on our part by two independent critics who would rush into the embraces of Wagner (the prose-writer) if they could, by a miracle of resurrection, meet him in Tottenham Court-road to-morrow. Of course the opera is made less credible than the play, for this very reason that it is put out of Calvé's power to be anything else but vocally delightful and enchaining; for *her* there can be no painful, halting, helpless utterance, which is the triumph of Duse's art. The music-drama forbids it. She cannot choose—in Mr. Gilbert's delightful phrase—but sing her best; and therefore she cannot choose but be artistically beautiful, and show that the more she and Duse attain perfection, each in her own art, the more they demonstrate conclusively not only that music and drama do not necessarily complete one another, but that there may be an absolute antagonism between the drama and the music-drama; and that therewith the theories to which we have already referred, perhaps wearisomely, cannot stand the test of—experience.

We have to thank our contemporary, the *National Observer*, for the high compliment which it has accorded to our opinions upon "Manon Lescaut" and "Falstaff"—opinions which have been reproduced throughout in substance, and sometimes word for word, from our critiques upon these operas, in the columns of that distinguished paper. We have a sufficient interest in our views upon the art of music to be too pleased to find those views propagated by whatever means, even if we are not always credited for the ingenuity of our own expressions.

MUSIC BY PRINCIPLE.

(From the *Pall Mall Gazette.*)

On Saturday afternoon Sir A. C. Mackenzie completed the last of the lectures which he has been delivering at the Royal Institute, on National

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Music, and upon which we have been making some comment from week to week. In it he at last explained the gist of the whole matter. His motive, he said, had all along been to endeavour to weigh the chances of success or failure which might attend a serious attempt to arrive at a more definite and characteristic school of music than we now possessed in England, by looking carefully into such of the specific qualities that we might claim as ours. Obviously, he said, no such achievement would be accomplished by any one man; it must be the result of a long succession of efforts. His subsequent words deserve a paragraph to themselves.

We had, however (he continued), witnessed the production in recent years of many orchestral and other works, representative of the racial expression of the several nationalities which went to make up Great Britain. There were symphonies (Welsh, Irish, and English), rhapsodies, overtures, pibrochs, and what not; and though we might seem to be passing through the experimental stage, it was clear that the initial steps had already been taken towards the desired goal by our best composers.

We have read these words many times, and each time with increasing sadness and regret. Here is, indeed, a new way of making music, a way the like of which was surely never heard by musicians before. We venture to think that they amount to a confession of weakness such as very few theorists would allow themselves to make. Notice what it is we have to do in order to create an English school of music; to inspiration of an original kind we are not to listen at all; we must "look carefully" into the "specific qualities" that we may "claim as ours," and cultivate them for all we know how; and, meanwhile, the more pibrochs, national overtures—"Britannia," by Sir A. Mackenzie, for a shining

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example—English, Welsh, Scottish, or Irish symphonies we can contrive to compose, the better for our national school of music.

Consider a parallel instance. We suppose that Beethoven would be considered to belong to the German National School of Musicians by Sir A. Mackenzie; we gather so from his words. Is it possible to conceive Beethoven engaged, say, in writing the opening movement of the Fifth Symphony, and at the same time "looking carefully" into the "specific qualities" that Germany might "claim as its own," building up his own construction accordingly? We greatly suspect that if Beethoven had taken this course there would have been no opening movement of the Fifth Symphony, no Fifth Symphony at all. We judge from the "specific qualities" of German folk-music.

But, according to Sir A. Mackenzie, Beethoven, had he been the patriot that he should have been, rather than the musician that he was, ought to have indulged in some such argument as this: "I am a German. It is my duty to help in the formation of a distinctive German school of music. I will compose a German symphony, which I will call by the simple title, 'La Tedesca.' It shall have innumerable reminiscences of the folk-songs, the student tunes, the country airs which are familiar to the natives of our soil, all developed in a manner worthy of my contrapuntal skill and resource. Adept as I am at variations, I will wrestle with every melody with persistent ingenuity. I will call it my Fifth Symphony; and it won't be in any particular key. And so farewell to a symphony in C minor."

This is literally what is recommended to the supposed growing school of English musicians as a natural, as a commendable course of action. Says Sir A. Mackenzie: "It is absurd to wait with folded arms for the advent of a mighty genius who would solve the problem at a single blow." Problem? What problem? The problem of an English

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National School—if so nonsensical a phrase may be permitted—or what? And, whatever the problem may happen to be, it is difficult to see how a mighty genius will solve it, even if we waited for him. It is the custom of the ordinary mighty genius to do his own artistic work out of the soul crying within him for artistic work to be done. He does not—no mighty genius ever did—solve national artistic problems.

We trust, then, that we have made it clear to readers that it is a perfectly futile expectation to foresee the creation of a really great National School of Music by a kind of fixed rule out of unalterable theoretical principles. This is not the way that the artist works, no matter what the medium of his expression. Poetry is not a question of metre, or Hayley would be the greatest poet the world has seen; painting is not a question of measurement and mixtures, or the copyists of a Raffaelle must be considered greater than Sir Joshua in a less inspired moment. Nor is music a matter of principle, to be conquered by backward references to specific qualities or to native songs.

When Beethoven waved his arms to the sun and shouted in the plenitude of his inspiration; when Berlioz, on that last most poignant

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morning, strummed on a window-sill the melody he was too weak to write or to sing; when Mozart, with the very passing of his life, signified to the devoted Süssmayer a kettledrum effect for his "Requiem"; did *these* musicians at such moments "look carefully into the specific qualities" of which we have heard so much, or did they not simply give expression to the art that filled their own mortal vessels? In truth, you cannot found a school of art on principle. If a race of English musicians should arise and make their country distinguished in music we should rejoice exceedingly. But we are convinced that the music must come from an interior gift; you cannot build it up by law.

At the same time, we cannot conclude without thanking Sir A. Mackenzie for a flood of light which he has thrown upon the methods of certain modern composers.

ACADEMIC FESTIVAL OVERTURE, OP. 80 . . . JOHANNES BRAHMS

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

Brahms wrote two overtures in 1880,—the "Academic" and the "Tragic." They come between the Symphony in D major and that in F major in the list of his orchestral works. The "Tragic" overture bears the later opus number, but it was written before the "Academic,"—as Reimann says, "The satyr-play followed the tragedy." The "Academic" was first played at Breslau, January 4, 1881. The university of that town had given him the degree of Doctor of Philosophy (March 11, 1879),* and this overture was the expression of his thanks. The Rector and Senate and members of the Philosophical Faculty sat in the front seats at the performance, and the composer conducted his work, which may be described as a skilfully made pot-pourri or fantasia on students' songs. Brahms was not a university man, but he had known with Joachim the joyous life of students at Göttingen,—at the university made famous by Canning's poem:—

---

* "Q. D. B. V. Summis auspiciis Serenissimi ac potentissimi principis Guilelmi Imperatoris Auguste Germanici Regis Borussicae, etc., eiusque auctoritate regia Universitatis Litterarum Vratislavieusis Rectore Magnifico Ottone Spiegelberg Viro Illustrissimo Joanni Brahms Holsato *artis musicae severioris in Germania nunc principi* ex decreto ordinis philosophorum promotor legitime constitutus Petrus Josephus Elvenich Ordinis Philosophorum h. a. Decanus philosophiae doctoris nomen iura et privilegia honoris causa contulit collataque publico hoc diplomate declaravit die XI mensis Martii A. MDCCCLXXIX. (L. S.)"

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Whene'er with haggard eyes I view
  This dungeon that I'm rotting in,
I think of those companions true
Who studied with me at the U—
  —niversity of Göttingen—
  niversity of Göttingen;

the university satirized so bitterly by Heine.

The first of the student songs to be introduced is Binzer's "Wir hatten gebauet ein stattliches Haus"*: "We had built a stately house, and trusted in God therein through bad weather, storm, and horror." The first measures are given out by the trumpets with a peculiarly stately effect. The melody of "Der Landesvater"† is given to the second violins. And then for the first time is there any deliberate attempt to portray the jollity of university life. The "Fuchslied" ‡ (Freshman song), "Was kommt dort von der Höh'," is introduced suddenly by two bassoons accompanied by 'celli and violas pizzicati. There are hearers undoubtedly who remember the singing of this song in Longfellow's "Hyperion"; how the Freshman entered the *Kneipe*, and was asked with ironical courtesy concerning the health of the leathery Herr Papa who reads in Cicero. Similar impertinent questions were asked concerning the "Frau Mama" and the "Mamsell Sœur"; and then the struggle of the Freshman with the first pipe of tobacco was described in song. "Gaudeamus igitur,"§ the melody that is familiar to students of all lands, serves as the finale.

The overture is scored for piccolo, two flutes, two oboes, two clarinets,

---

* "Wir hatten gebauet." The verses of A. Binzer, to an old tune, were sung for the first time at Jena, November 19, 1819, on the occasion of the dissolution of the *Burschenschaft*, the German students' association founded in 1815 for patriotic purposes.

† "Der Landesvater" is a student song of the eighteenth century. It was published about 1750.

‡ "Was kommt dort" is a student song as old as the beginning of the eighteenth century.

§ There are many singular legends concerning the origin of "Gaudeamus igitur," but there seems to be no authentic appearance of the song, as it is now known, before the beginning of the eighteenth century, when the song was popular at Jena and Leipsic.

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The overture was played for the first time in Boston by Theodore Thomas's orchestra, October 14, 1881. It has been played at Symphony Concerts, November 18, 1882, January 21, 1888, March 9, 1889, November 4, 1893, October 16, 1897, December 23, 1898, February 9, 1901, October 19, 1902, December 5, 1903.

⁂

Bernhard Scholz was called to Breslau in 1871 to conduct the Orchestra Society concerts of that city. For some time previous a friend and admirer of Brahms, he now produced the latter's orchestral works as they appeared, with a few exceptions. Breslau also became acquainted with Brahms's chamber music, and in 1874 and in 1876 the composer played his first pianoforte concerto there.

When the University of Breslau in 1880 offered Brahms the honorary degree of doctor, he composed, according to Miss Florence May, three "Academic" overtures, but the one that we know was the one chosen by Brahms for performance and preservation. The "Tragic" Overture and the Second Symphony were also on the programme. "The newly-made Doctor of Philosophy was received with all the honor and

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enthusiasm befitting the occasion and his work." He gave a concert of chamber music at Breslau two days afterward, when he played Schumann's Fantasia, Op. 17, his two Rhapsodies, and the pianoforte part of his Horn Trio.

"In the Academic overture," says Miss May, "the sociable spirit reappears which had prompted the boy of fourteen to compose an A B C part-song for his seniors, the village schoolmasters in and around Winsen. Now the renowned master of forty-seven seeks to identify himself with the youthful spirits of the university with which he has become associated, by taking, for principal themes of his overture, student melodies loved by him from their association with the early Göttingen years of happy companionship with Joachim, with Grimm, with von Meysenburg, and others."

⁂

Mr. Apthorp's analysis made for earlier performances of this overture at Symphony Concerts in Boston, is as follows: "It [the overture] begins, without slow introduction, with the strongly marked first theme, which is given out by the strings, bassoons, horns, and instruments of percussion, and developed at a considerable length, the development being interrupted at one point by a quieter episode in the strings. A first subsidiary in the dominant, G major, leads to an episode on

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Friedrich Silcher's 'Wir hatten gebauet ein stattliches Haus,'* which is given out in C major by the brass instruments and wood-wind; the fine, stately effect of the high trumpets in this passage is peculiarly noteworthy. This episode is followed by some transitional passage-work on a new theme in C major, leading to a reminiscence of the first theme. The second theme, which might be called a new and somewhat modified version of the first, now enters in C major, and is extendedly developed in the strings and wood-wind. A second subsidiary follows, at first in E major, then in G major, and a very short conclusion-passage in triplets in the wood-wind brings the first part of the overture to a close.

"The long and elaborate free fantasia begins with an episode on the Fuchs-Lied, 'Was kommt da von der Höh'?' in the bassoons, clarinets, and full orchestra.

"The third part begins irregularly with the first subsidiary in the key of the subdominant, F minor, the regular return of the first theme at the beginning of the part being omitted. After this the third part is developed very much on the lines of the first, with a somewhat greater elaboration of the 'Wir hatten gebauet' episode (still in the tonic, C major), and some few other changes in detail. The coda runs wholly on 'Gaudeamus igitur,' which is given out fortissimo in C major by the full orchestra, with rushing contrapuntal figuration in the strings."

---

* Friedrich Silcher was born at Schnaith, in Würtemberg, on June 27, 1789, and died at Tübingen on August 26, 1860. He studied music under his father, and later under Auberlen, who was organist at Fellbach, near Stuttgart. He lived for a while at Schorndorf and Ludwigsburg, and then moved to Stuttgart, where he supported himself by teaching music. In 1817 he was appointed Music Director at the University of Tübingen, where he received the honorary degree of Doctor in 1852. He wrote many vocal works, and was especially noteworthy as one of the foremost promoters of the German *Volkslied.* His "Sammlung deutscher Volkslieder" is a classic. Among his best known songs are the familiar "Loreley" ("Ich weiss nicht was soll es bedeuten"), "Aennchen von Tharau," "Zu Strassburg auf der Schanz," and "Wir hatten gebauet." This latter is a sort of students' hymn, sung in German universities very much in the same spirit that "Integer vitae" (Christian Gottlieb Fleming's "Lobet den Vater") is in ours. The words are:—

Wir hatten gebauet
  Ein stattliches Haus,
Darin auf Gott vertrauet
  Durch Wetter, Sturm, und Graus.

(We had built a stately house, and trusted in God therein through ill weather, storm, and horror.)—W. F. A.

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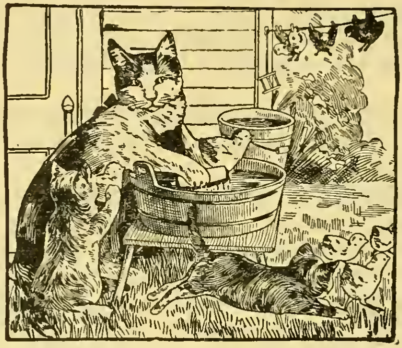

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Fourth orchestral trip next week. There will be no public rehearsal and concert on Friday afternoon and Saturday evening, February twenty-second and twenty-third.

Sixteenth Rehearsal and Concert.

FRIDAY AFTERNOON, MARCH 1, at 2.30 o'clock.

SATURDAY EVENING, MARCH 2, at 8 o'clock.

PROGRAMME.

Debussy . . . Three Symphonic Poems, “The Sea.” First time

A. Ritter . . . . . “Olaf's Wedding Dance.” First time

Liszt . . . . Mephisto Waltz

Berlioz . . . . Overture, “Carnaval Romain”

STEINERT HALL

THIRD CHAMBER RECITAL

BY

FÉLIX FOX

Professor WILLY HESS assisting

WEDNESDAY EVENING, MARCH SIXTH, AT EIGHT

PROGRAM

SONATA for Piano and Violin, Op. 18	Richard Strauss
RHAPSODY, F-sharp minor RHAPSODY, C major	Ernst von Dohnányi
SONATA for Piano and Violin, A major	César Franck

The HUME PIANO used

Reserved seat tickets at 75c., $1.00, $1.50, now on sale at the hall (telephone, Oxford 1330).

SONG RECITAL

BY

STEPHEN TOWNSEND

Assisted by MAX HEINRICH at the Piano

Thursday Evening, February 28, at 8

PROGRAM

I. SCHUBERT	Die Post Die Forelle Frühlingsglaube Rastlose Liebe
II. MOZART	Mentre ti lascio
III. FRANZ	Frühling und Liebe Frühlingsliebe Die Lotosblume
IV. BRAHMS	Wie bist du meine Königin Feldeinsamkeit Ständchen
V. STRAUSS	Traum durch die Dämmerung Ach, Lieb, ich muss nun scheiden Heimliche Aufforderung
VI. CONVERSE	Bright Star
HEINRICH	Sonnet Who Knows
VII. MENDELSSOHN	On Wings of Music The Hour of Dawn Hunting Song

THE STEINWAY PIANO USED

Reserved Seats, $0.75, $1.00, $1.50, Tickets for which may now be had at the Hall (Telephone, Oxford 1330.)

STEINERT HALL

Wednesday Evening, February 27, 1907, at 8 o'clock

Pianoforte Recital

by

CHARLES S. JOHNSON

assisted by

MISS BESSIE BELL COLLIER, *Violinist*
MISS GRACE COLLIER, *Accompanist*

.. *PROGRAM* ..

1. RUBINSTEIN	Sonate in G major for Pianoforte and Violin
2. BACH	Prelude and Fugue in D major
SCHUMANN	"Aufschwung," Op. 12, No. 2
SCHUMANN	"Grillen," Op. 12, No. 4
3. G. FAURE	Andante, Op. 75
SAINT-SAENS	Introduction and Rondo capriccioso
4. CHOPIN	Polonaise, Op. 40, No. 2
GRIEG	Menuet and Finale from Sonate, Op. 7

THE STEINWAY PIANO USED

Reserved Seats, $0.75, $1.00, $1.50. Tickets are now on sale at the Hall.

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THIRD CONCERT

by the

HOFFMANN QUARTET

J. HOFFMANN, } Violins
A. BAK, }
K. RISSLAND, Viola
C. BARTH, 'Cello

TUESDAY EVENING, MARCH 5, AT EIGHT

.. PROGRAM ..

QUARTET, Op. 15, in D major	*Strube*
DANSES for Harp and String Orchestra (First time.)	*Debussy*
QUARTET in E-flat major	*Mozart*

Assisting Artists, Mr. HEINRICH SCHUECKER and other members of the Boston Symphony Orchestra.

Tickets on Sale, beginning February 25, at Box Office, Symphony Hall.

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Third Season, 1906-1907

TWELFTH CONCERT

FEBRUARY 17, AT 3.30 O'CLOCK

The Adamowski Trio

AND

M. GILIBERT

Single Tickets with Reserved Seats, 50 Cents

FRIDAY EVENING, FEBRUARY 22,
AT 8.15

Beatrice Herford

IN HER

Original Monologues

Seats, $1.50, $1.00, and 75c.

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Second appearance in Boston

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ELIAS HOWE CO., 88 Court Street, Boston

Monday Evening, February 25, 1907

At eight o'clock

FIFTH CONCERT

The
Boston Symphony Quartet

Professor **WILLY HESS**, First Violin
Mr. **OTTO ROTH**, Second Violin
Mr. **EMILE FERIR**, Viola
Mr. **HEINRICH WARNKE**, Violoncello

PROGRAMME

1.	EMILE JAQUES-DALCROZE . . .	Quartet in E major (First time in Boston.)
2.	GABRIEL FAURE . .	Sonata for Piano and Violin, in A major, Op. 13
3.	CLAUDE DEBUSSY . .	Quartet in G minor, Op. 10

Assisting Artist

Mr. Ossip Gabrilowitsch

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FIRST BOSTON CONCERT

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SIXTY-FIVE PLAYERS

Emil Paur, Conductor

The Pittsburgh Orchestra, organized in 1895, is one of the four permanent orchestras of the United States. All the players give their entire time to the rehearsals and concerts of the Orchestra. Andrew Carnegie says, "The Pittsburgh Orchestra is one of Pittsburgh's chiefest assets."

PROGRAM

Soloist: EMIL PAUR, Pianist

Overture, "Oberon" . . . . . Weber

"Spanish Rhapsody," for Piano and Orchestra Liszt–Busoni

Variations on a Theme by Schumann, Op. 23 Brahms

(Orchestration by Emil Paur)
(Manuscript)
First performance in Boston

Overture, "Tannhäuser" . . . Wagner

INTERMISSION OF TEN MINUTES

Symphony No. 8, in B minor, "Unfinished" Schubert
Allegro moderato
Andante con moto

Symphonic Poem, "The Preludes" . Liszt

Love Scene from the Opera of "Feuersnoth" ("Fire-famine") . . Richard Strauss

MASON & HAMLIN PIANOFORTE

Public ticket sale opens at Box Office, Symphony Hall, Friday, February 8. Mail orders with cheque addressed to L. H. Mudgett, Symphony Hall, will be filled in order of receipt before the public sale.

PRICES, $2, $1.50, and $1.

The
Kneisel Quartet

FRANZ KNEISEL, First Violin **LOUIS SVECENSKI, Viola**
J. VON THEODOROWICZ, Second Violin **ALWIN SCHROEDER, Violoncello**

Twenty-second Season, 1906-1907

Chickering Hall
HUNTINGTON AVENUE

Fourth Concert

Tuesday Evening, February 19

at 8

PROGRAMME

MOZART . . . . Quartet in A major

BEETHOVEN . . Trio in C minor, Op. 1, No. 3, for Piano, Violin, and Violoncello

TSCHAIKOWSKY . . . . Quartet in F major, Op. 22

Assisting Artist, Mr. ERNST PERABO

Tickets on sale at the box office, CHICKERING HALL, Huntington Avenue

CHICKERING HALL.

DOLMETSCH CONCERTS

Chickering & Sons announce a series of three concerts of Old Chamber Music performed upon the instruments for which it was written, to be given at Chickering Hall, under the direction of Arnold Dolmetsch, on Wednesday evenings, February 27, March 13, and March 27, at 8.30.

First Concert. English Music of the sixteenth and seventeenth centuries, for a "chest" of six Viols, the Lute, Virginals, Violins, Treble and Bass Voices.

Second Concert. French Music of the seventeenth and eighteenth centuries, for Consort Viols, Viola d' Amore, Viola da Gamba, Harpsichord, and the Voice.

Third Concert. Music of J. S. Bach, including a Concerto for Harpsichord and Strings, a Sonata for Flute, Viola d' Amore, Viola da Gamba, and Harpsichord, and a Cantata for Soprano and Bass Voices, Flute, Oboe, Viola d' Amore, Viola da Gamba, Violone, and Harpsichord.

Tickets for the series, at $5, and for single concerts, at $2, now on sale at Chickering Hall.

Students' tickets, at $2 for the series and 75c. for single concerts, may be had upon application to Chickering & Sons, 791 Tremont Street.

Miss LAURA HAWKINS

Will play the following program of Pianoforte Music in

CHICKERING HALL

on

Friday Evening, March Fifteenth,

at 8.15 o'clock

RHEINBERGER	Toccata in C minor
CÉSAR FRANCK	First Grand Caprice
BOURGAULT-DUCOUDRAY	"Esquisses d'après Nature" 1. "A Saint Herbot." 2. Danse Rustique. 3. Danse la Lande.
ARENSKY	"Près de la Mer"
ZANELLA	Tempo di Menuetto
POLDINI	Étude, Op. 19, No. 2
BACH	Concerto in D minor Allegro risoluto. Adagio. Allegro moderato.

The accompaniment to the concerto will be played by string players from the Boston Symphony Orchestra.

TICKETS, ONE DOLLAR. FOR SALE AT CHICKERING HALL.

Handel and Haydn Society

SYMPHONY HALL

Mr. Edward Johnson

Mme. Schumann-Heink

Mr. Emilio de Gogorza

MISCELLANEOUS CONCERT

Sunday, February 17, 1907, 7.30 p.m.

PART I.

ONE HUNDRED AND FORTY-NINTH PSALM . . . . . Dvorák
Chorus, Orchestra, and Organ

ARIA. "Tu Indietro" . . . . Verdi
Mr. Edward Johnson

ARIA. "Vitellia" (Titus) . . . . Mozart
Mme. Schumann-Heink

ARIA. "Le Roi de Lahore" . . . . Massenet
Mr. Emilio de Gogorza

CHORUS. "Unfold, ye Portals" (Redemption) . . . . . . Gounod

PART II.

ALLMACHT . . . . Schubert
Mme. Schumann-Heink

THE FIRST WALPURGIS NIGHT . . . . Mendelssohn
Solos by Mme. Schumann-Heink, Mr. Emilio de Gogorza,
Mr. Edward Johnson, and Mr. Willard Flint.

On account of the great expense of this concert it is necessary to make a small increase in the price of every seat.

The sale of tickets for the concert, at $2.50, $2.00, and $1.50, will open Monday, February 11, at 8.30 A.M., at Symphony Hall (telephone, Back Bay 1492), and also at Schirmer's Music Store, 26 West Street (telephone, Oxford 783).

WILLIAM F. BRADBURY,
Secretary

369 Harvard Street, Cambridge

JORDAN HALL

Wednesday Afternoon, February 20, 1907
at three o'clock

OSSIP
GABRILOWITSCH

.. Pianoforte Recital ..

.. Programme ..

1. BEETHOVEN. Rondo, G major, Op. 51

BACH. Prelude, A minor
Sarabande, E minor
Gavotte, B minor (arranged by Saint-Saëns)

2. SCHUBERT. Sonata, A minor, Op. 42
Allegro moderato
Andante con variazioni
Scherzo
Allegro vivo

3. MOSZKOWSKI. "En automne," Etude
TSCHAIKOWSKY. Chant d'automne
RACHMANINOFF. Prelude, G minor, Op. 22 (new)
GLAZOUNOFF. Gavotte, D major (new)
LISZT. Etude, F minor

Tickets, $1.50, $1, and 50 cents

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Mason & Hamlin Piano at all Gabrilowitsch Concerts

THE CECILIA SOCIETY

Mr. B. J. LANG, Conductor

TUESDAY EVENING, FEBRUARY 26

Tickets at Symphony Hall

The CHILDREN'S CRUSADE

By GABRIEL PIERNÉ

MUSICAL LEGEND IN FOUR PARTS

I. The Forthsetting
II. The Highway
III. The Sea
IV. The Savior in the Storm

CHARACTERS

ALLYS. Soprano		Mrs. Cabot Morse
ALAIN. Soprano		Mrs. Edith Chapman Gould
A MOTHER. Soprano		Mrs. Clara Jackson
THE NARRATOR. Tenor		Mr. Frank Ormsby
AN OLD SAILOR. Baritone		Mr. L. B. Merrill
FOUR WOMEN.	Soprano	Miss Josephine Knight
	Soprano	Miss Eaton
	Alto	Miss Josephine Martin
	Alto	Miss Adelaide Griggs
THE VOICE FROM ON HIGH		Mr. Earl Cartwright

CHORUS OF CHILDREN from the schools of Somerville under the training of Mr. S. Henry Hadley.

Choruses of men and women
Sixty players from the Boston Symphony Orchestra

ARGUMENT

"ABOUT that time, many children, without leader and without guidance, did fly in a religious ecstasy from our towns and from our cities, making for the lands beyond the seas. And to those who asked of them whither they were bound, they did make answer: 'To Jerusalem, in search of the Holy Land.' . . . They carried staves and satchels, and crosses were embroidered on their garments . . . and many of them came from beyond Cologne. They travelled to Genoa and did embark upon seven great vessels to cross the sea. And a storm arose and two vessels perished in the waters. . . . And to those who asked of such of the children as were saved, the reason of their journey, these replied: 'We do not know.'" *Chronicles of* Albert de Stade, *of* Jacques de Voragine, *and of* Albéric des Trois-Fontaines.

To the children Pierné has given, besides much else, two traditional melodies. In Part II., as they march along the highway, they sing fragments from an ancient pilgrim song called "Mount Olivet." This melody, says one of the French commentators, was at first orally transmitted and finally written down, being found in a manuscript dated 1460. "Children three were we, who were going on our way," is its refrain, taken up first by a few voices off stage, then by a nearer group, and finally by the full band of little pilgrims, with fascinating effect, due partly to its contrasted triple and double rhythms.

The other old air used is sung in Part III. when the children greet the sea, crying, "Noël! Hallelujah!" This is based on an early Provençal melody, found in Julien Tiersot's collection of "Noëls Français."

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Saturday Afternoon, March 9, at 2.30

MADAME

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MRS. MARSH

announces a Concert in **JORDAN HALL** on

Wednesday Evening, March 6, at 8.15 o'clock,

when she will play the following programme:

Concerto in B-flat major	Mozart
Night (poem for piano and orchestra)	Frederick Converse
Concerto in B-flat minor	Tschaikowsky

An orchestra composed of members of the Boston Symphony Orchestra will assist, and Mr. B. J. Lang will conduct.

Tickets now on sale at Symphony Hall.

Thursday Morning Musical Club
Scholarship Fund Concert

JORDAN HALL, THURSDAY, FEBRUARY 21, AT THREE O'CLOCK

The Artists are

Miss JESSIE DAVIS, Pianist
Miss NINA FLETCHER, Violinist
Mr. MYRON W. WHITNEY, Jr., Baritone

And the Chorus of the Club under the direction of Mr. Arthur S. Hyde

Tickets at Herrick's, one dollar, also at Jordan Hall on date of performance

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SONG RECITAL by

Mr. JOHN BRAUN

Assisted by Mr. ELLIS CLARK HAMMANN, *Pianist*

Potter Hall, 177 Huntington Avenue

Saturday Afternoon, February 23, 1907
at 3 o'clock

PROGRAM

a. Bist du bei mir (Wert thou with me) . Bach
b. Der Schmied (The Forge) . . . . Brahms
c. Adelaide . . . . . . Beethoven

SEA LYRICS by Campbell-Tipton

a. The Sea lies Quieted. Piano Intermezzo.
b. Softly
c. The Crying of Water
d. Come to the Garden
e. The Pine Tree } . Mary Turner Salter
f. Autumn Song

a. Automne (Autumn)
b. Toujours (Alway) } . . . Faure
c. Clair de Lune (Moonlight)

d. Les Cigales (The Grasshoppers) . . Chabrier
e. Hymne au Soleil (Hymn to the Sun) . Georges

FIVE SHORT LYRICS (Heideblumen)

a. Heidelied (Song of the Fields)
b. Der Lenz (Spring)
c. Die Liebe (Love) } William Tappert
d. Die Sonne sank (The Setting Sun)
e. Das Herz (The Heart)

f. An den Mond (To the Moon)
g. Ins Freie (Toward Freedom) } . Schumann

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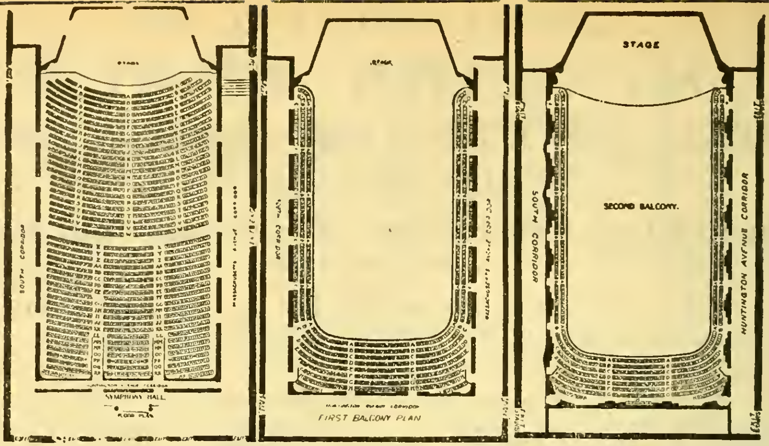
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TWENTY-SIXTH SEASON, 1906-1907

Boston Symphony Orchestra

DR. KARL MUCK, Conductor

Programme of the
Sixteenth
Rehearsal and Concert

WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE

FRIDAY AFTERNOON, MARCH 1
AT 2.30 O'CLOCK

SATURDAY EVENING, MARCH 2
AT 8.00 O'CLOCK

PUBLISHED BY C. A. ELLIS, MANAGER

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Boston Symphony Orchestra

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TWENTY-SIXTH SEASON, 1906-1907

Dr. KARL MUCK, Conductor

WILLY HESS, *Concertmeister*,
and the Members of the Orchestra in alphabetical order.

Adamowski, J.
Adamowski, T.
Akeroyd, J.

Bak, A.
Bareither, G.
Barleben, C.
Barth, C.
Berger, H.
Bower, H.
Brenton, H.
Brooke, A.
Burkhardt, H.
Butler, H.

Currier, F.

Debuchy, A.
Dworak, J.

Eichheim, H.
Eichler, J.
Elkind, S.

Ferir, E.
Fiedler, B.
Fiedler, E.
Fiumara, P.
Fox, P.
Fritzsche, O.

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Debussy	"The Sea," Three Orchestral Sketches First time here I. From Dawn till Noon on the Ocean. II. Frolics of Waves. III. Dialogue of the Wind and the Sea.
Alexander Ritter	"Olaf's Wedding Dance," Op. 22 First time here
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Berlioz	Overture, "The Roman Carnival," Op. 9

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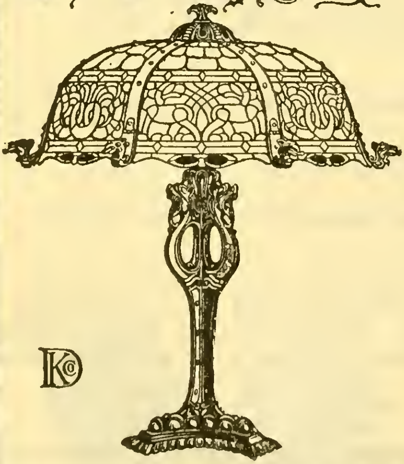

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The sketches, dedicated to Jacques Durand, were published at Paris in 1905.

"From Dawn till Noon on the Ocean" is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, three bassoons, four horns, three trumpets, three trombones, one bass tuba, a set of three kettledrums, cymbals, tam-tam, two harps, and strings.

"Frolics of Waters" is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, three bassoons, four horns, three trumpets, cymbals, triangle, a glockenspiel (or Celesta), two harps, and strings.

"Dialogue of the Wind and the Sea" is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, three bassoons, one double-bassoon, four horns, three trumpets, two cornets-à-pistons, three trombones, one bass tuba, a set of three kettledrums, bass drum, cymbals, tam-tam, glockenspiel, two harps, and strings.

⁂

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hearer. As Mr. Jean d'Udine said of these very compositions: "When art is concerned, grammatical analyses belong to the kingdom of technical study; they have a didactic character and interest only professionals. The public demands logical analyses from the critics. But how can any one analyze logically creations which come from a dream, if not from a nightmare, and seem the fairy materialization of vague, acute sensations, which, experienced in feverish half-sleep, cannot be disentangled? By a miracle, as strange as it is seductive, Mr. Debussy possesses the dangerous privilege of being able to seize the most fantastical sports of light and of fluid whirlwinds. He is cater-cousin to the sorcerer, the prestidigitateur, and his art rests almost wholly on the association of musical ideas whose relations are clearly perceived only in a state of semi-consciousness, with the condition of not thinking about them. It is an exclusively sensual art, wholly like that of Berlioz, situated almost outside of time, floating in space with the disturbing absence of rhythm shown by the careless, intoxicated butterfly, an art that is astonishingly French, pictorial and literary to that degree of disembodiment where sound is only a cabalistic sign."

Whether you dispute or agree to this characterization of Debussy's art,—the comparison of his art with that of Berlioz is at least surprising, if it be not inexplicable,—Mr. d'Udine's statement that these sketches do not submit to analysis is unanswerable. To speak of fixed tonalities would be absurd, for there is incessant modulation. To describe Debussy's themes without the aid of illustrations in notation would be futile. To speak of form and development would be to offer a stumbling-block to those who can see nothing in the saying of Plotinus, as Englished by Thomas Taylor: "It is on this account that fire surpasses other bodies in beauty, because, compared with the other ele-

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ments, it obtains the order of form; for it is more eminent than the rest, and is the most subtle of all, bordering as it were on an incorporeal nature."

The question for the hearer to determine is whether Debussy and the ocean are on confidential terms.

Henley wrote: "The ocean as confidant, a Laertes that can neither avoid his Hamlets nor bid them hold their peace, is a modern invention. Byron and Shelley discovered it; Heine took it into his confidence, and told it the story of his loves; Wordsworth made it a moral influence; Browning loved it in his way, but his way was not often the poet's; to Matthew Arnold it was the voice of destiny, and its message was a message of despair; Hugo conferred with it as with an humble friend, and uttered such lofty things over it as are rarely heard upon the lips of man. And so with living lyrists, each after his kind. Lord Tennyson listens and looks until it strikes him out an undying note of passion or yearning or regret:—

> Sunset and evening star,
> And one clear call for me;

Mr. Swinburne maddens with the wind and the sounds and the scents of it, until there passes into his verse a something of its vastness and its vehemency, the rapture of its inspiration, the palpitating, many-twinkling miracle of its light; Mr. William Morris has been taken with

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the manner of its melancholy; while to Whitman it has been 'the great Camerado' indeed, for it gave him that song of the brown bird bereft of his mate, in whose absence the half of him had not been told to us. But to Longfellow alone was it given to see that stately galley which Count Arnaldos saw; his only to hear the steersman singing that wild and wondrous song which none that hears it can resist, and none that has heard it may forget. Then did he learn the old monster's secret,—the word of his charm, the core of his mystery, the human note in his music, the quality of his influence upon the heart and the mind of man; and then did he win himself a place apart among sea poets."

⁂

Achille Claude Debussy, the "très exceptionnel, très curieux, très solitaire M. Claude Debussy," as Alfred Bruneau characterizes him, entered the Paris Conservatory when he was very young. He studied the pianoforte with Marmontel,—Edward MacDowell of New York was in the same class,—harmony with Lavignac and composition with Guiraud. He was awarded the first medal for solfège in 1876, the second pianoforte prize in 1877, and in 1884 the first grand *prix de Rome* by twenty-two out of twenty-eight votes. The cantata with which he took the *prix de Rome* was "L'Enfant Prodigue," an orthodox, academic work. The singers at the competition were Mme. Rose Caron, Messrs. Van Dyck and Taskin. His competitors were René,

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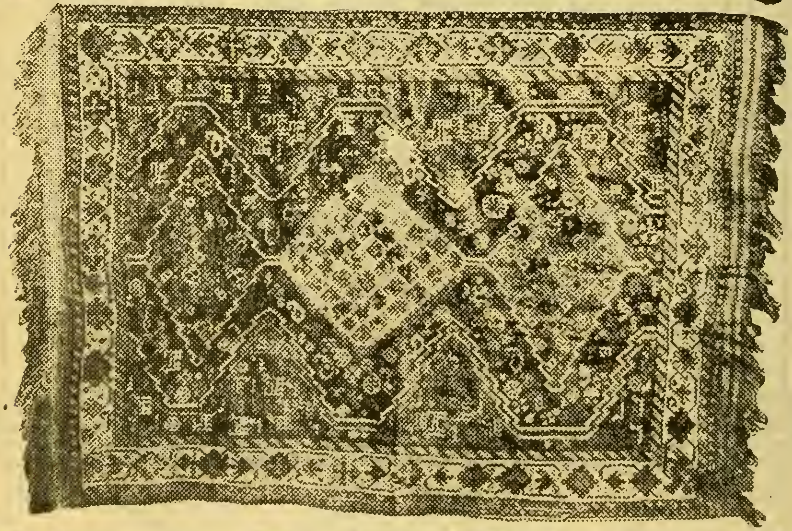

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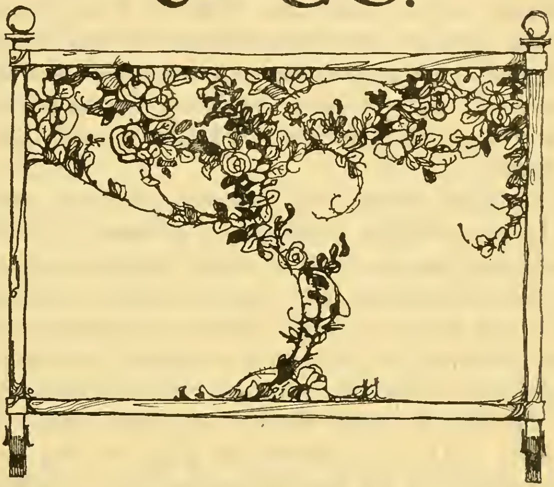

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Missa, Kaiser, Leroux. "It was the unanimous opinion of the jury that Debussy's score was one of the most interesting that had been heard at the *Institut* for many years." The composer did not take the honor so seriously. He said of such prizes: "That solves the problem of knowing whether one has or has not talent."

Debussy sent from Rome, as proofs of his industry, "La Demoiselle Élue," a lyric work based on Rossetti's "Blessed Damozel"; "Printemps," a suite for orchestra and chorus, which was published early in 1904 in an arrangement for two pianofortes, the only form in which the suite has been published. The composer after his return did his military service, and it is said that while at Évreux he took a lively pleasure in the blend of sonorities produced by the call for the putting out of lights and the long-continued vibrations of the bells of a neighboring convent, for he even then was deeply interested in the problem of using harmonics, which enter so radically into his present peculiar system of harmony.

His life has been remote and solitary. Knowing poverty, he was befriended by the publisher Hartmann. Debussy's "Pelléas * et Mélisande" made him famous, but his simple manner of life remains unchanged. He has appeared from time to time in chamber concerts as a pianist, and he has written articles as music critic for journals and reviews, especially for the *Revue Blanche.* It is said that the success of "Pelléas et Mélisande" did not benefit him pecuniarily; that Hartmann was glad in earlier years to give him money, and, to save his pride, took "I O U's"; Hartmann died, and his successor, when the opera (of which, by the way, he was not the publisher) was crowding the Opéra-Comique, presented these tokens of indebtedness, and insisted on payment.

---

* In the earlier editions of Maeterlinck's "Pelléas et Mélisande" the two *e's* in "Pelléas" had the acute accent. In the later editions the first *e* is without accent. Debussy's opera has "Pelléas."

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The artistic career of Debussy has been sketched graphically by Alfred Bruneau in the chapter, "Jeunes Œuvres et Vieux Chefs-d'Œuvre," of his "Musiques de Russie et Musiciens de France" (Paris, 1903):—

"Here is a composer of singular and striking originality, of admirable tenacity of purpose. He is to-day forty years old, and, since he determined to take to the road in which he has walked, nothing has swerved him from his goal. He has produced comparatively little, but that which he has done, after having groped for a moment, after having quickly searched and found his own path, bears witness to most individual talent, to most stubborn resolution. Such rare qualities are enough to put a man apart from others, and Debussy must be thus placed, whatever be the feeling of extreme joy or of keen irritation incited by his music.

"His first attempts were in 1884, an epoch in which the *Institut*, without mistrust, sent him with the diploma of a good and industrious pupil in his pocket to the Villa Médicis. One will search vainly in the academic cantata, 'L'Enfant Prodigue,' of which the gentle Guiraud, his master, was so proud, for a trace of the tendencies which now ravish some and shock others. A little suite, the 'Arabesques,' for the pianoforte, and some songs appeared after his return; although pretty, they had no other precise significance. The composer of 'Pelléas et Méli-

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sande' was revealed brusquely by the six 'Ariettes'; poems by Paul Verlaine inspired him in the manner that was to be definitely his own.* Less audacious than his latest work, they nevertheless resemble it in the frequent modulations, in harmonic boldness, in the dolorous sadness of expression,—'Les Chevaux de Bois,' alone, in spite of the melancholy ending, is of a frank gayety which Debussy will probably never find again,—in the deliberately intended monotony of declamation, in the absence of all formulas hitherto employed, in the something that is mysterious, vague, fluid, impossible to grasp, haunting,—the something that has become a sort of hall-mark in which no one can be deceived.

"The taste of the composer for the exceptional, his intense abhorrence of the accepted and the banal, led him straight to Stéphane Mallarmé, who then fascinated certain minds, as by a violent spell. Debussy undertook an orchestral explanation of 'L'Après-Midi d'un Faune,' an arduous task; for this eclogue, to which I am far from denying a special charm, sprung from ingenious couplings of syllables and subtile associations of timbres, remains very 'hermetic,' as one said during the short and already distant moment of the decadent movement. The poem of Mallarmé is almost purely musical, and Debussy's task was to translate it into instrumental language, to catch the flying sonorities in their flight and to fix them on music paper. He succeeded marvellously. In the mist of a dream, murmuring violins and tinkling harps are heard rustling, pastoral flutes and oboes of the field are singing, and they are answered by forest horns. An exquisite fairyism, I assure you, which is equalled in prodigious super-refinement by 'La Demoiselle Élue.'

---

*These "Ariettes," published in 1888, were revised—not always bettered—and republished in 1903.—Ed.

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"This time Debussy was seduced by præ-raphaelism. He borrowed from Dante Gabriel Rossetti his woman-angel, who, with three lilies in her hand, with seven stars in her hair, leaning on the golden bar of heaven, calls her mystic lover, and weeps because he, still a man on the earth, does not answer her. Grace is here excessive; it approaches insipidity and effeminacy. Let us avow it: so much immateriality astonishes, frets, vexes. Debussy affects to withdraw himself from life, to be without interest in it; but it is necessary to adore life even when it gives only suffering, deception, pain, for it is the sole source of all beauty. I do not know whether he fears it, but I fear that he detests it.

"In the collection of his four 'Proses de Rêve, de Grève, de Fleurs, et de Soir,'* with music that is affected, bewitching, and often distressful, he speaks only of 'frail fingers just touching souls,' of 'the tears of old trees,'† of 'lamentable hailed-on lawns,' of the 'mad noise of the black petals of boredom falling drop by drop on the head'; he glorifies twilights and curses the sun, 'slayer of illusions, the blessed bread of miserable hearts.'

"Logically, he should have written 'Les Nocturnes,'‡ which are

---

* These songs, with text by Debussy, were published in 1894-95.—Ed.

† But is not the radical Bruneau in this instance a highly respectable bourgeois? The poets have for centuries seen trees weeping. Compare Thomas Hood's verses from "The Elm Tree":—

> The pines—those old gigantic pines,
>   That writhe—recalling soon
> The famous human group that writhes
>   With snakes in wild festoon—
> In ramous wrestlings interlaced,
>   A forest Laocoon—
>
> Like Titans of primeval girth
>   By tortures overcome,
> Their brown enormous limbs they twine,
>   Bedewed with tears of gum—
> Fierce agonies that ought to yell,
>   But, like the marble, dumb.

‡ These three orchestral pieces, "Nuages," "Fêtes," "Sirènes," last with female chorus, are dated 1897-99.—Ed.

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most delicious. Here, with the aid of a magic orchestra, he has lent to clouds traversing the sombre sky the various forms created by his imagination; he has set to running and dancing the chimerical beings perceived by him in the silvery dust scintillating in the moonbeams; he has changed the white foam of the restless sea into tuneful sirens. Logically, also, it was he that should rhythm the dangerous 'Chansons de Bilitis'* by Pierre Louys. In these he mingled an antique and almost evaporated perfume with penetrating modern odors, and again intoxicated us with strange and voluptuous mixtures. The quartet,† remarkable for its free and extraordinary fancy, for the manner in which the chief theme from the beginning to the end is developed, brought back, dislocated, shortened, enlarged; the curious poems of Baudelaire, published some time ago, I believe,—this music and that previously mentioned made up Debussy's compositions before he girded up his loins for 'Pelléas et Mélisande.'"

And Bruneau added in his examination of Debussy's opera: "The idea of fatality, of death, on which all the pieces of Maeterlinck are based, the atmosphere of sorrowful legend which enwraps them as in a great veil of crape, that which is distant and enigmatical in them, their vague personages, poor kings, poor people, poor inhabitants of unnamed lands whom fate leads by the hand in the midst of the irreparable, the resigned, naïve, gentle, or solemn conversation of these passive unfortunates,—all this suited in a most exact manner the temperament of Claude Debussy."

⁂

Debussy himself has described his purpose. In 1901 he wrote: "I make music to serve music as best I can and without other preoccu-

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* "La Flûte de Pan," "La Chevelure," "Le Tombeau des Naïades," were published in 1898.—Ed.

† This string quartet is dated 1893. "Cinq Poèmes de Baudelaire: Le Balcon, Harmonie du Soir, Le Jet d'Eau, Recueillement, Mort des Amants," are dated 1889–90.—Ed.

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pations. My music, then, logically runs the risk of displeasing those who like '*une musique*' and remain jealously faithful to it in spite of its paint and wrinkles." Poverty compelled him to write for some years pieces which he calls "compositions de circonstance"; yet their physiognomy is not vulgar. "Artists," says his correct and phantasmal M. Croche, "struggle long enough to win their place in the market; once the sale of their productions is assured, they quickly go backward."

It is a pity that Debussy's opinions on music, scattered through reviews and journals, have not been collected. He is fond of frightening the bourgeois, he deals occasionally in paradox, but even his most extravagant articles are stimulating and full of suggestion. Here are examples: "The primitives, Palestrina, Vittoria, Orlando di Lasso, employed the divine 'arabesque.'" By this he means the principle of

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''ornamentation'' which is the foundation of all fashions in art, not ''ornamentation'' with the meaning given in music lexicons. ''They found the principle in the Gregorian chant, and they propped the frail interlacings with resisting counterpoint. Bach made the arabesque more supple, more flowing, and, in spite of the severe discipline to which this great master subjected Beauty, she can move with the free fancy, always new, that still astonishes our epoch. In the music of Bach it is the curve, not the character of the melody that moves one; more frequently it is the parallel movement of several lines whose meeting, either accidental or inevitable, compels emotion.''

Of Beethoven's Ninth Symphony he said: ''Beethoven was not literary for two sous,—at least not in the sense that one now gives to the word. He loved music with an enormous pride; it was to him the passionate joy of which his own life was cruelly barren. Perhaps one should see in the Symphony with chorus only a gesture of extravagant musical pride, and only that.''

He replied to critics of ''Pelléas et Mélisande'' who accused him of ''ignoring melody'': ''I have been reproached because in my score the melodic phrase is always found in the orchestra, never in the voice. I wished,—intended, in fact,—that the action should never be arrested; that it should be continuous, uninterrupted. I wanted to dispense with parasitic musical phrases. Melody is, if I may say so, almost anti-lyric, and powerless to express the constant change of emotion or life. Melody is suitable only for the song (*chanson*), which confirms a fixed sentiment. I have never been willing that my music should hinder, through technical exigencies, the changes of sentiment and passion felt by my characters. It is effaced as soon as it is necessary that these should have perfect liberty in their gestures as in their cries, in their joy as in their sorrow.''

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In answer to a question propounded by Paul Landormy on "the actual condition of French music" (April, 1904) Debussy answered: "French music is clearness, elegance, simple and natural declamation; French music wishes, first of all, *to give pleasure*. Couperin, Rameau,—there are true Frenchmen! That animal Gluck spoiled it all. How boresome he was! How pedantic, how bombastic! His success seems to me inconceivable. And he has been chosen for a model! One has wished to imitate him! What an aberration! The man is never amiable. I know only one other composer as insupportable as he, and that is Wagner. Yes,—this Wagner who has inflicted on us Wotan, the majestic, vacuous, insipid Wotan! After Couperin and Rameau, who do you think are the great French musicians? What do you think, for instance, of Berlioz? He is an exception, a monster. He is not at all a musician; he gives one the illusion of music with his methods borrowed from literature and painting. Furthermore, I do not see much in him that is peculiarly French. The musical genius of France is something like fancy in sensibility. And César Franck? He is a Belgian, not a Frenchman. Yes; there is a Belgian school; after Franck, Lekeu is one of the most remarkable representatives, this Lekeu,* the only musician I know who has been influenced by

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* Guillaume Lekeu, born at Heusy, January 20, 1870, died at Angers, January 21, 1894. He was a pupil of César Franck. His violin sonata and unfinished piano quartet have been played in Boston. His orchestral pieces, "Hamlet," "Faust," "Fantaisie sur Airs populaires angevins," smaller pieces and songs, are as yet unknown to the Boston public.

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Beethoven. The influence of César Franck on French composers was slight; he taught them certain ways of composition, but their inspiration and his have nothing in common. I am very fond of Massenet, who understands the true rôle of musical art. Music should be cleared of all scientific apparatus. Music should seek humbly *to give pleasure;* great beauty is possible within these limits. Extreme complexity is the contrary of art. Beauty should be *perceptible;* it should give us immediate joy; it should impose itself on us, or insinuate itself, without any effort on our part to grasp it. Look at Leonardo da Vinci, Mozart! There are great artists." Is Debussy here an ironist or a mere *fumiste?* He is always entertaining. At times his method of rejoinder reminds one of Mr. George Bernard Shaw, who lately answered an editorial article in the *Pall Mall Gazette* as follows: "It is the people who write and talk like that whom I would bury in the back garden. They might produce posthumous mignonette of passable quality; they will certainly never produce intelligent sociology or practicable legislation."

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Mr. Lawrence Gilman in his "Music of To-morrow,"* dedicated to Mr. Loeffler, has written felicitously about Debussy. The essay was

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* "The Music of To-morrow" is published by John Lane of London and John Lane Company of New York (1907).

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published originally in the *North American Review.* The courtesy of the author and publisher allows the use of the following quotations:—

"It is made clear throughout his later and characteristic work that this unique tone-poet lives almost wholly, and with an unequalled intensity, in what one must call, for want of an apter term, the psychic world. His music is colored, not with the hue and quality of moods which are the result of vague or specific emotional stimuli, but, as it were, their astral images—their reflection in the supersensuous consciousness: he gives you, in brief, the thing alembicated, distilled to the last degree. Herein lies, I believe, the secret of his remarkable art. For him the visible world does not, recognizably, exist—it is only upon the border-land of his soul that he discerns any certitude of what other men know as passion and emotion. In his eager and insatiable thirst for all beauty that is fugitive, and interior, and evanescent, he reminds one of that most sensitive of modern poets, William Butler Yeats. He is like him in his supreme unconcern with those emotional gestures that are traditional and immediately significant. Hence it is that he is far less responsive to that region of the spirit where 'the multitudinous beatings of many hearts become one' than to the thrall of a luminous and absorbing world of dream and fantasy. His contemplation of reality is at once clairvoyant and ecstatic:—

'You need but lift a pearl-pale hand
And bind up your long hair and sigh,
And all men's hearts must burn and beat.'

But he worships at an altar whose true significance, it may be, he does not fully apprehend. His is less the adoration of beloved things than of the priestess of beauty who discloses their immortal substance.

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which is, in itself, singular and arresting enough to suggest to the most casual the presence of a new voice among the clamorous tongues of contemporary music. Certain of its roots strike deep into the fertile soil of Wagner; yet from that source of immeasurable richness Debussy has won a product that is, to-day, altogether his own. He has contrived an entirely novel system of expression. It pays tribute neither to the elder traditions of diatonic procedure nor to the ungoverned chromaticism whose formulas have so dominated the music of the last half-century. From the tyranny of the ascending half-tone progression of which Wagner's 'Tristan' gave modern musicians the pattern, he has, in his later and representative work, kept himself conspicucusly free. His system is, in a narrow and pedagogic sense, subversive, for it involves a complete overthrow of those canons of tonal integrity which, for so long, have seemed to have the force and authority of immutable law. Wagner was censured for modulating in every bar; but Debussy modulates with every beat of the measure. It is the signature of his style. He has broken down almost the last of the artificial barriers that a restricted interpretation of musical principles has arbitrarily set up between the different keys; and he has attained thereby an order of fluid and expansive utterance that is capable of an unpredictable eloquence.

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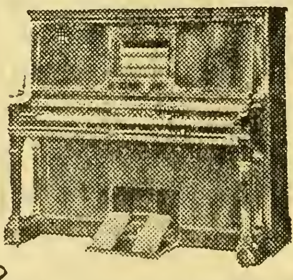

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Almost twenty years ago Debussy was employing in certain songs harmonic ideas that, even to-day, perplex and disconcert many minds not unreclaimably orthodox; and in his maturer work—in, for example, 'Pelléas et Mélisande' and in the 'Nocturnes'—he does things that, for those whose chosen or hieratic function it is to uphold the elder codes, seem little short of anarchistic. Yet, when his idiom is comprehended, one becomes aware of a delicately inexorable logic, an uncompromising ideal of form, underlying the shifting and apparently lawless structure. He is the first composer to suggest completely the analogy of a painter mixing colors. His harmonic hues are not so much juxtaposed as blended; his tonal combinations refract, and, so to speak, re-echo one another, as the dominant notes of the painter's color scheme merge into and react upon their complements. For in this music the key relationships established by long tradition are no longer apparent—indeed, for our ears, they cease to exist at all. We are, to alter the figure, upon a changing and multicolored sea; there are impinging currents, and we are conscious of waves and tides. The familiar buoys are absent; yet we are not sensible of being adrift—we are invited merely to yield ourselves to a new control, to a wayward-seeming pilot whose understanding, it may be, perceives deeper currents and subtler winds than does our own.

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now inquire—to a method essentially homophonic,—made natural enough, no doubt, by his preoccupation with specifically harmonic effects. He has shown no especial fondness for intricate polyphony. There are not a few contrapuntal felicities in his writing, but they impress one as incidental. He has demonstrated no particular capacity, or perhaps one should say no liking, for the deliberate accomplishment of such polyphonic miracles as are worked by Richard Strauss with so superb a mastery. Instead, he has carried to a point of almost incredible adroitness, flexibility, and resourcefulness the art of purely harmonic utterance. He has invented, indeed, a new harmonic idiom, and has measurably enlarged and enriched the expressional material of music.

"The melodic element does not hold so significant a place in his scheme. But one must immediately qualify such a statement by the observation that Debussy is very far from turning melody and its persuasions out of doors; nor is the type of melody which is native to his genius to be impeached because it will not stand the absurd test of being listened to and appraised without its harmonic support. His melody is emphatically individual. There are times when it verges upon obviousness, and it is not wholly guiltless of the sentimental curve. Sometimes, and quite properly and inevitably, it is but the border of his harmonic design, or is more rhythmic than melodic, without marked character of its own; again, though less often, it asserts itself with both saliency and beauty, and then it partakes of the deep-seated and influential magic that informs his musical personality.

"It is less with the thought of marking its deficiencies than of defining the limits of what it attempts, that one notes of Debussy's art, as a whole, that it has more of ecstasy than of vigor, that it excels in

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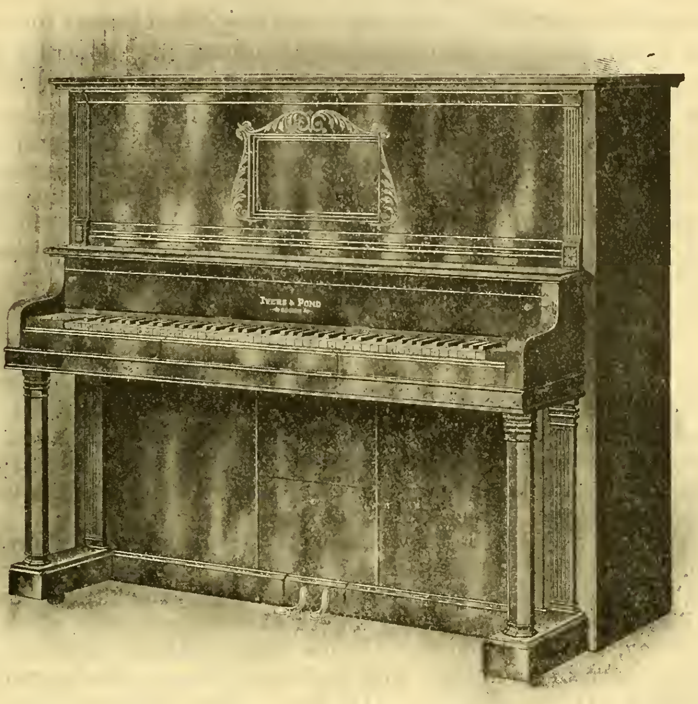

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subtlety rather than in breadth. Yet it is neither frail nor slight. It is always, in its graver moments, at close quarters with human and sincere emotion; but Debussy, one must say again, envisages his world through a psychic veil that magicalizes without distorting—a veil that, while it may lessen the impression of actuality, yet has the curious and compensating property of revealing unsuspected and secret aspects, unnoticed lights and surfaces and contours. Here is a musician who walks with those eager and quickened beings for whom, behind every concrete manifestation of human life, hovers a shape of fire and air—for whom the dreaming spirit of the world has a far greater authenticity and a nearer presence than the shifting substances that are its shadow. It is this remote, this astral life that profoundly and exclusively concerns him. Of the manner in which his art reflects it, one may not inaptly say that it has pervadingly that beauty defined by Pater—'a beauty wrought from within . . . the deposit, little cell by cell, of strange thoughts and fantastic reveries and exquisite passions.'"

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DEBUSSY'S WORKS.

Lyric: "L'Enfant Prodigue," June 27, 1884. "La Demoiselle Élue," a scene for soprano, alto, female chorus, and orchestra, composed at Rome in 1888, first performed at Paris early in April, 1893, revived at a Colonne concert, December 14, 1902. "Pelléas et Mélisande," lyric drama in five acts, composed in 1893–95, produced at the Opéra-Comique, Paris, April 30, 1902.

Orchestral: "Fantaisie," in two parts, for pianoforte and orchestra (1889). "Prélude à l'Après-Midi d'un Faune" (1892). "Trois Nocturnes," composed 1897–99; first two produced at a Lamoureux concert, Paris, December 9, 1900, the third produced with the others, October 27, 1901. "Danses: Danse Sacrée, Danse Profane," for chromatic harp or pianoforte with orchestra (1904). Orchestration of Erik-Satie's "Gymnopédies." "La Mer," three sketches (1905).

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Songs: "Mandeline," "Nuit d'Étoiles," "Romance," "La Belle-au-Bois-Dormant" (all 1880). "Beau Soir" (1888). "Ariettes: C'est l'Extase, Il pleut dans mon Cœur, L'Ombre des Arbres, Tournez, bons Chevaux de Bois, Green, Spleen" (1888; published again in 1903 and entitled "Ariettes oubliées; Paysages belges; Aquarelles"). "Fleur de Blé," "Les Cloches"; "Cinq Poèmes de Baudelaire: Le Balcon, Harmonie du Soir, Le Jet d'Eau, Recueillement, Mort des Amants" (1889–90). "Les Angélus" (1892, 1901). "Fêtes galantes: En Sourdine, Fantoches, Clair de Lune" (1892, 1903). "Proses lyriques: De Rêve, De Grève, De Fleurs, De Soir" (1894–95). "Chansons de Bilitis: La Flûte de Pan, La Chevelure, Le Tombeau des Naïades" (1898). "Trois Mélodies (P. Verlaine): La Mer est belle, Le Son du Cor, L'Échelonnement des Haies" (1899). "Paysage Sentimental" (1901). "La Saulaie"; "Nuits blanches"; "Fêtes galantes (deuxième recueil): Les Ingénus, Le Faune, Colloque Sentimental" (1904).

"Trois Chansons de France": "Rondel," poem by Charles, Duke of Orleans; "La Grotte," poem by Tristan Lhermite; "Rondel," poem by Charles, Duke of Orleans (1904).

A volume of "12 Songs," with French and English text, was published at Paris in 1906, and in the same year the songs of Baudelaire were published with German as well as English text.

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"Olaf's Hochzeitsreigen: symphonischer Walzer" was planned by the composer as early as 1866–70, and it is possible that some of the pages were then sketched. The work as it now exists was composed in 1891–92, and it was performed on May 29, 1893, under Ritter's direction, at a concert of the twenty-ninth festival of the Allgemeine Deutsche Musik Verein, held at Munich. A contemporaneous German music journal speaks of this performance as the first; but Friedrich Rösch, in his sketch of Ritter, hints at an earlier one. The first performance in Berlin was at a Philharmonic concert led by Richard Strauss, November 26, 1894.

The first performance of the work in the United States was by the Chicago Orchestra at Chicago, January 30, 1903.

The work, published at Munich in 1896, is scored for three flutes (one interchangeable with piccolo), two oboes, one English horn, two clarinets, one bass clarinet, two bassoons, one double-bassoon, four horns, three trumpets, one bass trumpet, three trombones, one bass tuba, two harps, four kettledrums, snare-drum, triangle, cymbals, tam-tam, and strings.

On the back of the title-page is an explanatory note in German, which may be translated as follows:—

"The ballads of Scalds tell of a Norse knight, Olaf, who had secretly contracted a love alliance with the daughter of his king. Traitorous friends brought the baleful secret to light. The wrath of the king blazed fiercely; but boundless also was Olaf's passion. And so a horrible compact was made, an agreement by which the princess was to be married solemnly to the knight,—the wedding feast was to be celebrated with all the honors due a royal son-in-law, with pomp and festal revels,—but at midnight Olaf should give himself over to the executioner.

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It will be seen at once that this Olaf is not the Danish knight sung by Herder, whose poem Gade used for his "Erlking's Daughter," and Löwe took for his ballad, "Sir Oluf." The Danish knight, the evening before his wedding, rode through meadows and woods haunted by elves. He refused to dance with the daughter of their king, and she, wroth, put her hand on his head, and blood ran down his cheeks. She placed him on his horse: "Go to your fair sweetheart." He went home to die.

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B-flat major, 4-4, which is supposed to picture both joyous pomp and tragic passion. The dance begins: moderate (German) waltz time, B-flat major, 6-4. The first waltz theme is given to oboe and violins. The English horn is afterward added. Poco più mosso. The horrible apparition of the executioner is seen (wood-wind instruments, strings, trumpets, drums, and triangle). The dance is resumed; after other dance themes are introduced, the executioner episode again enters, but with less importance. The dance is broadly developed. The first waltz theme is rhythmically changed, 9-4, and is clothed in richer instrumentation. The rhythm 6-4 reminds one of the executioner episode, but a new waltz theme appears (violins, with wood-wind and harp arpeggios in the accompaniment). After these motives and still a new one are developed, the first waltz theme is thundered out by the brass, and the midnight bell begins to toll (tam-tam). The dance stops abruptly. One of the waltz themes is given to solo clarinet and then to the violoncello. All is still. A flute plays in long drawn out notes the motive that accompanies the first dance theme. A fortissimo orchestral stroke ends the piece.

⁂

Although Ritter was born in Russia, he was of a German family. His forebears 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

---

* Carl Albert Wagner, the older brother of Richard, was born March 2, 1799, at Leipsic. He died at Berlin, October 31, 1874. He was an opera singer, play-actor, stage manager. On August 12, 1828, he married at Augsburg an actress, Elise Gollmann, of Mannheim, and by her he had three daughters,—the famous opera singer and play-actress, Johanna (October 13, 1827–October 16, 1894); Franziska, who was

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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.

⁂

Ritter's first composition was a song,—text by Lenau, ''Wie sehr ich

---

born at Augsburg, March 28, 1829; and one almost unknown to biographers, who married a Mr. Jacobi. Franziska turned at once toward the stage. Her chief parts were Clärchen, Gretchen, Joan of Arc, Mary Stuart, Juliet, Ophelia, Isabella in "The Bride of Messina," Lady Macbeth; but her repertory was a large one, and her pantomime as Fenella in Auber's "La Muette de Portici" was greatly admired. She went on the stage as a child, but her first appearance as a young woman was as Käthchen von Heilbronn at Nordhausen, September 5, 1847. She played, before Ritter married her, at Bernburg, Königsberg, Magdeburg, Schwerin, Breslau, and as "guest" she was applauded at Vienna and Berlin.

In 1854 (September 19) von Bülow wrote to Liszt: "You have crowned all Ritter's wishes—beyond his most sanguine hopes. His ambition was for nothing but a place in the Weimar orchestra, at first without salary. . . . He is leaving here this morning with his wife, who will not displease you, I fancy. She is eminently intelligent, even interesting, and has cleansed away all odor of the footlights since her marriage (September 12). My friend Sacha (Alex. R.) has radically changed to his advantage, though abandoning himself to her influence for some time past." Liszt often spoke of her in his letters with great respect, and in 1855 he thought of leaving his daughters in her charge.

Franziska died June 20, 1895.

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dein, soll ich dir sagen?"—which he gave as a wedding gift to his bride. But this song is not Op. 1: it is No. 4 in a song cycle, "Liebesnächte," Op. 4, published in 1875.

At Dresden (1858–60) he gave concerts, and here he composed a "Fairy Fantasia" for violin and orchestra, a piano and violin sonata, and two concertos for violin with orchestra. The second of these two was afterward rewritten for orchestra alone and entitled "Sursum Corda."

It was at Schwerin (1860–62) that Ritter wrote his first string quartet and an overture to Mosenthal's drama, "Pietra." The thematic material of this overture was used later by Ritter in the "Kampfscene" of the opera, "Der faule Hans," and in the "Erotische Legende."

In 1863 he wrote a violin fantasia, and the thematic material was afterward used in "Der faule Hans."

In 1865–66 he wrote another string quartet, which was published in 1872 as Op. 1. In 1866 he also composed "Festival Music" for orchestra, and this long afterward appeared as a Festival March in the opera, "Wem die Krone?" Ritter at this time meditated other works, all of a tragic nature,—"Rosamunda," "Olaf," and in 1870 "Barbarossa's Awakening." But he laid aside all his plans, though he had made sketches for some of the works, to compose his opera, "Der faule Hans" (after a poem by Felix Dahn). In the years 1875–82 he composed his songs, "Schlichten Weisen," Op. 2, the greater number of the "Liebesnächte" cycle, Op. 4, the volumes of songs, Op. 5–8.

In 1885–87 his works from Op. 9 to Op. 14, inclusive, were published. "Der faule Hans" was listed as Op. 11, but not so designated, though much of the music was written long before.

In 1888–90 Ritter worked on the poem and music of his second opera, "Wem die Krone?" Songs, Op. 16–21, were published in the following years.

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Ritter's most important works are as follows:—

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.

⁂

Ritter left four children,—a son, Carl G., who went into the army, and three daughters, Else, Julie, and the concert singer, Hertha.

He contributed these articles to *Bayreuther Blätter:* 1890, pp. 380–

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388, "Drei Capitel: von Franz Liszt, von der 'heiligen Elisabeth' in Carlsruhe, und von unserem ethischen Defect." 1891, pp. 1–20: "Was lehrt uns das Festspieljahr 1891?" Pp. 121–122: "Eine Erinnerung an Joseph Tichatschek."

His name is best known to concert-goers in Boston as the author of the poem that is published in the score of Richard Strauss's "Death and Transfiguration," a poem that was written *after* the music had been composed, and not before, as some still say. Ritter influenced Strauss greatly. The latter said to a reporter of the *Musical Times* (London, January, 1905): "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."

For articles on Alexander Ritter consult those by Friedrich Rösch in *Musikalisches Wochenblatt*, 1898, pp. 3, 19, 34, 65, 81, 95, 111, 126, 142, 158, 174, 189, 234; by J. Hofmiller in *Die Gesellschaft*, 1894, Part IV., and 1896, Part VIII.; by Hermann Tiebler in *Die Musik*, 1902, pp. 1745–1755; by Ferdinand Pfohl in "Die moderne Oper," pp. 361–368 (Leipsic, 1894). See also the correspondence of Liszt and Wagner and the letters of Liszt.

⁂

"Charfreitag und Frohnleichnam" was performed for the first time in America on February 23, 24, 1900, by the Cincinnati orchestra at Cincinnati. A manuscript score was loaned Mr. Van der Stucken, the conductor, by Ritter's son.

"Olaf's Hochzeitsreigen" was performed for the first time in America as has already been stated.

The overture to "Der faule Hans" was performed by the Theodore Thomas Orchestra at Chicago, December 8, 9, 1905.

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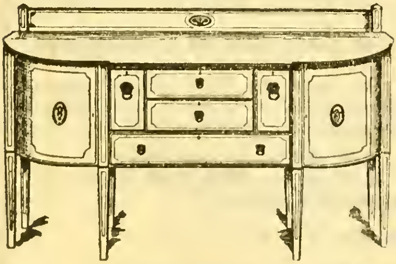

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Second Episode from Lenau's "Faust": The Dance in the Village Tavern (Mephisto Waltz) . . . . Franz Liszt

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

The Faust legend suggested several musical compositions to Liszt. Goethe's poem inspired the "Faust" Symphony for orchestra and male chorus (1853–57), and Lenau's poem [*] called into being these pieces:—

1858–59, two episodes from Lenau's "Faust" for orchestra: (1) "Der nächtliche Zug," (2) "Der Tanz in der Dorfschenke" (Mephisto Waltz).

1880, second Mephisto Waltz for pianoforte. 1881, second Mephisto Waltz for orchestra. 1881, third Mephisto Waltz for pianoforte. 1883, Mephisto Polka for pianoforte. 1885, fourth Mephisto Waltz for pianoforte (MS.).

The first Mephisto Waltz was arranged by the composer for the pianoforte for two and for four hands. The second Mephisto Waltz, which has been characterized as a waltz in augmented seconds, was dedicated to Saint-Saëns, the third to Marie Jaëll-Trautmann, the Mephisto Polka to Lina Schmalhausen. About sixty measures of the fourth waltz exist in the manuscript at the Liszt Museum in Weimar. They are of an andantino movement, and were written at Rome and Budapest. It appears from a letter written by Liszt in 1885 that Alfred Reisenauer orchestrated the third waltz: "I beg you (Reisenauer) to send me here in manuscript your capital orchestration of the third Mephisto Waltz. Don't take the trouble to alter anything in this manuscript or to write anything new: send it to me just as I have seen it. When it has been

---

[*] 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. "Faust" was begun at Vienna in 1833, and the "Tanz" episode and three other episodes were written in that year. Other portions were written at Stuttgart, Neustädtler Bade, Weinsberg, and in Vienna. The poem was completed in December, 1835. It was published at Stuttgart in 1836 as "Faust," not as "Faust Pictures," a title considered and approved by Lenau in 1834.

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⁂

It was the earnest wish of Liszt that the two "episodes" from Lenau's "Faust" should be played together. He wrote Franz Brendel from Rome in 1862: "The publication of Lenau's two 'Faust Episodes' . . . Schuberth might undertake according as he sees fit. I am rather indifferent as to whether the piano arrangement or the score appear first; but the *two pieces* must appear simultaneously, the 'Nächtlicher Zug' as No. 1 and 'Mephisto Walzer' as No. 2. There is no thematic connection between the two pieces, it is true; but, nevertheless, they *belong together*, owing to the contrast of ideas. A *Mephisto* of that species could proceed only from a *poodle* of that species!"

He wrote Max Erdmannsdörfer, court conductor at Sondershausen, from Weimar in 1873: "On Sunday, September 28, I shall have the pleasure of thanking you personally in Sondershausen for arranging and carrying out the extraordinary concert programme. It is my special wish that the two Faust episodes should not be separated, even at the risk of wearying the public for a few minutes with the 'Nächtlicher Zug.' But this piece does not appear to me altogether so bad."

But the "Mephisto" Waltz is almost always played without reference to the companion piece, which, indeed, is seldom heard. A Frenchman,

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Henri Rabaud (born at Paris in 1873 and *prix de Rome* of 1894), translated this "Nocturnal Procession" of Lenau into a symphonic poem, "La Procession Nocturne," which was produced at a Colonne concert, Paris, January 8, 1899, performed at Cincinnati by Mr. Van der Stucken's orchestra, December 1, 1900, and performed in Boston at a concert of the Boston Orchestral Club, January 7, 1903.

⁂

Lenau, in this episode of his "Faust," pictures a marriage feast at a village tavern. There is music, there is dancing. Mephistopheles, dressed as a hunter, looks in at the tavern window, and beckons Faust to enter and take part in the sport. The fiend assures him that a damsel tastes better than a folio, and Faust answers that for some reason or other his blood is boiling, A black-eyed peasant girl maddens him at first sight, but Faust does not dare to greet her. Mephistopheles laughs at him, "who has just had it out with hell, and is now shamefaced before a woman." The musicians do not please him, and he cries out: "My dear fellows, you draw a sleepy bow. Sick pleasure may turn about on lame toes to your waltz, but not youth full of blood and fire. Give me a fiddle: it will sound otherwise, and there will be different leaping in the tavern." And Mephistopheles plays a tune. There is wild dancing, so that even the walls are pale with envy because they cannot join in the waltz. Faust presses the hand of the dark girl, he stammers oaths of love. Together they dance through the open door, through garden and over meadow, to the forest. Fainter and fainter are heard the tones of the fiddle: they are heard through songs of birds and in the wondrous dream of sensual forgetfulness.

The basses begin the waltz rhythm with long-continued empty fifths, while the first violins indicate the rhythmic movement of the chief theme, to the full enjoyment of those that are enamoured with "realistic" dissonances. The chief theme is characterized Rustico, marcato. The dance grows wilder and wilder. An amorous waltz tune is then given to the solo 'cello. The oboe has a seductive air to a fantastic tremolo figuration of the strings. Mephistopheles triumphs, and shrieks

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with glee in his mockery of Faust's love ecstasy. There are two endings to the piece. The earlier version ends fortissimo, the later dies gradually away in illustration of the line that Liszt adds as a motto:—

> "Und brausend verschlingt sie das Wonnemeer."

⁂

This waltz met in certain cities with strongly-worded opposition. When it was played in London, a leading critic wrote: "We should demand its prosecution under Lord Campbell's Act, especially when accompanied by explanatory remarks, but for its unutterable ugliness." And when Mr. Theodore Thomas produced it in Boston (October 10, 1870) Mr. J. S. Dwight allowed that it was "positively devilish." "Such music is simply diabolical, and shuts out every ray of light and heaven, from whence music sprang." But Mr. Thomas continued to play the waltz here, and it has been played at Symphony Concerts (1887, 1893, 1894, 1897, 1902).

⁂

As is well known, Satan has always been fond of dancing. Long ago Chrysostom wrote: "Where there is dancing, the Devil is present." Cyprian said: "The dance is a circle, and its centre is the Devil." There was a German proverb: "No dance where the Devil does not curl his tail." In the year 1507 the Devil appeared at Leybach in the market-place, where there was dancing. He was disguised as a handsome young man dressed with fastidious care. He chose for a partner one Ursula, "a maiden of a joyous disposition and easy manners," as Valvasor informs us. In the fury of the dance Satan suddenly disappeared with Ursula, and did not remember to restore her to her friends. A somewhat similar story is told of a coquettish bride at Naumburg. Satan danced with her, and to the amazement of the other dancers, who uttered vain cries of distress, he leaped into the air with her, with such force and agility that he disappeared with his partner through the ceiling. Sometimes he preferred to play the fiddle, and his bowing was so vigorous that the dancers kept on dancing until they died. Miss Jeannette d'Abadie saw Mrs. de Martibalserena dance with four frogs at the same time, at a Sabbat personally conducted by

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Satan, who played in an extraordinarily wild fashion. His favorite instrument was the fiddle, but he occasionally favored the bagpipe. The good monk, Abraham à Sancta-Clara, discussed an interesting question concerning Satan's musical tastes: "Does he prefer the harp? Surely not, for it was by a harp that he was driven from the body of Saul. A trumpet? No, for the brilliant tones of trumpets have many times dispersed the enemies of the Lord. A tambourine? Oh, no; for Miriam, the sister of Aaron, after Pharaoh and his host were drowned in the Red Sea, took a tambourine in her hand, and, with all the women about her, praised and thanked God. A fiddle? No, indeed; for with a fiddle an angel rejoiced the heart of Saint Francis. I do not wish to abuse the patience of the reader, and so I say that nothing is more agreeable to Satan for accompaniment to the dance than the ancient pagan lyre." But ancient illustrators represent Satan as amiably impartial in his choice. They represent him as playing all kinds of instruments, from a bell to a flute.

OVERTURE, "THE ROMAN CARNIVAL," OP. 9 . . HECTOR BERLIOZ

(Born at la Côte Saint-André, December 11, 1803; died at Paris, March 9, 1869.)

Berlioz's overture, "Le Carnaval Romain," dedicated to Prince de Hohenzollern-Hechingen, was performed for the first time, and under the direction of the composer, at the Salle Herz, Paris, on February 3, 1844. The first performance in Boston was at a Philharmonic concert, led by Mr. Carl Zerrahn, at the Melodeon on January 24, 1857. The overture then reminded Mr. J. S. Dwight of "Mr. Fry's 'Christmas' symphony."

The chief thematic material of the overture was taken by Berlioz from his opera, "Benvenuto Cellini," which was originally in two acts. It was produced at the Opéra, Paris, on September 10, 1838, when Duprez took the part of the hero, and Julie Aimée Dorus-Gras the part

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of Teresa. The text was written by Léon de Wailly and Auguste Barbier. The music was then thought so difficult that there were twenty-nine full rehearsals. The opera failed dismally. There were three performances in 1838, four in 1839. The opera, with a German text, was produced by Liszt at Weimar on March 20, 1852, with Beck as Cellini and Mrs. Milde as the heroine. Berlioz was not able to be present. He wrote on February 10 to Morel before the performance: "They have been at work on it for four months. I cleaned it well, re-sewed and restored it. I had not looked at it for thirteen years; it is devilishly *vivace*." The opera failed at London on June 25, 1853. Chorley said: "The evening was one of the most melancholy evenings which I ever passed in any theatre. 'Benvenuto Cellini' failed more decidedly than any foreign opera I recollect to have seen performed in London. At an early period of the evening the humor of the audience began to show itself, and the painful spectacle had to be endured of seeing the composer conducting his own work through every stage of its condemnation." Some say there was a cabal led by Costa in the interest of Italian art. There was even an attempt to prevent

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the performance of "The Roman Carnival," which was played before the second act, although this same overture had been applauded by a London concert audience in 1848. Chorley criticised the music of the opera apparently without prejudice and with keen discrimination. The following quotation from his article bears on the overture: "The ease of the singers is disregarded with a despotism which is virtually another confession of weakness. As music, the scene in the second act, known in another form as its composer's happiest overture, 'The Roman Carnival,' has the true Italian spirit of the joyous time; but the chorus-singers are so run out of breath, and are so perpetually called on to catch or snatch at some passage, which ought to be struck off with the sharpest decision,—that the real spirit instinct in the music is thoroughly driven out of it." At this performance the chief singers were Mmes. Julienne-Dejean and Nantier-Didiée, and Tamberlik, Formes, and Tagliafico. The opera was revived by von Bülow at Hannover in 1879 and afterward at other German cities, as Leipsic (1883), Dresden (1888), Carlsruhe. The original translation into German was by A. F. Riccius. The one used later was made by Peter Cornelius, the composer.

The story has been condemned as weak and foolish. It is also purely fictitious.* It is enough to say in explanation of this overture that in 1532 Cellini is in Rome, called thither by the Pope. He falls in love with Teresa, the daughter of Balducci, an old man, who favors another suitor, Fieramosca, the Pope's sculptor. Cellini attempts to elope with her, and neglects work on his Perseus, which he at last finishes in an hour's time, fired by the promise of Cardinal Salviati to reward him with the hand of Teresa.

The overture begins, allegro assai con fuoco, with the chief theme, which is taken from the saltarello,† danced on the Piazza Colonna in

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* It is true that there was a Giacopo Balducci at Rome, the Master of the Mint. Cellini describes him, 'that traitor of a master, being in fact my enemy"; but he had no daughter loved by Cellini. The statue of Perseus was modelled and cast at Florence in 1545, after this visit to Rome, for the Duke Cosimo de' Medici. Nor does Ascanio, the apprentice, figure in the scenes at Florence.

† 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 semi-circle, 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 "*Nachtantz.*" The music began usually with a triplet at the beginning of each phrase. A harpsi-

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Rome in the middle of the second act of the opera. This theme is announced in forte by the violins and violas, answered by wood-wind instruments in free imitation; and horns, bassoons, trumpets, and cornets make a second response in the third measure. Then there is a sudden silence. Trills that constantly swell lead to an Andante sostenuto in 3-4 time. The English horn sings against a pizzicato accompaniment the melody of Benvenuto at the beginning of the trio in the first act: "O Teresa, vous que j'aime plus que ma vie, je viens savoir, si loin de vous, triste et bannie, mon âme doit perdre l'espoir." The violas repeat the song against a counter-theme of flutes, then 'cellos and violins, the last named in canon of the octave. Some of the wood-wind and brass instruments, with pulsatile instruments, strike up a dance tune, which is heard at first as afar off. The pace grows livelier, and chromatic sixths in the wood-wind lead to the Allegro vivace. Here begins the main body of the overture; and the theme given out softly by the strings is the tune sung in the opera by a band of Cellini's followers, who are standing on a little stage erected in the piazza at the finale of the second act. (I here refer to the edition published in three acts.) A pantomime of King Midas is playing, and Balducci is caricatured by one of the amateur actors. Teresa cannot distinguish between her two masked lovers. There is fighting and general confusion. Cellini is arrested, and is about to be lynched, when three cannon shots announce Ash Wednesday. The lights go out, and Cellini escapes. Now the song sung by Cellini's friends begins as follows: "Venez, venez, peuple de Rome! Venez entendre du nouveau." The theme in the overture is built up out of fragments, and is then immediately developed. There are constant returns to the theme heard at the beginning of the overture, but there is no formal second theme. The dance music grows softer; and the love-song of Benvenuto returns as a counter-theme for contrapuntal

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chord 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).

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use, first in the bassoons, then in other wind instruments, while the strings keep up the saltarello rhythm. The saltarello comes back, is again developed, and prevails, with a theme which has been already developed from it, until the end.

The overture is scored for two flutes (one interchangeable with piccolo), two oboes (one interchangeable with English horn), two clarinets, four horns, four bassoons, two trumpets, two cornets, three trombones, cymbals, two tambourines, triangle, kettledrums, and strings.

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The programme of the concert at which this overture was first performed was composed chiefly of works by Berlioz, and was thus announced: "Invitation à la Valse," Weber-Berlioz; "Hymne" for six of Sax's wind instruments (this "Hymne" was written originally for a chorus and sung some time before this at Marseilles); scene from "Faust," Berlioz (sung by Mrs. Nathan-Treillhet); "Hélène," ballad for male chorus, Berlioz; overture, "Carnaval de Rome," Berlioz; scene from Act III. of Gluck's "Alceste" (sung by Mrs. Nathan-Treillhet and Bouché); fragments of "Roméo et Juliette," Berlioz. The prices of tickets were five and six francs. But the programme was changed on account of the sickness of Mrs. Nathan-Treillhet. The "Marche des Pèlerins," from Berlioz's "Harold," was played. Mrs. Dorus-Gras sang, but according to Maurice Bourges, who wrote a most flattering review of the concert for the leading music journal of Paris, and pronounced the concert "bon et beau," "all the perfection of her

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exquisite method could not console music-lovers who counted on hearing the little known work of Gluck." And Miss Recio* sang Berlioz's "Absence." The success of "The Roman Carnival" overture was immediate. The applause was so long continued that the work was repeated then and there. Berlioz gives an account of the performance in the forty-eighth chapter of his Memoirs. He first says that Habeneck, the conductor at the Opéra, would not take the time of the saltarello fast enough:—

"Some years afterwards, when I had written the overture of 'The Roman Carnival,' in which the theme of the allegro is this same saltarello which he never could make go, Habeneck was in the foyer of the Salle Herz the evening that this overture was to be played for the first time. He had heard that we had rehearsed it without wind instruments, for some of my players, in the service of the National Guard, had been called away. 'Good!' said he. 'There will surely be some catastrophe at this concert, and I must be there to see it!'

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* Marie Recio was the daughter of Sothera Villas-Recio, the widow of a French army officer named Martin, who married her in Spain. Marie was well educated. She played the piano fairly well and sang "a little.'' Berlioz became acquainted with her when he was miserable with his wife, the once famous Henrietta Smithson. Marie accompanied him as a singer on his concert trips in Belgium and Germany. She made her début at the Opéra, Paris, on October 30, 1841, as Inès in "La Favorite," but she took only subordinate parts and soon disappeared from the stage in spite of Berlioz's praise of her face, figure, and singing in the *Journal des Débats*. She made Henrietta wretched even after she had left her husband. Henrietta died on March 3, 1854, and Berlioz married Marie early in October of that year. He told his friends and wrote his son that this marriage was a duty. Hiller said Marie was a shrewd person, who knew how to manage her husband, and Berlioz admitted that she taught him economy. But Henrietta was soon avenged. Even when Marie went on a concert tour with Berlioz in 1842, she was described as a tall, dried-up woman, very dark, hard-eyed, irritable. Berlioz did not attempt to conceal his discomfort, and his life grew more and more wretched, until Marie died on June 14, 1862. She was forty-eight years old. The body of Henrietta was moved from the small to the large cemetery of Montmartre, and the two women were buried in one tomb. Berlioz in his Memoirs gives a ghastly account of the burial. For an entertaining account of the amours of Berlioz see "Sixty Years of Recollections," by Ernest Legouvé.

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"'Don't be afraid,' I said; 'the parts are all right, you are all talented players; watch my stick as much as possible, count your rests, and it will go.'

"There was not a mistake. I started the allegro in the whirlwind-time of the Transtévérine dancers; the audience shouted, '*Bis!*' We played the overture again, and it went even better the second time. I went to the foyer and found Habeneck. He was rather disappointed. As I passed him, I flung at him these few words: 'Now you see what it really is!' He carefully refrained from answering me.

"Never have I felt more keenly than on this occasion the pleasure of conducting my own music, and my pleasure was doubled by thinking on what Habeneck had made me suffer.

"Poor composers, learn to conduct, and conduct yourselves well! (Take the pun if you please.) For the most dangerous of your interpreters is the conductor. Don't forget this."

⁂

The overture played at the concerts given by Berlioz in towns outside of France was loudly applauded except at St. Petersburg, where at the first of a series of concerts it was hardly noticed; and as the Count Wielhorski, a celebrated amateur, told Berlioz that he did not understand it at all, it was not on later programmes in that city. According to Berlioz himself it was for a long time the most popular of his works at Vienna. We know from von Bülow ("Die Opposition in Süddeutschland," 1853) that, when Kücken attempted to produce it at Stuttgart, the adherents of Lindpaintner, who was then the court conductor, prevented him; but at that time, in Stuttgart, the only works of Beethoven heard in concert rooms were the "Prometheus," the "Egmont," and the "Coriolanus" overtures, "the last named with three violas and three 'cellos."

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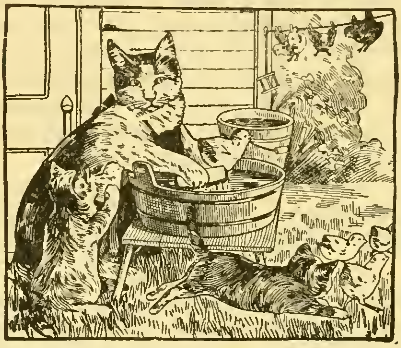

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* The "Faschingsschwank aus Wien," composed in 1839, was published in 1841 by Mechetti, in Vienna. This work was undoubtedly the result of impressions received by Schumann during six months' residence in the Austrian capital. In the first movement, which seems to depict the various scenes of a masquerade, appears the melody of the Marseillaise. The singing or playing of this melody was at that time forbidden in Vienna, and Schumann put it in here as a good-natured joke, the police authorities having caused him a lot of trouble in connection with his newspaper, the *Neue Zeitschrift fur Musik.*

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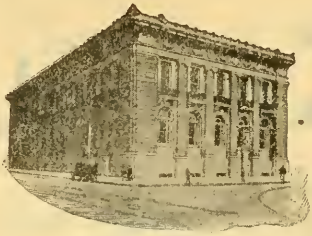

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1. Variations on a Theme by Corelli . . . . Tartini
2. Concerto in A major . . . . Christian Sinding
3. *a.* Adagio from the Concerto in E major . . . . Bach
   b. Tambourin . . . . J. M. Leclair
   c. Minuet . . . . Mozart
   (BY REQUEST)

a. Legende . . . . Christian Sinding
b. Bohemian Dance . . . . A. Randegger, Jr.

Andante and Finale from the Concerto . . . . Mendelssohn

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PROGRAMME

1. OVERTURE

2. ARIA WITH ORCHESTRA
M. Altchevsky

3. ARIA, "CARO NOME" (Rigoletto) . . . . Verdi
Madame Melba

4. HARP SOLOS
a. Gavotte . . . . Bach
b. Etude, "Mignonne" . . . . Schuett
Signorina Sassoli

5. ORCHESTRA

6. *a.* Voi che sapete (Figaro's Wedding) . . . . Mozart
b. Prayer (Tosca) . . . . Puccini
Madame Melba

7. SONGS WITH PIANO
M. Altchevsky

8. HARP SOLOS
a. Marguerite au Rouet . . . . Zabel
b. La Source . . . . Zabel
Signorina Sassoli

9. MAD SCENE FROM "LUCIA DI LAMMERMOOR" (by request) Donizetti
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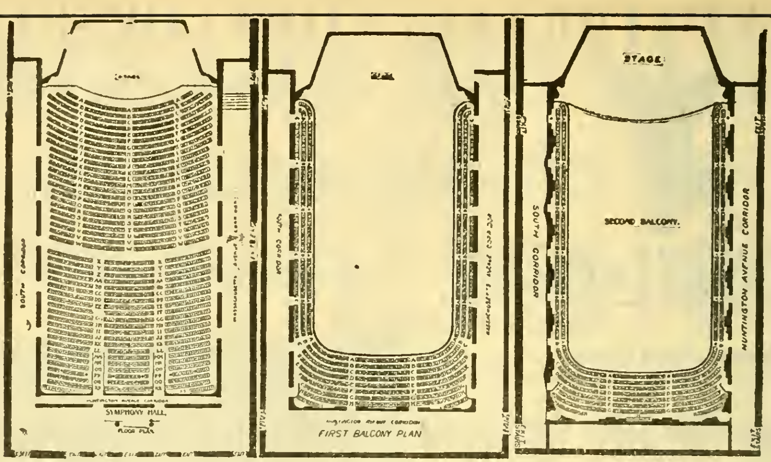
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DR. KARL MUCK, Conductor

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WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE

FRIDAY AFTERNOON, MARCH 8
AT 2.30 O'CLOCK

SATURDAY EVENING, MARCH 9
AT 8.00 O'CLOCK

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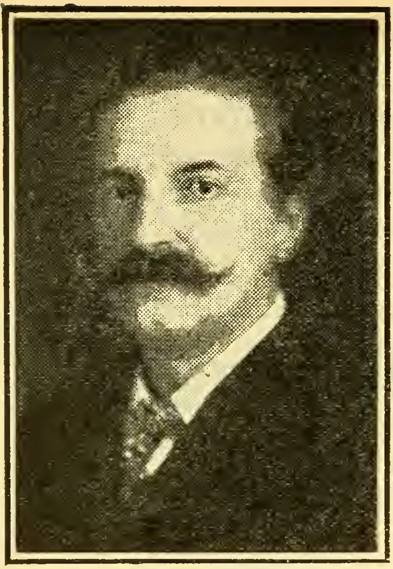

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Boston Symphony Orchestra

PERSONNEL

TWENTY-SIXTH SEASON, 1906-1907

Dr. KARL MUCK, Conductor

WILLY HESS, *Concertmeister*,
and the Members of the Orchestra in alphabetical order.

Adamowski, J.
Adamowski, T.
Akeroyd, J.

Bak, A.
Bareither, G.
Barleben, C.
Barth, C.
Berger, H.
Bower, H.
Brenton, H.
Brooke, A.
Burkhardt, H.
Butler, H.

Currier, F.

Debuchy, A.
Dworak, J.

Eichheim, H.
Eichler, J.
Elkind, S.

Ferir, E.
Fiedler, B.
Fiedler, E.
Fiumara, P.
Fox, P.
Fritzsche, O.

Gerhardt, G.
Gietzen, A.
Goldstein, S.
Grisez, G.

Hackebarth, A.
Hadley, A.
Hain, F.
Hampe, C.
Heberlein, H.
Heindl, A.
Heindl, H.
Helleberg, J.
Hess, M.
Hoffmann, J.
Hoyer, H.

Keller, J.
Keller, K.
Kenfield, L.
Kloepfel, L.
Kluge, M.
Kolster, A.
Krafft, W.
Krauss, H.
Kuntz, A.
Kuntz, D.
Kunze, M.
Kurth, R.

Lenom, C.
Loeffler, E.
Longy, G.
Lorbeer, H.
Ludwig, C. F.
Ludwig, C. R.

Mahn F.
Mann, J.
Maquarre, A.
Maquarre, D.
Marble, E.
Mäusebach, A.
Merrill, C.
Mimart, P.
Moldauer, A.
Mullaly, J.
Müller, F.

Nagel, R.
Nast, L.

Phair, J.

Regestein, E.
Rettberg, A.
Rissland, K.
Roth, O.

Sadoni, P.
Sauer, G.
Sauerquell, J.
Sautet, A.
Schuchmann, F.
Schuëcker, H.
Schumann, C.
Schurig, R.
Senia, T.
Seydel, T.
Sokoloff, N.
Strube, G.
Swornsbourne, W.

Tischer-Zeitz, H.
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SATURDAY EVENING, MARCH 9, at 8 o'clock.

PROGRAMME.

J. S. Bach . . . Brandenburg Concerto, No. 3, in G major, for three Violins, three Violas, three Violoncellos, and Bass. First time at these concerts

I. (Alla breve.)
II. Allegro.

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

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

Mozart . . . . . Overture to the Opera, "The Magic Flute"

Beethoven . . . . . Symphony No 8, in F major, Op. 93

I. Allegro vivace e con brio.
II. Allegretto scherzando.
III. Tempo di menuetto.
IV. Allegro vivace.

There will be an intermission of ten minutes before the Beethoven 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. Attest: J. M. GALVIN, City Cler

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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 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

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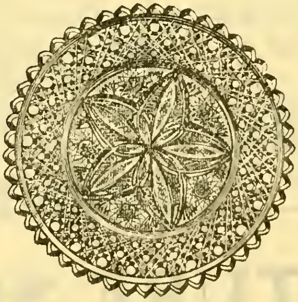

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Kirnberger. Their next and final home was the Royal Library, Berlin. They were edited by S. W. Dehn and published by Peters, Leipsic, in 1850.

⁂

The 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 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 inter-

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lude 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.

⁂

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 double-basses, until the chief theme leads to a cadence,

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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, developed 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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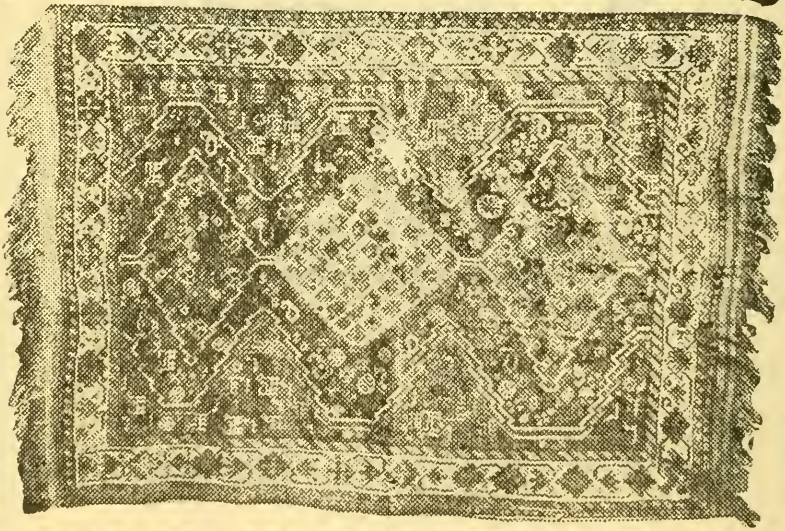

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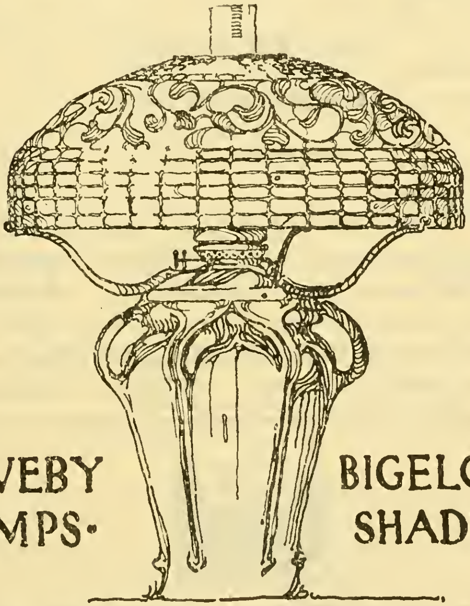

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SYMPHONY IN D MAJOR (B. & H., NO. 2) . . . . . . JOSEF HAYDN

(Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809.)

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

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other movements were played at the beginning of Part II. of the programme. (For many years symphonies were thus divided. Thus 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

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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 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 pos-

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sibly 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 dust.

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

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Cowper in Florence. His master gave him money that he might take 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."

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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 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 be-

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queathed 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

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for his companionable qualities. . . . Mr. Salomon's violin was the celebrated one that belonged to Corelli, with his name elegantly embossed 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 his 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 critics 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.

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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.

⁂

This symphony is scored for one flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, 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.

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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.

OVERTURE TO THE OPERA, "THE MAGIC FLUTE."

WOLFGANG AMADEUS MOZART.

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

Emanuel Johann Schikaneder, the author of the libretto of "The Magic Flute," was a wandering theatre director, poet, composer, and play-actor. Vain, improvident, shrewd, a bore, he nevertheless had good qualities that won for him the friendship of Mozart. In 1791 Schikaneder was the director of the Auf der Wieden, a little theatre where comic operas were performed, and he no doubt would have made a success of his venture, had he curbed his ambition. On the verge of failure, he made a fairy drama out of Wieland's story, "Lulu, or the Enchanted Flute." He asked Mozart to write the music for it. Mozart, pleased with the *scenario*, accepted the offer and said: "If I do not bring you out of your trouble, and if the work is not successful, you must not blame me; for I have never written magic music." Schikaneder had followed closely Wieland's text; but he learned that Marinelli, a rival manager, the director of the

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Leopoldstadt Theatre, thought of putting upon the stage a piece with the same subject. So he hurriedly, and with the assistance of an actor named Gieseke, modified the plot, and substituted for the evil genius of the play the high priest Sarastro, who appears to be the custodian of the secrets and the executor of the wishes of the Masonic order.

Certain writers have found a deep and symbolical meaning in the most trivial dialogue and even in the music of the overture. Some have gone so far as to regard the opera as a symbolic representation of the French Revolution. To them the Queen of Night is the incarnation of Royalty. Pamina is Liberty, the daughter of Despotism, for whom Tamino, the People, burns with passionate love. Monostatos is Emigration; Sarastro is the Wisdom of the Legislature; the priests represent the National Assembly.

Mozart saw nothing in the text but the libretto of a magic opera. Goethe and Hegel were equally blind. The former once wrote of the text, "The author understood perfectly the art of producing great theatrical effects by contrasts," and Hegel praised the libretto highly for the mixture of the common and the supernatural, for the episodes of the tests and the initiations.

Schikaneder knew the ease with which Mozart wrote; and he also knew that it was necessary to keep watch over him, that he might be ready at the appointed time. Mozart's wife was then in Baden.

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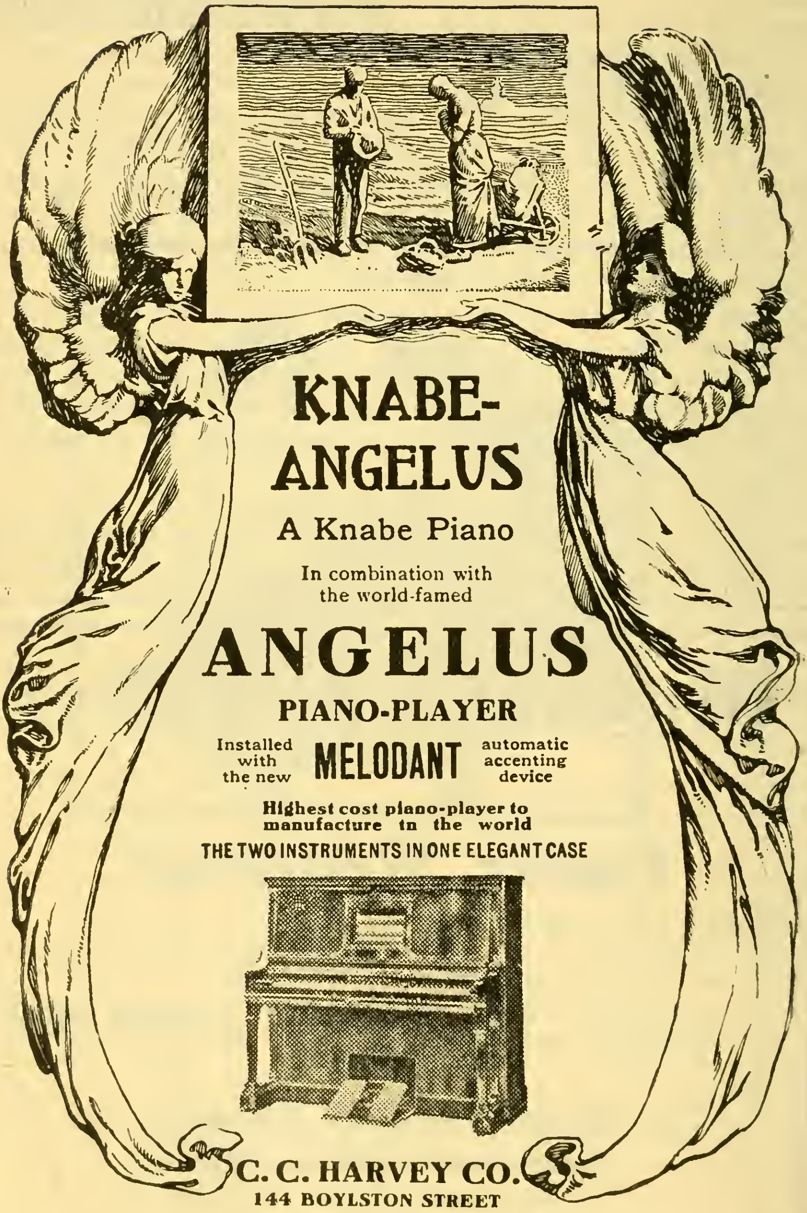

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Schikaneder therefore put Mozart in a little pavilion which was in the midst of a garden near his theatre. The music of "The Magic Flute" was written in this pavilion and in a room of the casino of Josephdorf. Mozart was deep in doleful dumps when he began his task, and Schikaneder surrounded him with members of his company. It was long believed that the composer was then inspired by the beautiful eyes of the singing woman, Gerl, but the story may rest on no better foundation than the one of the Mrs. Hofdaemmel tragedy, which even Otto Jahn thought worthy of his investigation.

Schikaneder made his proposal early in March, 1791. The overture was composed September 28, 1791. On September 30 of that year "Die Zauberflöte," a grand opera in two acts, was produced at the Auf der Wieden Theatre. The cast was as follows: Sarastro, Gerl; Tamino, Schack; Queen of Night, Mme. Hofer; Pamina, Miss Gottlieb; Papageno, Schikaneder; Monostatos, Nouseul. Mrs. Gerl took the part of the "Third Lady" and "An Old Woman." Mozart conducted the first two performances.

Mme. Hofer, who was the Queen of Night, was born Josepha Weber, and was the sister-in-law of Mozart. She was married a second time to a bass named Meyer, and died in 1820. Mozart described her in 1781 in a letter to his father as a lazy, rude person, who was "thick back of her ears." She was not a good musician, but she certainly

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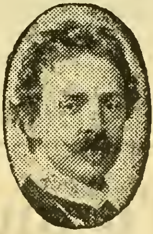

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had a high and flexible voice, for Mozart wrote the music of the Queen of Night for her and an aria, "Schon lacht der holde Frühling" (1789), for her to introduce in "Der Barbier von Seviglien." Yet Schröder, who heard her in 1791 as Oberon, referred to her as "a very disagreeable singer, whose voice is not high enough for this part, so that she stretches her mouth from ear to ear" (Meyer's "Schröder," II., 1., p. 85).

Anna Gottlieb was a Viennese, born in 1774. She was the Barberina in "The Marriage of Figaro," and Schikaneder then engaged her. In 1792 she became the first singer at the Leopoldstadt Theatre. She lived to take part in the Mozart Festivals at Salzburg (1842) and at Vienna (1856).

Franz Gerl, a celebrated bass, was one of those who sang Mozart's Requiem in the chamber of the dying composer, and, when they came to the first measures of the "Lacrimosa," Mozart began to weep and he put down the music. Gerl composed a little with Schack. Living at Brünn, he brought out some of his operettas. He died in Mannheim. Benedict Schack (1758–1826) was a Bohemian, and he studied medicine as well as music, until in 1780 he was chosen director of Prince Carolath's orchestra. About 1784 he joined Schikaneder's company, and composed operas for his manager both in Regensburg and in Vienna. Mozart and he were thick friends. In 1793 Schack went as a tenor to Gratz and a few years afterward to Munich, where he died. His voice was described as a beautiful, sonorous, flexible, true tenor. He was an accomplished singer, but nothing of an actor.

The opera disappointed the Viennese at first, and Mozart was cut to the quick. The cool reception was not due to the character of the subject; for "magic plays" with music of Viennese composers, as Wenzel Müller, were very popular, and "The Magic Flute" was regarded as a *Singspiel*, a "magic farce," with unusually elaborate music. The report from Vienna that was published in Kunzen and Reichardt's music journal, *Studien für Tonkünstler und Musikfreunde* (Berlin, 1793, p. 79), tells the story: "The new machine-comedy, 'The Magic Flute,' with music by our Kapellmeister Mozard [*sic*], which was given at great expense and with much sumptuousness, did not meet with the

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expected success, for the contents and dialogue of the piece are utterly worthless." But Schikaneder was obstinate in his faith, and the opera soon became the fashion, so that the two hundredth representation was celebrated at Vienna in October, 1795. "The Magic Flute" made its way over the continent. The libretto was translated into Dutch, Swedish, Danish, Polish, Italian. Paris knew the opera in 1801 (August 23) as "Les Mystères d'Isis." The first performance in London was May 25, 1819, in Italian.

Mozart's operas have met with little favor in Italy. "The Magic Flute" met with scanty recognition in Milan in 1816, and it failed at Florence in 1818.

The first performance of "The Magic Flute" in Boston was on January 11, 1860 (in Italian), when Mme. Colson was Astrifiammente, the Queen of Night. Later performances: 1864, October 18, Johanna Rotter (in German); 1873, October 31, Ilma di Murska (in Italian); 1882, May 11, Etelka Gerster (in Italian); 1902, March 13, 22, Marcella Sembrich (in Italian); 1903, April 2, Mme. Sembrich (in Italian); 1904, April 6, Mme. Sembrich (in German; Mr. Mottl, conductor).

In 1897 Gustav Mahler brought out at the Vienna Opera House "The Magic Flute" in the original version without the customary cuts or changes, and he even had the flying machine for the three genii reconstructed.

Mozart died shortly after the production of "The Magic Flute," in deep distress. This opera with the music of his Requiem was in his mind until the final delirium. The frivolous and audacious Schikaneder, "sensualist, parasite, spendthrift," filled his purse by this opera, and in 1798 he built the theatre An der Wien. On the roof he put his own statue, clothed in the feather costume of Papageno. His luck was not constant, and in 1812 he died in poverty.

⁂

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

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cance." The chief movement is a brilliant and elaborate fugue, which is treated with orchestral freedom. About the middle of its development it is interrupted by the "Masonic" E-flat major chords which were heard at the beginning. "These chords are the only thing in the overture that reappears in the opera; yet the work is by no means open to the charge of musical irrelevancy, for the theme of the fugue is eminently suggestive of the lively character of Papageno, the bird-catcher. The overture to 'The Magic Flute' was probably the one Rossini had in mind when he once said: 'I've been trying for months to write some fugued overtures *à la* Mozart; but I've had to tear them all up, the great model is too overpowering! Mine were all detestable.'"

There has always been since 1791 discussion concerning the treatment of Masonic thoughts and rites in "The Magic Flute," both in the text and the music. Jahn had a firm belief that "the dignity and grandeur with which the music reveals the symbolism of these mysteries certainly have their root in his [Mozart's] intense devotion to the Masonic idea. A clear indication of this devotion was given in this overture to the initiated, but in a way that shows how well he distinguished between Masonic symbolism and artistic impulse."

Mozart's devotion to Masonry is well known, and he may have been inspired by Masonic thoughts when he wrote the overture. He may have anticipated Herder and Ulibischeff and endeavored to express the idea of a struggle between light and darkness. It is highly probable, however, that he was chiefly concerned with making music. As Henri Lavoix says in his "Histoire de l'Instrumentation": "Here the master, wishing, so to speak, to glance back and to give a final model of the old Italian and German overtures with a counterpointed theme, which had served, and still served, as preface to many operas, pleased himself by exhibiting the melodic theme that he had chosen, in all its forms, adorned with the riches of harmony and instrumentation. The result of this marvellous work of the carver is one of the most perfect instrumental compositions ever produced by human genius. Yet no one can establish the slightest resemblance between the overture and the grotesque magic piece on which Mozart lavished the most precious treasures of his prodigious imagination."

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The theme of the fugue is not unlike one in a sonata in B-flat major, that Clementi played in 1781 before the Emperor Joseph in Mozart's presence; it also resembles the subject of an orchestral "symphony" in J. H. Rolle's cantata, "The Resurrection of Lazarus" (Leipsic, 1779), which Mozart probably never saw or heard. Fugue subjects were common property, and they were often wandering melodies. The more important question was, "What did the composer do with his theme after he caught it?" The solemn chords that open and interrupt the overture may suggest the knocking of those seeking initiation, or they may recall "the probation which must be undergone by those who engage in the search for a higher light." They are effective without explanation. As Jahn well said: "The true triumph of genius consists in having created a work which, wholly apart from scholarship or esoteric meaning, produces by its perfection an irresistible effect on the musical mind, animating it to more active endeavor and lifting it to an atmosphere of purest serenity."

⁂

"The overture of 'The Magic Flute,' which will for centuries to come still ravish the ear: that sportive, happy wonder-child—shedding light and joy, it will ever soar skyward, in spite of fog and utter darkness."—*Robert Schumann.*

"Mozart, whom no one will accuse of melodic poverty, pursued for a long time the chimera of instrumental music without 'melody.' The overture of 'Così fan tutte' was an unfortunate attempt in this respect; for the absence of 'melody' is cruelly felt. The overture of 'Don Giovanni' is a compromise. In the overture to 'The Magic Flute' the problem was solved—not a bit of straight cantabile, a prodigious complexity, and as a result, clearness, fascination, irresistible effect. It is a *tour de force* which Mozart only could have accomplished."—*Camille Saint-Saëns.*

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(From the *Baltimore Sun*, February 3, 1907.)

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It begins mysteriously, in 6-8 time, with a misty, choppy passage for muted strings, *abbacchiato*. The first and second violins begin with the triad of the tonic, supported by the violoncellos, violas, and double-

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basses. After a moment of uncertainty and expectation the wood-wind gives out this strange and exotic figure:—[Theme in notation.]

This is repeated a moment later by the horns an octave lower, and arises again soon after upon that most mad and erratic outlaw, the leading note. The time is *andantino con abbandonamento.* The effect is that of extreme mental anguish or thirst. But a more joyous note soon appears. Relief seems to be in sight. One hears the beer wagon stop at the door. The strings rise in a gradual crescendo, though still muted. The wood-wind grows louder and louder.

Suddenly there is a bold and anarchistic modulation from the key of A major to that of D. Ah, how these modern composers delight in unheard-of and surprising jumps! What originality! What daring! Nowhere in all the range of music will you find another modulation from A to D.

And then how beautiful the next figure, a haunting tremolo for bass fiddles! Thus:—[Theme in notation.]

After that the orchestra grows wild and erratic. The drums drone along on a pedal-point, C-sharp, and the strings skip up and down. Suddenly there is a halt. Then a pause. Then one lone tuba, like some weird dinner-horn at a potted-palm boarding-house, stumbles down the scale from the upper A in the bass clef to G and on to E.

Then another pause,—a long, sensuous, lingering pause, like that of a thirsty wayfarer who contemplates a tempting drink and tries to decide whether he had better sip it through a straw or slosh it into his system at one gulp! And after that, while all the rest of the band halts, the clarinets sound again that wild and portentous chord, the triad of the tonic—and we are in the midst of the first movement! Strings join in one rich, master chord. Then a trill on the high A—and all is over.

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The second movement begins abruptly with this wonderful succession of chords:—[Chords in notation.]

The bassoons carry the melody, compassionate, with broken chords for harp supporting them. Suddenly there is a surging passage for flutes and violas, and we find ourselves transported from D major to B-flat major.

Thus we are carried along like voyagers on some fairy shallop in a sea of Pilsener, until the time changes to *dal segno senza repetizione al fine.*

The third movement introduces a new motive, poco più piano, viz.:—

The movement proceeds swimmingly, in the key of G major, toward a magnificent crescendo. Then there is a change of mood, and we have a hint of the restlessness and uncertainty which marked the first few measures of the work. The violins, supported by the piccolos, have this daring and difficult passage, *stiguendo*:—[Notation.]

This is followed by two measures pizzicato, after which comes a repetition of the same figure. In all it is repeated four times. We see the waiter go out, return, go out again, return again, go out again, return again, go out again and return still again.

There is a feeling of satisfaction and satiety. We begin to understand the uncanny idea that it is possible for a man to be absolutely devoid of a sensation of thirst. The close is bold and brilliant, allegro con fuoco. The kettledrums, triangles, and yellow clarinets are mute.

The next movement is flowing and graceful. We seem to be sitting in some pleasant garden, beneath spreading trees, and with a band playing in the distance. There are four measures fortissimo for woodwind, and then the strings take up the liquid melody:—[Theme in notation.]

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Suddenly there is a change: the steins bang on the table; one hears a Bavarian yelling for the waiter. The oboes, representing two Low Germans, answer him, and the 'cellos, representing Suabians, roar a chorus. It is strident and loud, and it ends in one long and unanimous gurgle, *alla tedesca*. In the orchestra this effect is produced by stopping the F holes of the strings with slabs of pumpernickel. It is eerie and bewitching, and quite prepares us for the daring tonal progressions which usher in part 5.

Here we have more hurly-burly. Waiters come rushing from all directions. A short, disconnected sentence, *allegro con spigotto*, leads to a loud, insistent rataplan, *allegretto con Muenchenero*. Then comes this startling and brilliant passage, for the full band in unison, and we are ready for the fugal close of the work.

This close is a réchauffé of the themes already heard, but they are combined in a manner ineffably beautiful. The opening is in D major, and suggests the opening of the third movement, but soon there are kaleidoscopic modulations, and the theme of the second movement asserts itself, allegro ma grazioso. Twelve o'clock begins to strike and we hear beautiful echoes.

But before the third stroke there is a mad, discordant tumult. The police rush in. The joint is pinched.

The violas depict the sergeant and the E-flat horns the head bar-tender. They dispute and call names, thus:—[Notation.]

But it all ends happily. The bar-tender slips the sergeant a box of cigars, the cops get a couple of drinks, and the whole congregation joins in a song of reconciliation and good fellowship, *à la concestata madrigali*. There is a return to the theme of the fourth movement, andante sostenuto, followed by a spirited fugal chorus founded upon the motives of the first movement.

We are back again in the key of D major. We feel at home. All the row is over. There are four measures of rising chords, a measure of complete silence, during which the violinists struggle with their E strings and the tympani player puts on his overcoat and feels for a nickel, and then comes the grand and majestic close.

It is a development, an apotheosis of the first theme. The brasses

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give it out, the wood-wind answers, and then the whole band settles down to roar it aloud. There are skips back and forth. Once we are in A major and again we are in C. A long tremolo for the strings and the brilliant closing passage begins:—[Passage in notation.]

Up and up rise the fiddles to the very roof of the Rathshaus, and then, like a herd of wandering students sweeping down upon some wayside inn, they go cavorting and galloping down the scale. They land with a thud upon D-natural, the keynote, and the proceedings seem to be over. But not so. There is still a full bar to be played, *allegretto con bizarria determinatissimo,* with this striking and beautiful chord at the close.

Thus ends the masterwork, in the noble key of D major—the tonal trademark of all that is majestic and beautiful.

SYMPHONY IN F MAJOR, NO. 8, OP. 93 . . LUDWIG VAN BEETHOVEN

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

This symphony was composed at Linz in the summer of 1812. The autograph manuscript in the Royal Library at Berlin bears this inscription in Beethoven's handwriting: "Sinfonia—Lintz, im Monath October, 1812." Glöggl's *Linzer Musikzeitung* made this announcement October 5: "We have had at last the long-wished-for pleasure to have

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for some days in our capital the Orpheus and the greatest musical poet of our time, Mr. L. van Beethoven; and, if Apollo is gracious to us, we shall also have the opportunity of wondering at his art." The same periodical announced November 10: "The great tone-poet and tone-artist, Louis van Beethoven, has left our city without fulfilling our passionate wish of hearing him publicly in a concert."

Beethoven was in poor physical condition in 1812, and Staudenheim, his physician, advising him to try Bohemian baths, he went to Töplitz by way of Prague; to Carlsbad, where a note of the postilion's horn found its way among the sketches for the Eighth Symphony; to Franzensbrunn and again to Töplitz; and lastly to his brother Johann's[*] home at Linz, where he remained until into November.

At the beginning of 1812 Beethoven contemplated writing three symphonies at the same time; the key of the third, D minor, was already determined, but he postponed work on this, and as the autograph score of the first of the remaining two, the Symphony in A, No. 7, is dated May 13, it is probable that he completed the Seventh before he left Vienna on his summer journey. His sojourn in Linz was not a pleasant one. Johann, a bachelor, lived in a house too large for his needs, and so he rented a part of it to a physician, who had a sister-in-law, Therese Obermeyer, a cheerful and well-proportioned woman, of an agreeable if not handsome face. Johann looked on her kindly, made her his housekeeper, and, according to the gossips of Linz, there was a closer relationship. Beethoven meddled with his brother's affairs, and, finding him obdurate, he visited the bishop and the police authorities and persuaded them to banish her from the town, to send her to Vienna if she should still be in Linz on a fixed day. Naturally, there was a wild

---

[*] Nikolaus Johann, Beethoven's second younger brother, was born at Bonn in 1776. He died at Vienna in 1848. He was an apothecary at Linz and Vienna, the *Gutsbesitzer* of the familiar anecdote and Ludwig's pet aversion.

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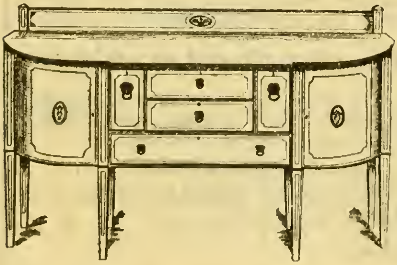

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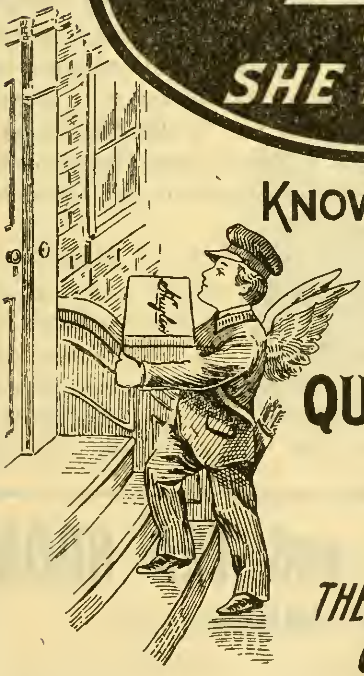

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scene between the brothers. Johann played the winning card: he married Therese on November 8. Ludwig, furious, went back to Vienna, and took pleasure afterward in referring to his sister-in-law in both his conversation and his letters as the "Queen of Night."

This same Johann said that the Eighth Symphony was completed from sketches made during walks to and from the Pöstlingberge, but Thayer considered him to be an untrustworthy witness.

The two symphonies were probably played over for the first time at the Archduke Rudolph's in Vienna, April 20, 1813. Beethoven in the same month endeavored to produce them at a concert, but without success. The Seventh was not played until December 8, 1813, at a concert organized by Mälzel, the mechanician.

⁂

As the name of Mälzel is associated with the second movement of the Eighth Symphony, a sketch of his adventurous career will not be impertinent.

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

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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 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

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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 in 1833. On his second visit he added "The Conflagration of Moscow," a panorama, which he sold to three Bostonians for six thousand dollars. Hence, probably, the origin of the parharmonicon 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, 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 Utica, N.Y., is said by some to fit Mälzel, but Poe's story was probably not written before 1848. Poe's 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 first performance of the Eighth Symphony was at a concert given by Beethoven at Vienna in the "Redoutensaal" on Sunday, February 27, 1814. The programme included his Symphony No. 7; an Italian terzetto, "Tremate, empi, tremate" (Op. 116, composed in 1801 [?]),

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sung by Mrs. Milder-Hauptmann,[*] Siboni,[†] and Weinmüller;[‡] this Symphony in F major; and "Wellington's Sieg, oder die Schlacht bei Vittoria" (Op. 91, composed in 1813).

The *Allgemeine Musik-Zeitung* in a review of this concert stated that the Seventh Symphony (first performed December 8, 1813) was again heartily applauded, and the Allegretto was repeated. "All were in anxious expectation to hear the new symphony (F major, 3-4), the latest product of Beethoven's muse; but this expectation *after one hearing* was not fully satisfied, and the applause which the work received was not of that enthusiastic nature by which a work that pleases universally is distinguished. In short, the symphony did not make, as the Italians say, *furore*. I am of the opinion that the cause of this was not in weaker or less artistic workmanship (for in this, as in all of Beethoven's works of this species, breathes the peculiar genius which always proves

---

[*] 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 Süssmayer'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, whom Beethoven once honored by calling him "stupid ass!" 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.

[†] Giuseppe Siboni, born January 27, 1780, at Forli, died at Copenhagen, March 29, 1839, as conductor of the opera-house and director of the Conservatory. He sang in Italian cities (his début was at Florence in 1797), at London, at Vienna (1810–14), Prague, Naples, St. Petersburg, and in 1819 he made Copenhagen his dwelling-place. He was the father of Erik Siboni (1828–92), pianist, organist, and composer, and teacher from 1864 to 1883 at the Royal Music Academy at Sorö. He was born at Copenhagen and he died there. The Earl of Mount-Edgcumbe, a discriminative critic, says that he sang well, "but with a thick and tremulous voice." Parke, the oboe player and the author of the entertaining "Musical Memoirs," heard him at the King's Theatre, London, in 1807: "The voice of Siboni was not extensive, but he managed it with skill."

[‡] Karl Weinmüller was born near Augsburg in 1765. He joined a company of strolling comedians, and in 1795 he obtained an engagement in a Viennese theatre. He had a beautiful bass voice of extraordinary compass, and he sang with skill. Chamber singer to the emperor and a leading member of the Court Opera House, he left the stage in 1825, and died in 1828 at Doebling. His chief parts were Thoas, Leporello, Sarastro, Figaro, and Zamoski in Cherubini's "Faniska." He also distinguished himself in church and oratorio music.

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his originality), but partly in the mistake of allowing this symphony to follow the one in A major, and partly in the satiety that followed the enjoyment of so much that was beautiful and excellent, whereby natural apathy was the result. If this symphony in future should be given *alone*, I have no doubt concerning its favorable reception."

Czerny remembered that on this occasion the new Eighth Symphony did not please the audience; that Beethoven was irritated, and said: "Because it is much better" than the Seventh.

There were in the orchestra at this concert eighteen first violins, eighteen second violins, fourteen violas, twelve violoncellos, seven double-basses. The audience numbered about three thousand, although Schindler spoke of five thousand.

Beethoven described the Eighth in a letter to Salomon, of London, as "a little symphony in F," to distinguish it from its predecessor, the Seventh, which he called "a great symphony in A, one of my most excellent."

We know from his speeches noted down that Beethoven originally planned an elaborate introduction to this symphony.

It is often said that the second movement, the celebrated Allegretto scherzando, is based on the theme of "a three-voice circular canon, or round, 'Ta, ta, ta, lieber Mälzel,' sung in honor of the inventor of the metronome" and many automata "at a farewell dinner given to Beethoven in July, 1812, before his leaving Vienna for his summer trip into the country." This story was first told by Schindler, who, however, did not say that the dinner was given to Beethoven alone, and did say that the dinner was in the spring of 1812. Beethoven was about to visit his brother Johann in Linz; Mälzel was going to England to produce there his automaton trumpeter, but was obliged to defer this journey. Beethoven, who among intimate friends was customarily "gay, witty, satiric,

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'unbuttoned,' as he called it," improvised at this parting meal a canon, which was sung immediately by those present. The Allegretto was founded on this canon, suggested by the metronome, according to Schindler. Thayer examined this story with incredible patience ("Beethoven's Leben," Berlin, 1879, vol. iii. pp. 219-222), and he drew these conclusions: the machine that we now know as Mälzel's metronome was at first called a musical chronometer, and not till 1817 could the canon include the word "Metronom." Schindler, who was seventeen years old in 1812, heard the story from Count Brunswick, who was present at the meal, but was not in Vienna from March, 1810, till the end of February, 1813, four months after the completion of the symphony. Furthermore, in one of the conversation books (1824) Beethoven says: "I, too, am in the second movement of the Eighth Symphony—ta, ta, ta, ta—the canon on Mälzel. It was a right jolly evening when we sang this canon. Mälzel was the bass. At that time I sang the soprano. I think it was toward the end of December, 1817." Thayer says: "That Mälzel's 'ta, ta, ta' suggested the Allegretto to Beethoven, and that by a parting meal the canon on this theme was sung, are doubtless true; but it is by no means sure that the canon preceded the symphony. . . . If the canon was written before the symphony, it was not improvised at this meal; if it was then improvised,

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it was only a repetition of the Allegretto theme in canon form." However this may be, the persistent ticking of a wind instrument in sixteenth notes is heard almost throughout the movement, of which Berlioz said: "It is one of those productions for which neither model nor pendant can be found. This sort of thing falls entire from heaven into the composer's brain. He writes it at a single dash, and we are amazed at hearing it."

There has been much discussion concerning the pace at which the third movement, marked Tempo di menuetto, should be taken. Wagner made some interesting remarks on this subject in his "On Conducting" (I use Mr. E. Dannreuther's translation): "I have, myself, only once been present at a rehearsal of one of Beethoven's symphonies, when Mendelssohn conducted. The rehearsal took place at Berlin, and the symphony was No. 8 (in F major). . . . This incomparably bright symphony was rendered in a remarkably smooth and genial manner. Mendelssohn himself once remarked to me, with regard to conducting, that he thought most harm was done by taking a tempo too slow, and that, on the contrary, he always recommended quick tempi, as being less detrimental. Really good execution, he thought, was at all times a rare thing, but shortcomings might be disguised if care was taken that they should not appear very prominent; and the best way to do this was 'to get over the ground quickly.' . . . Beethoven, as is not uncommon with him, meant to write a true minuet in his F major Symphony. He places it between the two main Allegro movements, as a sort of complementary antithesis to an Allegro scherzando which precedes it; and, to remove any doubt as to his intention regarding the tempo, he designates it *not* as a minuetto, but as Tempo di minuetto. This novel and unconventional characterization of the two middle movements of a symphony was almost entirely overlooked. The Allegretto scherzando was taken to represent the usual Andante, the Tempo di minuetto the familiar scherzo; and, as the two movements thus interpreted seemed rather paltry, and none of the usual effects could be got out of them, our musicians came to regard the entire symphony as a sort of accidental *hors d'œuvre* of Beethoven's muse, who, after the exertions of the A major Symphony, had chosen 'to take things rather easily.' Accordingly, after the Allegretto scherzando, the time of which is invariably dragged somewhat, the Tempo di minuetto is universally served up as a refreshing Ländler, which passes the ear without leaving any distinct impression. Now the late Kapellmeister Reissiger, of Dresden, once conducted this symphony there, and I happened to be present at the performance, together with Mendelssohn. We talked about the dilemma just described and its proper solution, concerning which I told Mendelssohn that I believed I had convinced

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Reissiger, who had promised that he would take the tempo slower than usual. Mendelssohn perfectly agreed with me. We listened. The third movement began, and I was terrified on hearing precisely the old Ländler tempo; but, before I could give way to my annoyance, Mendelssohn smiled and pleasantly nodded his head, as if to say: 'Now it's all right! Bravo!' So my terror changed to astonishment. . . . Mendelssohn's indifference to this queer, artistic contretemps raised doubts in my mind whether he saw any distinction and difference in the case at all. I fancied myself standing before an abyss of superficiality, a veritable void."

Mozart wrote from Bologna in 1770: "We wish that it were in our power to introduce the German taste in minuets in Italy; minuets here last almost as long as whole symphonies." Mr. H. E. Krehbiel, in a note ("Mozart," by Friedrich Kerst, New York, 1905), adds: "There might be a valuable hint here touching the proper tempo for the minuets in Mozart's symphonies. Of late years the conductors, of the Wagnerian school more particularly, have acted on the belief that the symphonic minuets of Mozart and Haydn must be played with the stately slowness of the old dance. Mozart himself was plainly of another opinion." But the character of the minuet varied somewhat according to the country. Count Moroni characterized the dance as the true portrait of the eighteenth century. "It was, so to speak," says an anonymous writer, "the expression of that Olympic calm and universal languor which characterized everything, even the pleasures of society. In 1740 the social dances of France were as stiff as the old French gardens, and marked by an elegant coolness, prudery, and modesty. The pastime was not even called 'dancing.' People spoke of it as 'tracer les chiffres d'amour.'" But it is doubtful whether Haydn's minuets were written with any thought of the court dance, and many of Mozart's suggest the necessity of a lively pace. Mr. Vernon Blackburn of the *Pall Mall Gazette* found fault with Mr. Ignaz Friedman, a pianist, for playing (February 13, 1906) a minuet by Suk: "Instead of giving it, as that inimitable form of music should be given, in a straight, direct, and classical manner, he actually at times played with tempo rubato. Now, seeing that the Minuet is essentially a dance

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form, tempo rubato should be absolutely excluded from any interpretation of it." But may there not be freedom in pace in the interpretation of music written in the form of an old dance, but without precise reference to the dance itself?

This symphony was first played in Boston at an Academy concert on December 14, 1844. The first performance in America was by the Philharmonic Society of New York on November 16, 1844; and at this same concert, led by George Loder, Mendelssohn's overture, "The Hebrides," was also performed for the first time in this country.

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

The first movement, Allegro vivace e con brio, F major, 3-4, opens immediately with the first theme. The first phrase is played by the full orchestra forte; wood-wind instruments and horns respond with a phrase, and then the full orchestra responds with another phrase. A subsidiary motive leads to the more melodious but cheerful second theme in D major. The first part of the movement ends in C major, and it is repeated. The working out is elaborate rather than very long, and it leads to the return of the first theme at the beginning of the third part ('cellos, double-basses, and bassoons). The theme is now treated more extensively than in the first part. There is a long coda.

II. Allegretto scherzando, B-flat major, 2-4. The characteristics of this movement have been already described. First violins play the first theme against the steady "ticking" of wind instruments, and each phrase is answered by the basses. There is a more striking second theme, F major, for violins and violas, while the wind instruments keep

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persistently at work, and the 'cellos and double-basses keep repeating the initial figure of the first theme as a basso ostinato. Then sighs in wind instruments introduce a conclusion theme, B-flat major, interrupted by the initial figure just mentioned and turning into a passage in thirds for clarinets and bassoons. The first part of the movement is repeated with slight changes. There is a short coda.

III. Tempo di menuetto, F major, 3-4. We have spoken of the difference of opinion concerning the proper pace of this movement: whether it should be that of an ordinary symphonic minuet, or that of a slow and pompous minuet, so that the movement should be to the second as a slow movement to a scherzo. The trio contains a dialogue for clarinet and two horns.

IV. Allegro vivace, F major, 2-2. The finale is a rondo worked out on two themes. The drums are tuned an octave apart, and both give F instead of the tonic and dominant of the principal key. The movement ends with almost endless repetitions of the tonic chord. Sudden changes in harmony must have startled the audience that heard the symphony in 1814.

⁂

The first movement of this symphony was in the original version shorter by thirty-four measures.

At first little attention was paid to the Eighth Symphony. Hanslick says, in "Aus dem Concertsaal," that the "Pastoral" Symphony was long characterized as the one in F, as though the Eighth did not exist and there could be no confusion between Nos. 6 and 8, for the former alone was worthy of Beethoven. This was true even as late

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as 1850. Beethoven himself had spoken of it as the "little" symphony, and so it is sometimes characterized to-day.

Leipsic was the second city to know the Eighth Symphony, which was played in the Gewandhaus, January 11, 1818.

The Philharmonic Society of London did not perform the work until May 29, 1826, although it had the music as early as 1817.

In Paris the Eighth was the last of Beethoven's to be heard. The Société des Concerts did not perform it until February 19, 1832. Fétis, hearing the symphony, wrote that in certain places the symphony was so unlike other compositions of Beethoven that it gave room for the belief that it was "written under certain conditions which are unknown to us, which alone could explain why Beethoven, after having composed some of his great works, especially the 'Eroica,' left this broad, large manner analogous to his mode of thought to put boundaries to the sweep of his genius." At the same time Fétis found admirable things in the work "in spite of the scantiness of their proportions." But Berlioz saw with a clearer vision. "Naïvete, grace, gentle joy, even if they are the principal charms of childhood, do not exclude grandeur in the form of art which reproduces them. . . . This symphony, then, seems wholly worthy of those that preceded and followed, and it is the more remarkable because it is in nowise like unto them." Wagner's admiration for the Eighth is well known.

Commentators have attempted to read a programme into it. Lenz saw in the "Eroica" the "Battle of Vittoria" and the Eighth a "military trilogy." He named the finale a "poetic retreat," and characterized the obstinate triplets as "a sort of idealization of drum-rolls." Ulibischeff believed that the second movement was a satire or a musical parody on Rossini's music, which was in fashion when Beethoven wrote the Eighth Symphony. Unfortunately for Ulibischeff's hypothesis, Rossini's music was not the rage in Vienna until after 1812.

The Eighth Symphony was performed for the first time at St. Petersburg, March 27, 1846; at Moscow, April 7, 1861.

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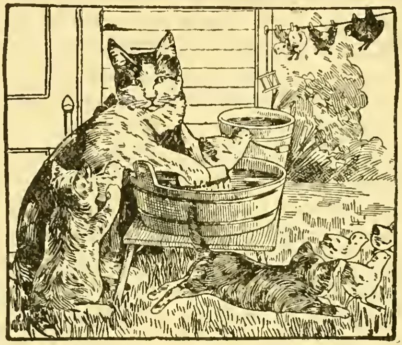

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FRIDAY AFTERNOON, MARCH 15, at 2.30 o'clock.

SATURDAY EVENING, MARCH 16, at 8 o'clock.

PROGRAMME.

Noskowski	Overture, "The Steppe"
Smetana	Symphonic Poem, "Vysehrad"
Dvorák	Overture, "Husitská"
Tschaikowsky	Symphony No. 6 "Pathetic"

STEINERT HALL

... SONG RECITAL by ...

MAX HEINRICH

Thursday Evening, March 21, at eight

.. PROGRAM ..

SONGS. *a.* Gruppe aus dem Tartarus . . . . Schubert
b. Ich sende einen Gruss
c. Des Knaben Wunderhorn } . . . . Schumann
d. Die Allmacht . . . . Schubert

MELODRAMA. "MAGDALENA," or "The Spanish Duel"
The Poem by F. J. Waller. The Music by Max Heinrich
At the Piano, Mrs. CHARLES A. WHITE

SONGS. *a.* Here often, when a Child, I lay Reclined. (Tennyson) . . Max Heinrich
b. It is not always May . . . . Gounod
c. My Love's an Arbutus. (Arr.) . . . . Villiers Stanford
d. Spring Song . . . . MacKenzie

SONGS. Schlagende Herzen
Ach weh! mir unglückhaften Mann } . . . . . . Richard Strauss
Staendchen

MELODRAMA. "THE RAVEN"
The poem by Edgar Allan Poe. The Music by Max Heinrich
At the Piano, Mrs. CHARLES A. WHITE

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The **FOURTH** and last of the **CHAMBER RECITALS** given by **Mr. FÉLIX FOX** in Steinert Hall will occur on **TUESDAY AFTERNOON, APRIL 23,** with Miss MARY VINCENT PRATT, Pianist, assisting.

Extracts from London Criticisms of

Mr. Ernest Sharpe's

Recital of *"Songs of the NEW WORLD"*

London Times.—"Bechstein Hall was the scene on Monday afternoon of Mr. Ernest Sharpe's third composers' recital, when examples from the pens of eleven American writers were performed, grouped under the heading of 'Songs from the New World.' It was an interesting experiment, the whole recital showing quite clearly what valuable work is being done in this branch of the art in the United States. Mr. Sharpe sang as earnestly as usual."

Morning Post.—"Earnestness, sincerity, and good workmanship, indeed, were evidenced throughout the series of songs interpreted with loving care by Mr. Sharpe."

Standard.—"Mr. Ernest Sharpe interpreted the songs with his accustomed sincerity and intelligence."

Tribune.—"There does not seem to be, as yet, any distinctive style in the New World songs, and the shortcomings of many English song writers, such as awkward or false accentuation, are by no means absent. Mr. Sharpe did his best to make these failings less apparent, and succeeded by his refined manner, his clear and distinguished diction, and warm delivery, in conveying the emotional value and the drift of the words."

Daily News.—"On the whole, this recital of American songs, so cleverly and intelligently sung by Mr. Ernest Sharpe and accompanied to perfection by Mr. Hamilton Harty, did not give me an exalted opinion of American composers."

Scotsman.—"Mr. Ernest Sharpe interpreted the songs with his accustomed sincerity and intelligence."

Athenæum.—"Mr. Sharpe gave artistic readings of all the songs."

Referee.—"Next in interest were two songs by Charles Fonteyn Manney. Mr. Manney possesses a dramatic intuition which is highly illustrated in a setting of Walt Whitman's 'O Captain, my Captain.' Of lighter character, but yet showing dramatic conception, is the little ditty, 'The Blue Hills,' by the same composer. Mr. Sharpe's interpretations indicated earnest desire to do justice to the composers he represented, and in many cases he accomplished his object with pronounced success."

Sunday Times.—"With the exception of George Chadwick and Edward MacDowell, the American song composers are almost unknown in this country, and Mr. Ernest Sharpe did therefore good service in devoting his third composers' recital to 'Songs from the New World.' Still, it must be confessed that the result was a little disappointing. America evidently possesses several talented and graceful song writers, but American song seems to lack the fresh, distinctive note that one would expect, and is very much an echo of the effete Old World. Of the twenty numbers that Mr. Sharpe presented, the most interesting were Mr. F. C. Manney's stirring setting of Walt Whitman's 'My Captain,' Frank Lynes's 'When Love is Done,' Homer Norris's 'O Mother Mine,' and Clayton Johns's 'Unverstanden,' the last being quite German in style."

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Miss LAURA HAWKINS

Will play the following program of Pianoforte Music in

CHICKERING HALL

on

Friday Evening, March 15th,

at 8.15 o'clock

RHEINBERGER	Toccata in C minor
CÉSAR FRANCK	First Grand Caprice
BOURGAULT-DUCOUDRAY	"Esquisses d'après Nature" 1. "A Saint Herbot" 2. Danse Rustique 3. Danse la Lande
ARENSKY	"Près de la Mer"
ZANELLA	Tempo di Menuetto
POLDINI	Étude, Op. 19, No. 2
BACH	Concerto in D minor Allegro risoluto Adagio Allegro moderato

The accompaniment to the concerto will be played by string players from the Boston Symphony Orchestra, Mr. B. J. Lang conducting.

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Quartet

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Mr. OTTO ROTH, Second Violin
Mr. EMILE FERIR, Viola
Mr. HEINRICH WARNKE, Violoncello

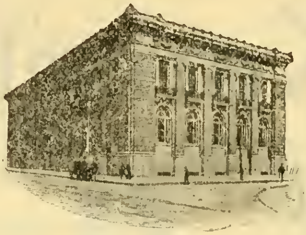
To avoid the opening night of the opera, the date of this concert has been changed from Monday evening, April 1, to

Monday Evening, April 22,

At eight o'clock

PROGRAMME TO BE ANNOUNCED

Seats, $1.00 and 75 cents. On sale at box office, Symphony Hall



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L. H. MUDGETT, Manager.

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PIANOFORTE RECITAL

PROGRAM

1. Faschingsschwank aus Wien* Allegro Romanze Scherzino Intermezzo Finale	Schumann
2. Nocturne, C minor	Chopin
Mazurka, B minor	Chopin
Ballade, A-flat	Chopin
3. Meditation (new, dedicated to Miss Goodson)	Arthur Foote
Etude, "Espenlaub"	Sauer
Barcarole	Rubinstein
Etincelles	Moszkowski
Valse Impromptu Polonaise, E major	Liszt

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*The "Faschingsschwank aus Wien," composed in 1839, was published in 1841 by Mechetti, in Vienna. This work was undoubtedly the result of impressions received by Schumann during six months' residence in the Austrian capital. In the first movement, which seems to depict the various scenes of a masquerade, appears the melody of the Marseillaise. The singing or playing of this melody was at that time forbidden in Vienna, and Schumann put it in here as a good-natured joke, the police authorities having caused him a lot of trouble in connection with his newspaper, the *Neue Zeitschrift fur Musik.*

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FIFTH CONCERT

Last of the Season

Tuesday Evening, March 19, at 8

PROGRAMME

BEETHOVEN	Quartet in E-flat major, Op. 127
BACH	Sonata in C major, for Violoncello (without accompaniment) Mr. Alwin Schroeder
BRAHMS	Quintet in F minor, Op. 34, for Piano, two Violins, Viola, and Violoncello

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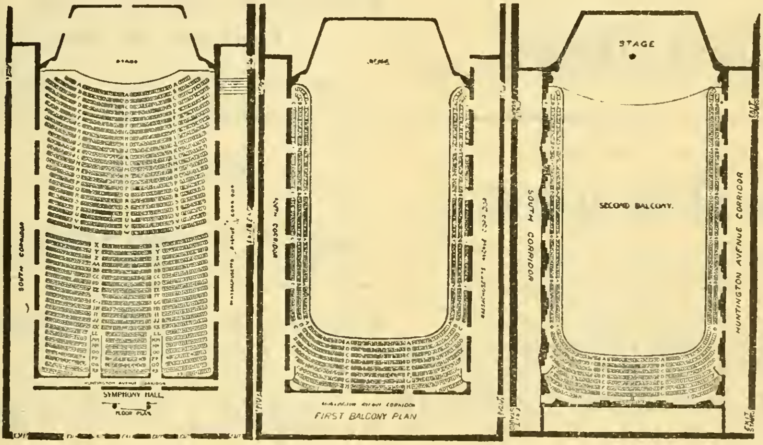
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.. Program ..

1. SONATE for Piano and Violin — Richard Strauss
   Allegro ma non troppo
   Improvisation: Andante cantabile
   Finale: Andante, Allegro
   Miss Fletcher and Mr. Anthony

2. CONCERTO, A major . . . Saint-Saens
   Miss Fletcher

3. PRELUDE in F . . . . . Debussy
   PRELUDE and FUGUE (No. 22, in B-flat minor) . Bach
   THEME and VARIATIONS, Op. 12 . Chopin
   Mr. Anthony

4. ROMANCE . . . . . Faure
   REVE D'ENFANT . . . Ysaye
   SPANISH DANCE, No. 8 . . Sarasate
   Miss Fletcher

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Boston Symphony Orchestra

DR. KARL MUCK, Conductor

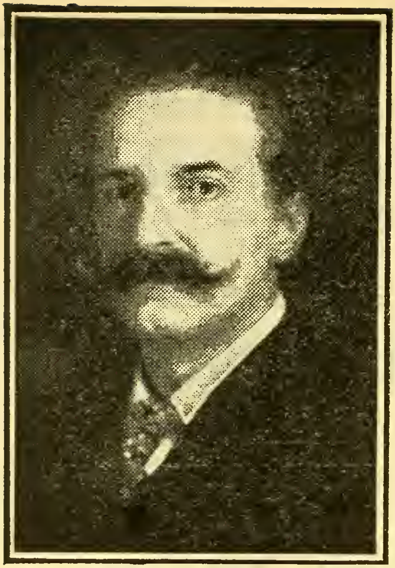
Programme of the
Eighteenth
Rehearsal and Concert

WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE

FRIDAY AFTERNOON, MARCH 15
AT 2.30 O'CLOCK

SATURDAY EVENING, MARCH 16
AT 8.00 O'CLOCK

PUBLISHED BY C. A. ELLIS, MANAGER



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(Signed) WILLY HESS.

Boston Symphony Orchestra

PERSONNEL

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Dr. KARL MUCK, Conductor

WILLY HESS, *Concertmeister*,
and the Members of the Orchestra in alphabetical order.

Adamowski, J.
Adamowski, T.
Akeroyd, J.

Bak, A.
Bareither, G.
Barleben, C.
Barth, C.
Berger, H.
Bower, H.
Brenton, H.
Brooke, A.
Burkhardt, H.
Butler, H.

Currier, F.

Debuchy, A.
Dworak, J.

Eichheim, H.
Eichler, J.
Elkind, S.

Ferir, E.
Fiedler, B.
Fiedler, E.
Fiumara, P.
Fox, P.
Fritzsche, O.

Gerhardt, G.
Gietzen, A.
Goldstein, S.
Grisez, G.

Hackebarth, A.
Hadley, A.
Hain, F.
Hampe, C.
Heberlein, H.
Heindl, A.
Heindl, H.
Helleberg, J.
Hess, M.
Hoffmann, J.
Hoyer, H.

Keller, J.
Keller, K.
Kenfield, L.
Kloepfel, L.
Kluge, M.
Kolster, A.
Krafft, W.
Krauss, H.
Kuntz, A.
Kuntz, D.
Kunze, M.
Kurth, R.

Lenom, C.
Loeffler, E.
Longy, G.
Lorbeer, H.
Ludwig, C. F.
Ludwig, C. R.

Mahn F.
Mann, J.
Maquarre, A.
Maquarre, D.
Marble, E.
Mäusebach, A.
Merrill, C.
Mimart, P.
Moldauer, A.
Mullaly, J.
Müller, F.

Nagel, R.
Nast, L.

Phair, J.

Regestein, E.
Rettberg, A.
Rissland, K.
Roth, O.

Sadoni, P.
Sauer, G.
Sauerquell, J.
Sautet, A.
Schuchmann, F.
Schuëcker, H.
Schumann, C.
Schurig, R.
Senia, T.
Seydel, T.
Sokoloff, N.
Strube, G.
Swornsbourne, W.

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SATURDAY EVENING, MARCH 16, at 8 o'clock.

PROGRAMME.

Noskowski . . “The Steppe,” Symphonic Poem in the form of an Overture, Op. 66. First time in Boston

Smetana . . . “Vysehrad,” Symphonic Poem (No. 1 of the Cycle, “My Country”)

Dvořák . . . . Dramatic Overture, “Husitská,” Op. 67

Tschaikowsky . Symphony No. 6, “Pathetic,” in B minor, Op. 74

I. Adagio; Allegro non troppo.
II. Allegro con grazia.
III. Allegro molto vivace.
IV. Finale: Adagio lamentoso.

There will be an intermission of ten minutes before the symphony.

Special Notice. Because of Good Friday the next public rehearsal will be on Thursday afternoon, March 28.

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.

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"THE STEPPE," SYMPHONIC POEM IN THE FORM OF A CONCERT OVERTURE, OP. 66 . . . . SIEGMUND NOSKOWSKI

(Born at Warsaw, May 2, 1846; now living in Warsaw.)

The score of "Step," which was published in 1901, contains an argument in Polish and in German. This explanatory note may be Englished freely as follows:—

> Hail to thee, majestic heath!
> Let my song praise thee!
>
> Once thy boundless stretches resounded with the trampling hoofs of steeds; the dolman sleeves of hussars flapped on their shoulders; there was the clanking of sabres in the distance. At times simple flute notes of shepherds, mingled with the yearning melodies of Cossack songs, traversed the air. Often resounded battle-cries and clashing of warriors' weapons.
>
> To-day all is hushed in silence. Battles and contests are at an end, the foes are quiet in their graves. Thou alone, thou superb heath, hast remained unchanged, ever calm and beautiful!

The symphonic poem, dedicated to Count M. Zamoyski, the president of the Warsaw Philharmonic Society, is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, tambourine, cymbals, harp, and strings.

The Introduction, Andante con moto, E-flat major, 6-8, portrays the heath unvexed by man and imperturbable (divided strings, piccolo, and harp). The typical theme of the heath is given first to horn and then to clarinet.

The main body of the overture, moderato marcato, E-flat major, 3-4, is a musical illustration of the passing scenes described in the argument. After a crescendo based on a figure first announced by violoncellos and double-basses in imitation of hoof-beats, answered by wood-wind instruments, the resolute first theme is proclaimed fortissimo. The

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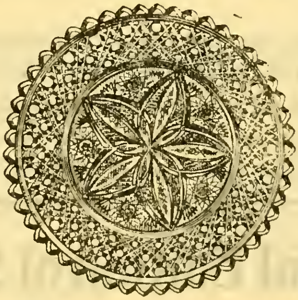

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subsidiary theme is also of a resolute character. The expressive second theme is given to the clarinet, to which the flute is soon added. The Cossack melody is sung by clarinets and flutes with an accompaniment of harp, tambourine, violins with an opposing figure and violas pizz. These themes are developed at much length and in overture form. There is a tonal description of battle scenes. The introduction in a condensed form serves as a finale.

⁂

Noskowski was a music teacher at an asylum for the blind, and for them he invented a notation. Later he studied composition with Friedrich Kiel. In 1876 he was appointed music director of the city of Constance. In 1888 he was invited to join the faculty of the Warsaw Conservatory of Music, and he succeeded for a short time Zarzycki as director of the Conservatory after the death of the latter in October, 1895. In 1896 he was decorated by the Tsar. From 1881 to 1892 he was the conductor of the Music Society of Warsaw. He still teaches theory at the Conservatory. Last season he was appointed first conductor of the Warsaw Philharmonic Society, and he conducted as guest in Moscow.

His chief works are as follows: opera, "Livia Quintilla" (Lemberg and Warsaw, 1898); a fantastic ballet, "The Festival of Fire"; music to Kraschewski's folk-drama, "The Cottage near the Village"; cantata, "The Seasons in Folk-song"; cantata, "Switezianka"; choral ballad, "Jasio"; a symphony in A major (1873); a symphony, "From Spring to Spring" (1903); concert overture, "Das Meerauge"; variations, "Zzycia"; piano quartet; string quartet in D minor, Op. 9; piano pieces.

He edited with Sigismund Gloger a collection of folk-songs, "Piesni ludu" (1892), and arranged Moniuszko's "Soldiers' Songs" for orchestra.

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Noskowski's string quartet was played in Boston, March 16, 1897, by the Adamowski Quartet.

His overture, "Das Meerauge," was played at Brighton Beach in 1891 by Anton Seidl's orchestra.

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 libitum*), strings.

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

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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, 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.

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

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* This translation is by Mr. W. F. Apthorp.

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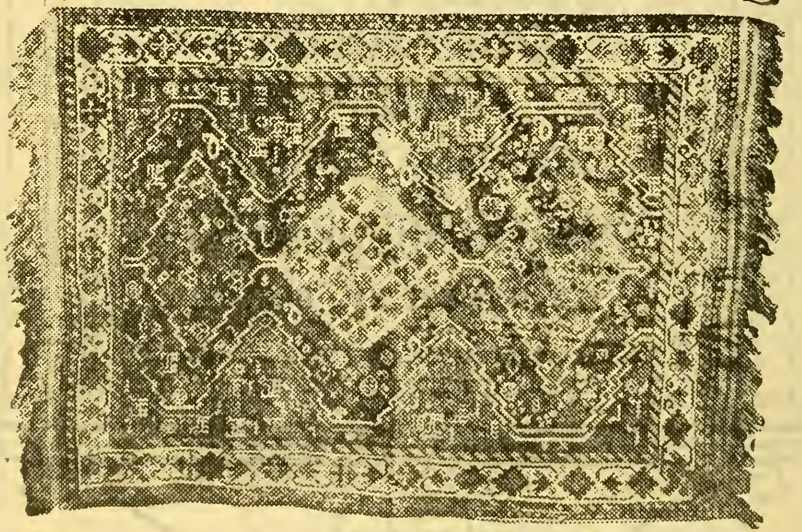

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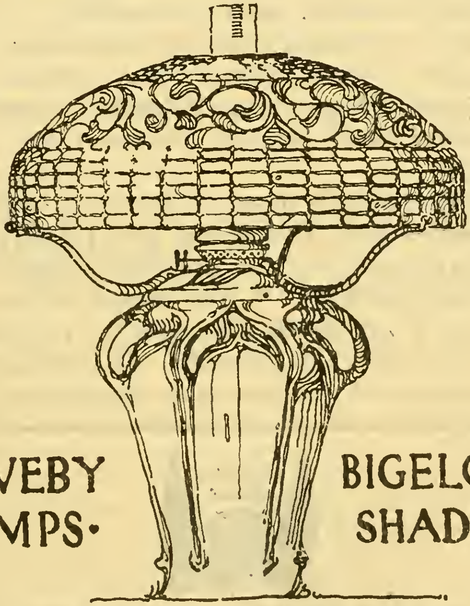

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inhabited spot within the present precincts of Prague, and according to the legend it was from the highest rock that Libussa prophesied the building of a city whose glory would reach the stars. This Libussa was described by Cosmas, a chronicler of 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 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

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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.*

⁂

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 contra-

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puntally 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.

⁂

This music might easily be the illustration of a wild and singular poem by James Clarence Mangan.

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"Et moi, j'ai été aussi en Arcadie." (And I, I too, have been a dreamer.)—*Inscription on a painting by Poussin.*

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.

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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!"

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,

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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. Lumir 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,

---

* "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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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.

"Vltava," November 22, 1890, December 2, 1893, April 15, 1899.

"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.

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 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

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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 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 de-

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voted 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 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."

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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 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

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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 without once coming to his senses.

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

(Born at Mühlhausen (Nelahozeves), near Kralup (Bohemia), September 8, 1841; 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

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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 cornerstone 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 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

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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 was played in Boston at Symphony Concerts, November 26, 1892, December 21, 1901.

It was Dvořák'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 muic, 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 "Žiškuv dub" (Brünn, 1841); and there is "Žiška vom Kelch," by Sobolewski (Königsberg, 1851). Is the 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

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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 Andrew 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).

In connection with this subject it is of interest to note that some of the Czechs have applied to St. Petersburg for the canonization of John Huss, whom they would prefer to Saint John Nepomuc 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, that he 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,

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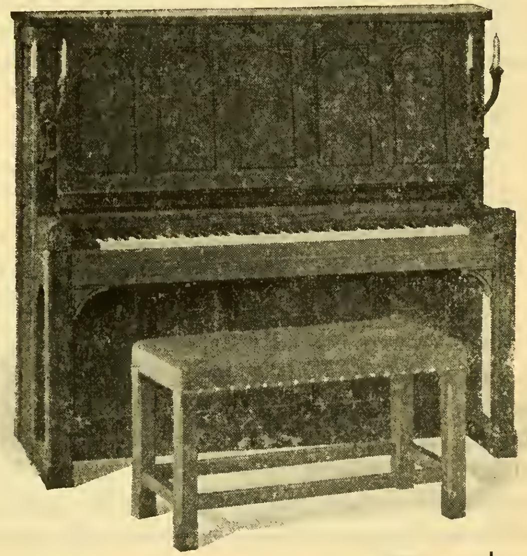

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⁂

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.

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hares lurked there and sported, none daring to make them afraid. As I loitered near the copse one sunny Sunday morning, oblivious alike of the keeper's cottage down the glen and the little church over the hill, they tumbled head over heels on the sweet sward as tame as travelling acrobats. And could you but note how even the sunshine sleeps there on the ivied trees, you would not wonder the hares love the secluded peace of the place. The birds love it too. Walk in my glade some balmy morning, like Wordsworth, with unuplifted eyes, and you may fancy yourself in a great cage of songsters. Only the carolling, the cooing, the chirping, the trilling, the singing, the fluting, are all far too free and full of the melody and the charm of life and liberty to allow you to think for one moment of a cage. The birds sing of wild, wanton nature and her freedom; you may not think there of prison-bars, nor yet of long miles of crowded, dirty, crumbling houses.

That is where the nightingale sings o' nights. I cannot sleep for these nightingales. It is not that I have Mrs. Poyser's ten gallons of milk on my mind. London milk is not milky enough to dream of. The tax-collector and the gas-man are abroad in the land, unshot; but it is not these that disturb me. Nor is it Socialism, or Home Rule, or unprofitable musing on the decadence of romance. (Goldsmith mourned the decadence of men.) Nothing disturbs my slumbers but these pertinacious nightingales. Like a grove of feathered Adelina Pattis, they nightly flute it to the spheres—telling them, no doubt, that in spite of all the jerrybuilders out of Hades, there is still left one spot in England worth a nightingale's while to romance in.

Just before dawn the other morning a shower of clear, rich, golden notes awakened me. The melodious throat could not have been over a hundred yards from the tassels of my nightcap—assuming that I wore a nightcap and that it had tassels. What a charmed outpouring! I lay

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entranced. Or rather I did not, but rose in my blankets to listen. What is influenza to a nightingale's song! What is catarrh to his "jug-jug"—to his tones that mingle the rich timbre of the 'cello with the dulcet quality of flute. Come live within earshot of that faëry glade, and you shall get up at half-past three in the morning without a thought of red nose and a 'numbed head, and listen—till you sneeze. That is to say, if you have a musical ear. Without that the nightingale's lovely notes will not entrance you at three or even four A.M., flute he never so mellifluously. You must have a musical ear.

Now the cuckoo, I contend, has no ear for music. This morning of which I speak settled for all time the cuckoo's claim to be considered a musician. He is never regarded as a moral bird; he does not pretend to be one. He has the reputation of being a worse than ordinary Bohemian; but Bohemians often have some turn for music, and we

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forgive them their ethics for the sake of their æsthetics. Hear a cuckoo's duotonic solo from a distant copse, in the calm of a country afternoon, and you may be deceived into supposing he has a sense of the beautiful and what is fitting. It is simply a gross deceit. Hardly had my lovely songster sleep-breaker begun to pour out his soul to the listening spheres than a cuckoo bore up and alighted on a neighbouring tree. Did the Cuckoo doff his hat to the Nightingale? Was he, like the human listener, entranced by that gorgeous burst of melody? Not a bit of it. The Cuckoo merely felt roused to emulation. His vast self-assurance told him he could do as well as any nightingale and better. He knew he could sing; his lungs at least were as good as any nightingale's—why should he be outdone? He had not the slightest doubt of his ability to sing any fool of a nightingale off the boards.

So he tried it. ''Cuck-oo—cuck-oo—cuck-oo—cuck-oo.'' The Nightingale evidently did not understand the competition, the loudness of which almost drowned him, mellifluous throat and all. Still he kept bravely on. He was not to be so easily baulked of executing his mission to delight the world. ''Cuck-oo—cuck-oo—cuck-oo''—the larger bird croaked louder and louder; he would put down the other by sheer strength of lungs. He was clearly convinced beyond a doubt in his own mind that he could out-sing the most gifted Nightingale that ever sang. ''Cuck-oo—cuck-oo—cuck''—he got so energetic that occasionally he had to stop for breath on the ''cuck,'' and leave the ''oo'' till next go. No bird with the least bit of an ear for music could have ended off the key-note in such a way. Try how it sounds for yourself.

At last, to my unbounded disgust, the poor Nightingale had to give in. The Cuckoo quite ''knocked him out''; every ''cuck'' sounded like a facer, and every ''oo'' like a blow below the belt. The Nightingale dropped. Did the Cuckoo then show his magnanimity by silence?

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Certainly not; the Cuckoo went on as loudly and as vigorously as ever. "Cuck-oo—cuck-oo—cuck-oo—cuck-oo"—he seemed wound up for a week. Then came a second cuckoo to join in his song of triumph over the defeated Nightingale. And it was then I had an opportunity of hearing convincing evidence that the cuckoo has absolutely no ear for music whatever. For the newcomer had a slightly different note. His "oo" was just half a tone sharper than the "oo" of Cuckoo Number One. Cuckoo Number One did not modify his note.

Given two singers whose notes, when they should be in harmony or in unison, are separated from each other by just a semi-tone, and you have all that is necessary to produce discord. But they rectify it. They will jar each other for once or twice; after that, if but one of the two be blessed with an ear for music, that semi-tone of difference will either be sharpened into harmony or flattened into unison. This cuckoo, on the contrary, had obviously not the most rudimentary notions of harmony and counterpoint. I cannot believe he had ever heard what a semi-tone was, or could have told a crotchet from a one-legged black-beetle. He persisted in his strident "Cuck—oo—cuck—oo—cuck—oo" without changing the tone by the shade of a shade; and as Cuckoo Number One persisted in precisely the same pig-headed, self-assured manner, there was a discordant jar-r-r-r every time the "oo" came round, a jar-r-r-r that skinned and lacerated your auditory nerve like a nutmeg grater. No birds with the slightest, the most elementary, the most shadowy suspicion of a pretence of possessing an ear for music could

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have kept on in a duet as these two did. It was "Cuck—oo-r-r-r-r-r—Cuck—oo-r-r-r-r-r" till one's whole nervous system was as that of a man who has endured the torture of the rack.

At last I could stand it no longer. With one wild cry of despair, I flung open my bedroom window, snatched up to my shoulder the eighty-one ton gun which stands ready loaded by my bedside for welcoming burglars, and—the cuckoos, with one last chortle of self-satisfaction, flew away. They had proven they could silence the nightingale. But they are no musicians, for all that, as I am free to maintain.—*From the Pall Mall Gazette.*

SYMPHONY NO. 6, IN B MINOR, "PATHETIC," OP. 74.

PETER TSCHAIKOWSKY

(Born at Votkinsk, in the government of Viatka, Russia, May 7,* 1840; died at St. Petersburg, November 6, 1893.)

This symphony is in four movements:—

I. Adagio, B minor, 4-4.
Allegro non troppo, B minor, 4-4.
II. Allegro con grazia, D major, 5-4.
III. Allegro, molto vivace, G major, 4-4 (12-8).
IV. Finale: Adagio lamentoso, B minor, 3-4.

Tschaikowsky embarked at New York in May, 1891, for Hamburg. The steamer was the "Fürst Bismarck." His diary tells us that on his voyage he made sketches for a sixth symphony. (The Fifth was first performed in 1888.) The next mention of this work is in a letter dated at Vichy, June 30, 1892, and addressed to W. Naprawnik: "After you left me, I still remained at Klin about a month, and sketched two

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* Mrs. Newmarch, in her translation into English of Modest Tschaikowsky's life of his brother, gives the date of Peter's birth April 28 (May 10). Juon gives the date April 25 (May 7). As there are typographical and other errors in Mrs. Newmarch's version, interesting and valuable as it is, I prefer the date given by Juon, Hugo Riemann, Iwan Knorr, and Heinrich Stumcke.

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movements of a symphony. Here I do absolutely nothing; I have neither inclination nor time. Head and heart are empty, and my mental faculties are concentrated wholly on my thoughts. I shall go home soon." He wrote his brother in July that he should finish this symphony in Klin. From Klin he wrote Serge Tanéïeff, the same month, that before his last journey he had sketched the first movement and the finale. "When I was away, I made no progress with it, and now there is no time." He was then working on the opera "Iolanthe" and the ballet "The Nut-cracker," performed for the first time at St. Petersburg, December 18,* 1892. He was reading the letters of Flaubert with the liveliest pleasure and admiration. In September he went to Vienna, and he visited Sophie Menter, the pianist, at her castle Itter in the Tyrol. He wrote from Klin in October: "I shall be in St. Petersburg the whole of November; I must devote December to the orchestration of my new symphony, which will be performed at St. Petersburg toward the end of January." But in December he travelled; he visited Berlin, Basle, Paris; and from Berlin he wrote to W. Davidoff (December 28):—

"To-day I gave myself up to weighty and important reflection. I examined carefully and objectively, as it were, my symphony, which fortunately is not yet scored and presented to the world. The impres-

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*Mrs. Newmarch, in her translation into English of Modest's life of his brother, gives December 17 as the date.

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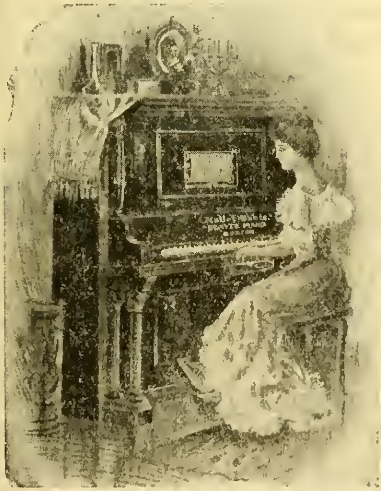

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sion was not a flattering one for me; that is to say, the symphony is only a work written by dint of sheer will on the part of the composer: it contains nothing that is interesting or sympathetic. It should be cast aside and forgotten. This determination on my part is admirable and irrevocable. Does it not consequently follow that I am generally dried up, exhausted? I have been thinking this over for three days. Perhaps there is still some subject that might awaken inspiration in me, but I do not dare to write any more absolute music,—that is, symphonic or chamber music. To live without work which would occupy all of one's time, thoughts, and strength,—that would be boresome. What shall I do? Hang composing upon a nail and forget it? The decision is most difficult. I think and think, and cannot make up my mind how to decide the matter. Anyway, the last three days were not gay. Otherwise I am very well."

On February 17, 1893, he wrote to his brother Modest from Klin: "Thank you heartily for your encouraging words concerning composition—we'll see! Meanwhile think over a libretto for me when you have time, something original and deeply emotional. Till then I shall for the sake of the money write little pieces and songs, then a new symphony, also an opera, and then I shall perhaps stop. The operatic subject must, however, move me profoundly. I have no special liking for 'The Merchant of Venice.'"

The symphony, then, was destroyed. The third pianoforte concerto, Op. 75, was based on the first movement of the rejected work; this concerto was played after the composer's death by Tanéïeff in St. Petersburg. Another work, posthumous, the Andante and Finale for pianoforte with orchestra, orchestrated by Tanéïeff and produced at St. Petersburg, February 20, 1896, was also based on the sketches for this symphony.

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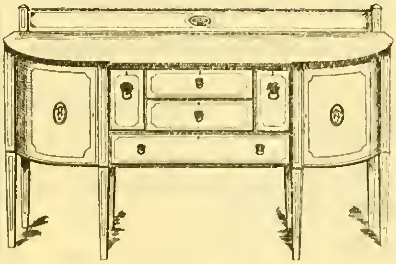

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The first mention of the Sixth Symphony, now known throughout the world, is in a letter from Tschaikowsky to his brother Anatol, dated at Klin, February 22, 1893: "I am now wholly occupied with the new work (a symphony), and it is hard for me to tear myself away from it. I believe it comes into being as the best of all my works. I must finish it as soon as possible, for I have to wind up a lot of other affairs, and I must also soon go to London and Cambridge." He wrote the next day to W. Davidoff: "I must tell you that I find myself in most congenial mood over my work. You know that I destroyed the symphony which I composed in part in the fall and had orchestrated. I did well, for it contained little that was good: it was only an empty jingle without true inspiration. During my journey I thought out another symphony, this time a programme-symphony, with a programme that should be a riddle to every one. May they break their heads over it! It will be entitled 'Programme Symphony' (No. 6). This programme is wholly subjective, and often during my wanderings, composing it in my mind, I have wept bitterly. Now, on my return, I set to work on the sketches, and I worked so passionately and so quickly that the first movement was finished in less than four days, and a sharply defined appearance of the other movements came into my mind. Half of the third movement is already finished. The form of this symphony will present much that is new; among other things, the finale will be no noisy allegro, but, on the contrary, a very long drawn-out adagio. You would not believe what pleasure it is for me to know that my time is not yet past, that I am still capable of work. Perhaps I am mistaken, but I do not think so. Please speak to no one except Modest about it." On March 31 he wrote that he was working on the ending of the sketches of the Scherzo and Finale. A few days later he wrote to Ippolitoff-Ivanoff: "I do not know

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whether I told you that I had completed a symphony which suddenly displeased me, and I tore it up. Now I have composed a new symphony *which I certainly shall not tear up.*" He was still eager for an inspiring opera libretto. He did not like one on the story of Undine, which had been suggested. He wrote to Modest: ''For God's sake, find or invent a subject, *if possible not a fantastic one,* but something after the manner of 'Carmen' or of 'Cavalleria Rusticana.'"

Tschaikowsky went to London in May, and the next month he was at Cambridge, to receive, on June 13, with Saint-Saëns, Grieg, Boito, Bruch, the Doctor's degree *honoris causa.* Grieg, whom Tschaikowsky loved as man and composer, was sick and could not be present. ''Outside of Saint-Saëns the sympathetic one to me is Boito. Bruch—an unsympathetic, bumptious person." At the ceremonial concert Tschaikowsky's ''Francesca da Rimini" was played. General Roberts was also made a Doctor on this occasion, as were the Maharadja of Bhonnaggor and Lord Herschel.

At home again, Peter wrote to Modest early in August that he was up to the neck in his symphony. ''The orchestration is the more difficult, the farther I go. Twenty years ago I let myself write at ease without much thought, and it was all right. Now I have become cowardly and uncertain. I have sat the whole day over two pages: that which I wished came constantly to naught. In spite of this, I

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make progress." He wrote to Davidoff, August 15: "The symphony which I intended to dedicate to you—I shall reconsider this on account of your long silence--is progressing. I am very well satisfied with the contents, but not wholly with the orchestration. I do not succeed in my intentions. It will not surprise me in the least if the symphony is cursed or judged unfavorably; 'twill not be for the first time. I myself consider it the best, especially the most open-hearted of all my works. I love it as I *never* have loved any other of my musical creations. My life is without the charm of variety; evenings I am often bored; but I do not complain, for the symphony is now the main thing, and I cannot work anywhere so well as at home." He wrote Jurgenson, his publisher, on August 24 that he had finished the orchestration: "I give you my word of honor that never in my life have I been so contented, so proud, so happy, in the knowledge that I have written a good piece." It was at this time that he thought seriously of writing an opera with a text founded on "The Sad Fortunes of the Reverend Mr. Barton," by George Eliot, of whose best works he was an enthusiastic admirer.

Early in October he wrote to the Grand Duke Constantine: "I have without exaggeration put my whole soul into this symphony, and I hope that your highness will like it. I do not know whether it will seem original in its material, but there is this peculiarity of form: the Finale is an Adagio, not an Allegro, as is the custom." Later he explained to the Grand Duke why he did not wish to write a requiem. He said in substance that the text contained too much about God as a revengeful judge; he did not believe in such a deity; nor could such a deity awaken in him the necessary inspiration: "I should feel the greatest enthusiasm in putting music to certain parts of the gospels, if it were only possible. How often, for instance, have I been enthusiastic over a musical illustration of Christ's words: 'Come unto me, all ye that labor and are heavy laden'; also, 'For my yoke is easy, and my burden is light'! What boundless love and compassion for mankind are in these words!"

⁂

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Tschaikowsky left Klin forever on October 19. He stopped at Moscow to attend a funeral, and there with Kaschkin he talked freely after supper. Friends had died; who would be the next to go? "I told Peter," said Kaschkin, "that he would outlive us all. He disputed the likelihood, yet added that never had he felt so well and happy." Peter told him that he had no doubt about the first three movements of his new symphony, but that the last was still doubtful in his mind; after the performance he might destroy it and write another finale. He arrived at St. Petersburg in good spirits, but he was depressed because the symphony made no impression on the orchestra at the rehearsals. He valued highly the opinion of players, and he conducted well only when he knew that the orchestra liked the work. He was dependent on them for the finesse of interpretation. "A cool facial expression, an indifferent glance, a yawn,—these tied his hands; he lost his readiness of mind, he went over the work carelessly, and cut short the rehearsal, that the players might be freed from their boresome work." Yet he insisted that he never had written and never would write a better composition than this symphony.

The Sixth Symphony was performed for the first time at St. Petersburg, October 28. The programme included an overture to an unfinished opera by Laroche, Tschaikowsky's B-flat minor Concerto for pianoforte, played by Miss Adele aus der Ohe, the dances from Mozart's "Idomeneo," and Liszt's Spanish Rhapsody for pianoforte. Tschaikowsky conducted. The symphony failed. "There was applause," says Modest, "and the composer was recalled, but with no more enthusiasm than on previous occasions. There was not the mighty, overpowering impression made by the work when it was conducted by Nápravnik, November 18, 1893, and later, wherever it was played." The critics were decidedly cool.

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The morning after Modest found Peter at the tea-table with the score of the symphony in his hand. He regretted that, inasmuch as he had to send it that day to the publisher, he had not yet given it a title. He wished something more than "No. 6," and did not like "Programme Symphony." "What does Programme Symphony mean when I will give it no programme?" Modest suggested "Tragic," but Peter said that would not do. "I left the room before he had come to a decision. Suddenly I thought, 'Pathetic.' I went back to the room,—I remember it as though it were yesterday,—and I said the word to Peter. 'Splendid, Modi, bravo, "*Pathetic!*"' and he wrote in my presence the title that will forever remain."

On October 30 Tschaikowsky asked Jurgenson by letter to put on the title-page the dedication to Vladimir Liwowitsch Davidoff, and added: "This symphony met with a singular fate. It has not exactly failed, but it has incited surprise. As for me, I am prouder of it than any other of my works."

On November 1 Tschaikowsky was in perfect health, dined with an old friend, went to the theatre. In the cloak-room there was talk about Spiritualism. Warlamoff objected to all talk about ghosts and anything that reminded one of death. Tschaikowsky laughed at Warlamoff's manner of expression, and said: "There is still time enough to become acquainted with this detestable snub-nosed one. At any rate, he will not have us soon. I know that I shall live for a long time." He then went with friends to a restaurant, where he ate macaroni and drank white wine with mineral water. When he walked home about 2 A.M., Peter was well in body and in mind.

There are some who find pleasure in the thought that the death of a great man was in some way mysterious or melodramatic. For years

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some insisted that Salieri caused Mozart to be poisoned. There was a rumor after Tschaikowsky's death that he took poison or sought deliberately the cholera. When Mr. Alexandre Siloti, a pupil of Tschaikowsky, visited Boston, he did not hesitate to say that there might be truth in the report, and, asked as to his own belief, he shook his head with a portentous gravity that Burleigh might have envied. From the circumstantial account given by Modest it is plain to see that Tschaikowsky's death was due to natural causes. Peter awoke November 2 after a restless night, but he went out about noon to make a call; he returned to luncheon, ate nothing, and drank a glass of water that had not been boiled. Modest and the others were alarmed, but Peter was not disturbed, for he was less afraid of the cholera than of other diseases. Not until night was there any thought of serious illness, and then Peter said to his brother: ''I think this is death. Good-by, Modi." At eleven o'clock that night it was determined that his sickness was cholera.

Modest tells at length the story of Peter's ending. Their mother had died of cholera in 1854, at the very moment that she was put into a bath. The physicians recommended as a last resort a warm bath for Peter, who, when asked if he would take one, answered: "I shall

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be glad to have a bath, but I shall probably die as soon as I am in the tub—as my mother died." The bath was not given that night, the second night after the disease had been determined, for Peter was too weak. He was at times delirious, and he often repeated the name of Mrs. von Meck in reproach or in anger, for he had been sorely hurt by her sudden and capricious neglect after her years of interest and devotion. The next day the bath was given. A priest was called, but it was not possible to administer the communion, and he spoke words that the dying man could no longer understand. "Peter Iljitsch suddenly opened his eyes. There was an indescribable expression of unclouded consciousness. Passing over the others standing in the room, he looked at the three nearest him, and then toward heaven. There was a certain light for a moment in his eyes, which was soon extinguished, at the same time with his breath. It was about three o'clock in the morning."

⁂

What was the programme in Tschaikowsky's mind? Kaschkin says that, if the composer had disclosed it to the public, the world would not have regarded the symphony as a kind of legacy from one filled with a presentiment of his own approaching end; that it seems more reasonable "to interpret the overwhelming energy of the third movement and the abysmal sorrow of the Finale in the broader light of a national or historical significance rather than to narrow them to the expression of an individual experience. If the last movement is intended to be predictive, it is surely of things vaster and issues more fatal than are contained in a mere personal apprehension of death. It speaks rather of a '*lamentation large et souffrance inconnue*,' and seems to set the seal of finality on all human hopes. Even if we eliminate the purely subjective interest, this autumnal inspiration of Tschaikowsky, in which we hear 'the ground whirl of the perished leaves of hope, still remains the most profoundly stirring of his works.'" . . .

⁂

Each hearer has his own thoughts when he is "reminded by the instruments." To some this symphony is as the life of man. The story is to them of man's illusions, desires, loves, struggles, victories, and end. In the first movement they find with the despair of old age and the dread of death the recollection of early years with the transports and illusions of love, the remembrance of youth and all that is contained in that word..

The second movement might bear as a motto the words of the Third Kalandar in the "Thousand Nights and a Night": "And we sat down

---

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to drink, and some sang songs and others played the lute and psaltery and recorders and other instruments, and the bowl went merrily round. Hereupon such gladness possessed me that I forgot the sorrows of the world one and all, and said: 'This is indeed life. O sad that 'tis fleeting!'" The trio is as the sound of the clock that in Poe's wild tale compelled even the musicians of the orchestra to pause momentarily in their performance, to hearken to the sound; "and thus the waltzers perforce ceased their evolutions; and there was a brief disconcert of the whole gay company; and, while the chimes of the clock yet rang, it was observed that the giddiest grew pale, and the more aged and sedate passed their hands over their brows as if in confused revery or meditation." In this trio Death beats the drum. With Tschaikowsky, here, as in the "Manfred" symphony, the drum is the most tragic of instruments. The persistent drum-beat in this trio is poignant in despair not untouched with irony. Man says: "Come now, I'll be gay"; and he tries to sing and to dance, and to forget. His very gayety is labored, forced, constrained, in an unnatural rhythm. And then the drum is heard, and there is wailing, there is angry protest, there is the conviction that the struggle against Fate is vain. Again there is the deliberate effort to be gay, but the drum once heard beats in the ears forever. For this, some, who do not love Tschaikowsky, call him a barbarian, a savage. They are like Danfodio, who attempted to abolish the music of the drum in Africa. But, even in that venerable and mysterious land, the drum is not necessarily a monotonous instrument. Winwood Reade, who at first was disturbed by this music through the night watches, wrote before he left Africa: "For the drum has its language: with short, lively sounds it summons to the dance; it thunders for the alarm of fire or war, loudly and quickly with no intervals between the beats; it rattles for the marriage; it tolls for the death, and now it says in deep and muttering sounds, 'Come to the ordeal, come to the ordeal, come, come, come.'" Rowbotham's claim that the drum was the first musical instrument known to man has been disputed by some who insist that knowledge and use of the pipe were first; but his chapters on the drum are eloquent as well as ingenious and learned. He finds that the dripping of water at regular intervals

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on a rock and the regular knocking of two boughs against one another in a wood are of a totally different order of sound to the continual chirrup of birds or the monotonous gurgling of a brook. And why? Because in this dripping of water and knocking of boughs is "the innuendo of design." Rowbotham also shows that there was a period in the history of mankind when there was an organized system of religion in which the drum was worshipped as a god, just as years afterward bells were thought to speak, to be alive, were dressed and adorned with ornaments. Now Tschaikowsky's drum has "the innuendo of design"; I am not sure but he worshipped it with fetishistic honors; and surely the Tschaikowsky of the Pathetic Symphony cries out with the North American brave: "Do you *understand* what my drum says?"*

* Compare Walt Whitman's "Beat! Beat! Drums!" published in his "Drum-Taps" (New York, 1865).

1.

Beat! beat! drums!—Blow! bugles! blow!
Through the windows—through doors—burst like a force of ruthless men,
Into the solemn church, and scatter the congregation;
Into the school where the scholar is studying:
Leave not the bridegroom quiet—no happiness must he have now with his bride;
Nor the peaceful farmer any peace, plowing his field or gathering his grain;
So fierce you whirr and pound, you drums—so shrill you bugles blow.

2.

Beat! beat! drums!—Blow! bugles! blow!
Over the traffic of cities—over the rumble of wheels in the streets;
Are beds prepared for sleepers at night in the houses?
No sleepers must sleep in those beds;
No bargainers' bargains by day—no brokers or speculators—Would they continue?
Would the talkers be talking? Would the singer attempt to sing?
Would the lawyer rise in the court to state his case before the judge?
Then rattle quicker, heavier drums—you bugles wilder blow.

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This battle-drunk, delirious movement must perforce precede the mighty wail.

> The glories of our blood and state
>   Are shadows, not substantial things;
> There is no armour against fate;
>   Death lays his icy hands on kings.

Mr. Vernon Blackburn has compared this threnody to Shelley's "Adonais": "The precise emotions, down to a certain and extreme point, which inspired Shelley in his wonderful expression of grief and despair, also inspired the greatest of modern musicians since Wagner in his Swan Song,—his last musical utterance on earth. The first movement is the exact counterpart of those lines:—

> 'He will awake no more, oh, nevermore!—
> Within the twilight chamber spreads apace
> The shadow of white death.'

3.

> Beat! beat! drums!—Blow! bugles! blow!
> Make no parley—stop for no expostulation;
> Mind not the timid—mind not the weeper or prayer;
> Mind not the old man beseeching the young man;
> Let not the child's voice be heard, nor the mother's entreaties;
> Make even the trestles to shake the dead, where they lie awaiting the hearses,
> So strong you thump, O terrible drums—so loud you bugles blow.

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> 'We decay
> Like corpses in a charnel; fear and grief
> Convulse us and consume us day by day,
> And cold hopes swarm like worms within our living clay.'

With that mysterious and desperate hopelessness the Russian comes to an end of his faith and anticipation. . . . For as 'time,' writes Shelley, 'like a many-colored dome of glass, stains the white radiance of eternity,' even so Tschaikowsky in this symphony has stained eternity's radiance: he has captured the years and bound them into a momentary emotional pang."

⁂

Tschaikowsky was not the first to put funeral music in the finale of a symphony. The finale of Spohr's Symphony No. 4, "The Consecration of Tones," is entitled "Funeral music. Consolation in Tears." The first section is a larghetto in F minor, but an allegretto in F major follows.

⁂

The symphony is scored for three flutes (the third of which is interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, a set of three kettledrums, gong, and strings.

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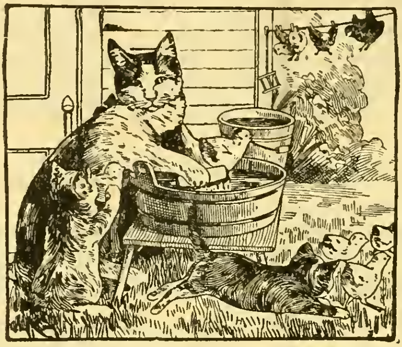

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PROGRAMME.

Cherubini	Overture to "Les Abencérages"
Rossi	Air from "Mitrane"
Oskar Fried	Double Fugue for String Orchestra (New)
Berlioz	Aria, "La Captive"
Richard Strauss	Symphonia Domestica

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Thursday Evening, March 21, at eight

.. PROGRAM ..

SONGS. *a.* Gruppe aus dem Tartarus . . . . Schubert
b. Ich sende einen Gruss }
c. Des Knaben Wunderhorn } . . . . Schumann
d. Die Allmacht . . . . Schubert

MELODRAMA. "MAGDALENA," or "The Spanish Duel"
The Poem by F. J. Waller. The Music by Max Heinrich
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SONGS. *a.* Here often, when a Child, I lay Reclined. (Tennyson) . Max Heinrich
b. It is not always May . . . . Gounod
c. My Love's an Arbutus. (Arr.) . . . . Villiers Stanford
d. Spring Song . . . . MacKenzie

SONGS. Schlagende Herzen }
Ach weh! mir unglückhaften Mann } . . . . . . Richard Strauss
Staendchen }

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ARENSKY	"Près de la Mer"
ZANELLA	Tempo di Menuetto
POLDINI	Étude, Op. 19, No. 2
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   Finale: Andante, Allegro
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2. CONCERTO, A major . . . Saint-Saens
   Miss Fletcher

3. PRELUDE in F . . . . . Debussy
   PRELUDE and FUGUE (No. 22, in B-flat minor) . Bach
   THEME and VARIATIONS, Op. 12 . Chopin
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4. ROMANCE . . . . . . Faure
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BACH	Sonata in C major, for Violoncello (without accompaniment) Mr. Alwin Schroeder.
BRAHMS . .	Quintet in F minor, Op. 34, for Piano, two Violins, Viola, and Violoncello

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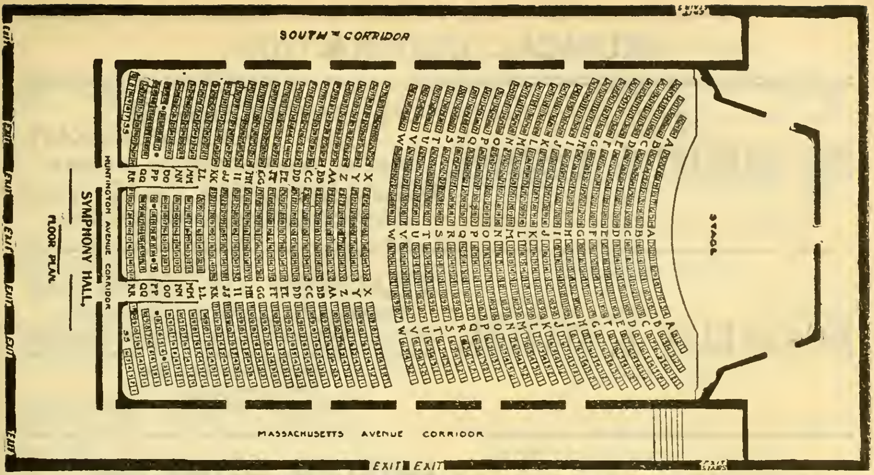
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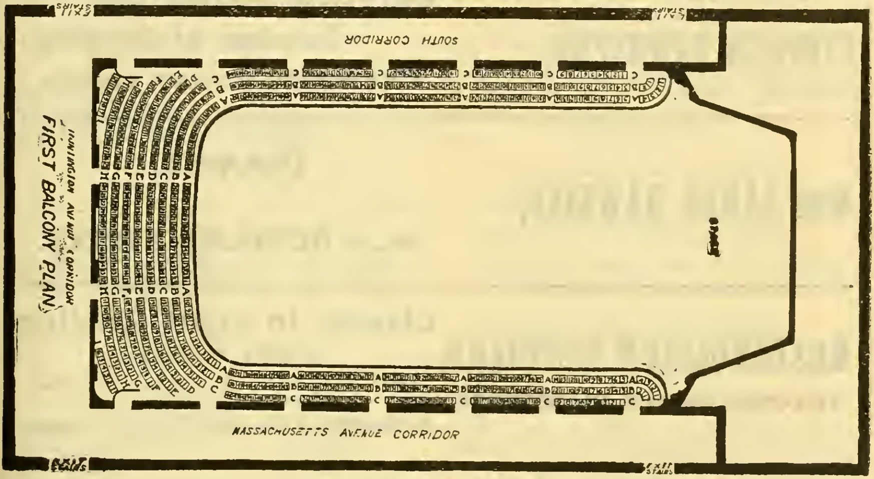
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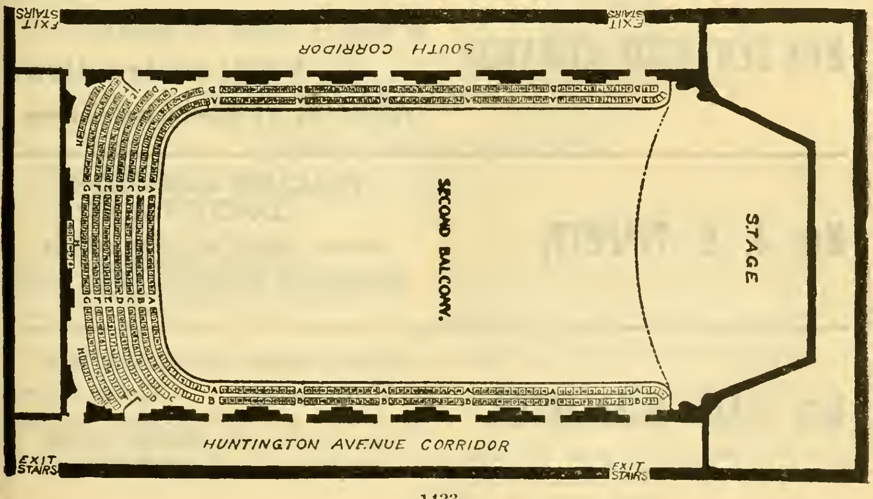
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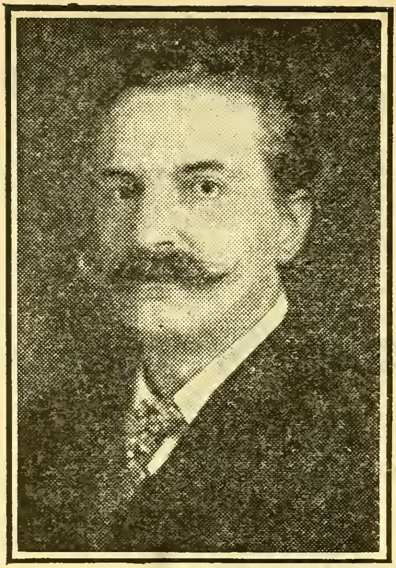

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Cherubini	Overture to "The Abencerrages"
Francesco Rossi	Air, "Ah! give me back that heart," from the Opera "Mitrane"
Oskar Fried	Prelude and Double Fugue for Grand Orchestra of Strings, Op. 10. First time here
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OVERTURE TO THE OPERA, "THE ABENCERRAGES," LUIGI CHERUBINI

(Born in Florence, Italy, September 14, 1760; died in Paris, March 15, 1842.)

"Les Abencérages, ou l'Étendard de Grenade," opera in three acts, libretto by Victor Joseph Étienne de Jouy, music by Maria Luigi Zenobio Carlo Salvatore Cherubini, was performed for the first time at the Paris Opéra, April 6, 1813. The cast was as follows: Almanzor, Louis Nourrit; Alemar, Dérivis; Gonsalve de Cordoue, Lavigne; Kaled, Laforest; Noraïne, Mme. Branchu; Égilone, Miss Armand.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and strings. It is in classic form and it needs no explanatory notes. There is an introduction, Largo, D major, 4-4, in which a stately announcement fortissimo is answered by wood-wind instruments. The main body of the overture is an Allegro spiritoso, D major, 2-2. The first theme is of a martial character and there is a vigorous subsidiary. A chromatic transitional passage leads to the expressive second theme. These themes are developed and repeated in orthodox fashion.

The overture was performed in Boston at a concert of the Harvard Musical Association, January, 1867, and was played at least thrice at later concerts of this society. It was played at an Orchestral Union concert, March 6, 1867; at a Theodore Thomas concert, November 20, 1875; and at a concert of the Boston Symphony Orchestra, March 3, 1888.

⁂

This opera met with little success. It was performed only twenty times. The orchestral parts show that the opera had been cut down to two acts, but Théodore de Lajerte, in his "Bibliothèque Musicale du Théâtre de l'Opéra," states that the opera was never performed in accordance with these parts; that the performance for which they

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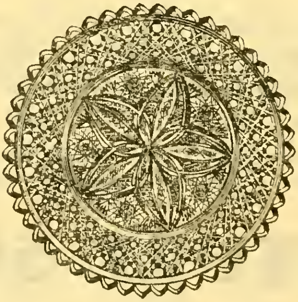

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were made never took place. The overture, several choruses, and the air of Gonsalve, "Poursuis tes belles destinées," the scene for Almanzor, "Suspendez à ces murs mes armes, ma bannière," and two or three other numbers were highly praised at the time.

Various reasons have been given for the failure of the opera. Some blamed the librettist; some the subject; some the composer; others gave the defeat of Napoleon in Russia and the consequent dejection of the Parisian public as the cause.

Jouy, the librettist, was an extraordinary person. Born at Jouy, near Versailles, in 1764 (according to some authorities in 1769), he died at Paris in 1846. His youth was adventurous and stormy. As a French soldier he went to Guiana, afterward to India, where he became intimate with Tippo Saib. He was imprisoned in India for an amorous intrigue, or, as some say, for an incredible act of sacrilege; he escaped, he was shipwrecked and saved; and in 1792 he rejoined the army. Denounced as a foe to the Revolution and an enemy of the people, he fled to England, and there married a niece of Lord Malmesbury. Returning to France, he served in the army as a commander, but he was arrested on the charge of corresponding with the English, and he retired in 1797. Then he busied himself as a journalist and pamphleteer, and he wrote opera librettos, vaudevilles, comedies, tragedies. His tragedy, "Tippo Saib" (1813), was founded on personal knowledge. His tragedy "Sylla" (1822) was successful through the acting of Talma. As the "Ermite," he wrote several volumes in which he portrayed the life, manners, and politics of the period. He made war on the Restoration; he was imprisoned for a too vigorous article. Louis Philippe made him conservator of the Louvre library, with lodging in the château of Saint Germain-en-Laye. In 1815 Jouy was made a member of the French Academy.

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He wrote these librettos for the Opéra: "La Vestale," music by Spontini (December 16, 1807); with d'Esménard, "Fernand Cortez," music by Spontini (November 28, 1808); "Les Bayadères," music by Catel (August 8, 1810); "Les Amazones," music by Méhul (December 17, 1811); "Les Abencérages," as already noted; "Pélage," music by Spontini (August 23, 1814); with Lefebvre, "Zirphile et Fleur de Myrte," music by Catel (June 29, 1818); with Balocchi, the arrangement "Moïse" from Rossini's "Mose en Egitto" for the Paris Opéra (March 26, 1827); "Guillaume Tell," music by Rossini (August 3, 1829).

Jouy based his libretto of "The Abencerrages" on one of the many legends told of the noble Moors who took their name from Jusuf ben Serragh, went to Spain in the eighth century, and were the bitter foes of the Zegris. It is said that the love of an Abencerrage for the sister, or wife, of Boabdil brought on the massacre of the chief members of the family in the Alhambra. This story, rejected now as a fable, furnished Chateaubriand the subject of a romance, "Les Aventures du Dernier des Abencérages."

The scene of Jouy's acts is the Alhambra, and the time is the first year of the reign of Ferdinand V. The talismanic standard of Grenada plays an important part.

The action of the piece was said to be cold and slow. J. D. Martine,

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in his curious but valuable book, "De la Musique Dramatique en France" (Paris, 1813), wrote in the appendix a contemporaneous opinion: "The music of 'The Abencerrages' only confirms me in my opinion concerning the quality of Mr. Cherubini's talent. The majority of the choruses and the overture (the character of which presents a happy contrast) are effective; the first air of Almanzor, his duet with Zoraïme [*sic*] in the first act, his farewell to his country, the first number for Gonsalvo [*sic*] and the songs of the Troubadours deserve praise for the melody and the expression; but there is nothing remarkable in the music for Zoraïme [*sic*] and Alemar. If the latter's air in the third act, 'Le jour de la vengeance arrive,' is not without character, how many airs of the same kind are superior to it! There can be nothing more soporific than the air in the second. As a whole, this work, of which the first act is the best, does not excite the lively sensations which spirited, inspired music produces; there is more science, more labor, than genius. Truly beautiful airs are those that a sensitive amateur retains easily, that are engraved on his memory. They have no influence on what I may call this 'readiness for impression.' He will recollect the delicious airs in 'Dido' and 'Œdipus' as well as vaudeville airs, just as the connoisseur of poetry will learn beautiful verses of tragedy with as much ease as he will a passing line."

And Martine added a malignant footnote. He first quoted an opinion contrary to his concerning "The Abencerrages": "Cherubini seems to me to have worthily sustained in this work the name that musicians have agreed to call him,—namely, the first of European composers." Martine then answered: "I should like to ask this journalist

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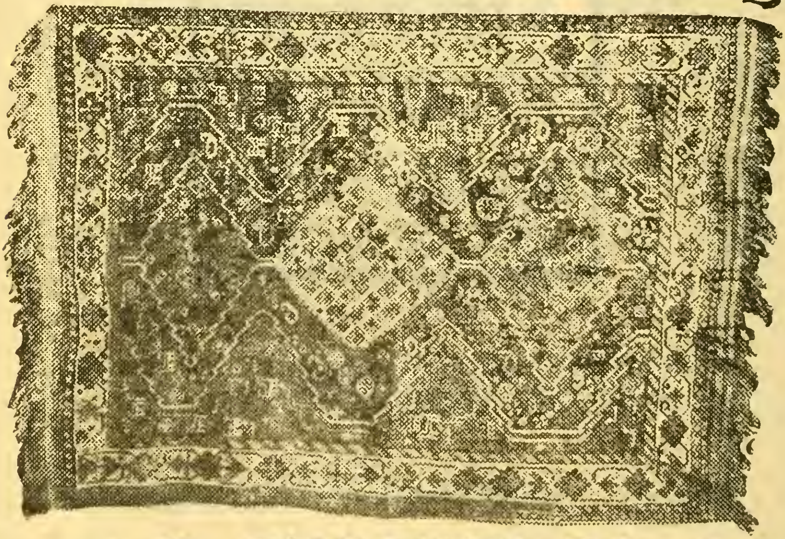

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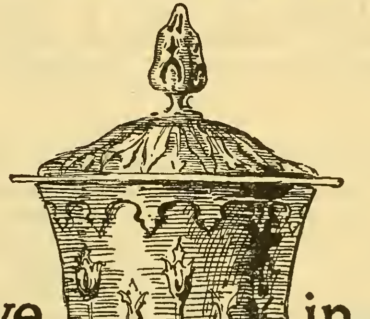

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who are the musicians that have proclaimed Mr. Cherubini to be the first of European composers. Surely, not Mr. Grétry, who in his writings, where he cites with praise the majority of composers of our period, has not mentioned him. Assertions of this kind have no worth when they are neither published nor proved, and I do not know that Mr. Méhul has advanced one of like nature. But is there nothing suspicious in this testimony? Could Mr. Méhul give himself the first place, to which he would, however, have an incontestable right, if he had only to fear Mr. Cherubini?"

On the other hand, Mendelssohn—not, by the way, a broad-minded, sympathetic, or very intelligent judge of operatic music—wrote to Moscheles (November 30, 1837): "And how is old Cherubini? There's a matchless fellow! I have his 'Abencerrages,' and cannot sufficiently admire the sparkling fire, the clever, original phrasing, the extraordinary delicacy and refinement with which the whole is written, or feel grateful enough to the grand old man for it. Besides, it is all so free and bold and spirited." Mendelssohn was judging from the score. What he said might be true, and yet the opera as a dramatic work might be slow and dull.

⁂

Napoleon, who did not like Cherubini's music, was with his imperial retinue at the first performance of "The Abencerrages," and left the next day to go against the Russians and their allies.

Gustave Chouquet informs us that in the ballet Albert played the guitar while dancing. "Since the Court ballets this instrument had not reappeared on the opera stage." Castil-Blaze tells a story of another dancer, Antonin, who, abetted by Mme. Courtin, dancer and wife of the secretary of the Opéra, danced the scene intended for "The Abencerrages" in "Les Noces de Gamache," while Antonin played the guitar. This anticipation caused a lively row, and the ballet master was not easily pacified.

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"AH! GIVE ME BACK THAT HEART," FROM THE OPERA "MITRANE." FRANCESCO ROSSI

(Born at Bari della Puglia, Italy, about 1645; died at ——? in ——?.)

Larghetto affettuoso, ma non troppo, E major, 3-4. Allegro con spirito, E minor, 3-4.

Ah! rendimi quel core,
Rendimi quell' amore!
A me inspirato!
Il tuo fù il mio pensier,
Il tuo sempre il mio voler;
Ed or, crudele! perchè m' hai tu lasciata,
Abbandonata?
Quella felicità
Che nell' unirmi a te,
M' hai rivelata?
A me la rendi!

Ah! rendimi quel core, etc.

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Ah! give me back that heart, give me back that love which thou hast inspired in me.

My thoughts and thine, my will and thine, were always the same; and now, cruel one, why hast thou forsaken, abandoned me? Give me back that happiness which thou hast revealed to me in uniting me and thee.

This aria was sung here by Miss Emily Winant at one of Mr. A. P. Peck's concerts with Theodore Thomas's orchestra, April 14, 1880. She sang the aria at a concert of the Boston Symphony Orchestra, December 3, 1881.

⁂

This aria is attributed to Francesco Rossi. Did he ever write an opera, ''Mitrane"?

Walther does not mention this composer in his ''Musikalisches Lexicon" (Leipsic, 1732).

Gerber, in his ''Historisch-biographisches Lexicon der Tonkünstler" (Leipsic, 1792), gives this account: ''Rossi, Francesco. An abbé who lived about the beginning of this century at Venice. He not only belonged to the most excellent composers in the manner of that period, but he was also the poet of the operas to which he set music. The following operas were performed at Venice: 'Il Sejano Moderna [*sic*] della Tracia,' 1686; 'La Corilda,' 1688; 'La Pena degl' Occhi,' in the same year; and 'La Ninfa Apollo,' 1726." We shall see that certain details of this account are incorrect.

Gerber, in his ''Neues historisch-biographisches Lexicon der Tonkünstler" (Leipsic, 1813), gives no further information about Francesco Rossi.

Gustav Schilling, in his ''Encyclopädie der gesamten musikalischen Wissenschaften oder Universallexicon der Tonkunst" (1835-38), says that Rossi wrote his librettos, and he names these operas as per-

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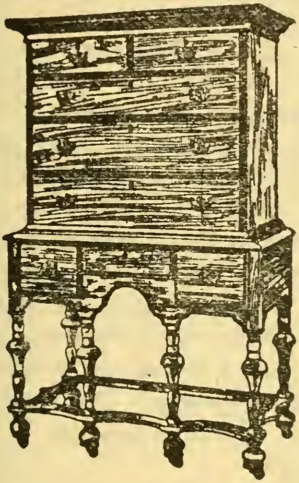

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formed: ''Il Sejano moderna [*sic*] della Tracia, 1686''; ''La Corilda, 1688''; ''La Pena degl' Occhi''; and ''La Ninfa Apollo, 1726.'' This is the list as given by Gerber. Thus far there is no mention of Rossi's ''Mitrane.''

But Fétis, in his ''Biographie universelle des Musiciens,'' vol. vii., Paris, 1864, gives this account of Rossi:—

''Rossi (the abbé Francesco), canon of the metropolitan church of Bari about 1680, born in that town about 1645. He is known as the composer of four operas which are thus entitled: (1) 'Il Sejano moderno della Tracia,' at Venice, 1686; (2) 'La Pena degli occhi,' performed at the San Mosé [*sic*] at Venice, in 1688; (3) 'La Corilda, o l' Amor trionfante della vendetta,' at the same opera house in the same year; (4) 'Mitrane,' serious opera, performed at the same opera house in 1689. I have drawn from the score of this opera a very beautiful contralto aria, which was sung with brilliant success in my historical concert of seventeenth-century music in the month of March, 1823. I do not know what barbarian has thought since then of orchestrating this air with flutes, oboes, clarinets, bassoons, horns, trumpets, and trombones. I have seen a score thus arranged in the possession of a singer. Rossi also wrote: 'Salmi e messa (pro defunctis) a cinque voci, opera prima, Venise, 1688, in quarto.' The score of his oratorio, 'La Caduta degli Angeli,' is in the possession of the Fathers of the Oratorio or Filippini at Naples.''

Nothing could be more circumstantial than this account. He names ''Mitrane'' and omits ''La Ninfa Apollo.'' He also corrects Gerber's and Schilling's Italian.

According to Fétis, Rossi's ''Mitrane'' was performed at the San Moisè opera house, Venice, in 1689.

The history of the opera houses of Venice from 1637 to 1700 has

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been written with great care by Livio Niso Galvani, whose "I Teatri Musicali di Venezia" has been published by the Ricordis in Milan. (The dedication to Giulio Ricordi is dated Venice, September 24, 1878.)

There were fifteen public opera houses in Venice in the seventeenth century. Galvani has drawn up a list of the operas performed at each one in that century.

The Teatro San Moisè was open from 1639 to 1700 (both years included).

No opera entitled "Mitrane" was performed at that theatre or at any theatre in Venice either in the seventeenth or in the eighteenth century.

The two operas produced at the San Moisè in 1689 were Orgiani's "Le Gare dell' Inganno e dell' Amore" and Lombardini's "Il Trionfo di Amore e di Marte."

These operas by Rossi were performed at Venice in the seventeenth century: "Il Sejano moderno della Tracia overo La Caduta dell' ultimo Gran Visir," poem by Antonio Girapoli, music by the Abbé Francesco Rossi, produced at the San Moisè in 1686 (for some reason or other the opera was not heard to the end the night of the first performance); "La Corilda overo L'Amor Trionfante della Vendetta," poem by sundry authors, music by the Abbé Francesco Rossi, produced at the San Moisè in 1688; "La Pena degl' Occhi," poem by an unknown author, music by Francesco Rossi, produced at the San Moisè in 1688.

It will be observed that Rossi did *not* write the librettos of these three operas. The abbé is entered in Galvani's history as "pugliese," that is to say, a native of Apulia. Now there was a Doctor Francesco Rossi, a Venetian, who did write librettos for "Il Paolo Emilio," opera with music by Pignatta, produced at the Teatro di Canal Regio, Venice, in 1699, and performed at the Teatro San Fantino that same year; and for "La Nicopoli," an opera with music by Borgognini, produced at the Teatro San Fantino in 1700. Hence probably the mistake of Gerber, which was followed blindly by Schilling and others.

The history of the Venetian opera in the eighteenth century was written by Taddeo Weil, "I Teatri Musicali Veneziani del Settecento,"

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published at Venice in 1897. Weil mentions one opera by Francesco Rossi, if "Don Franc. Rossi" be the abbé,—"La Ninfa Apollo, scherzo comico pastorale in musica," poem by Franc. de Lemene, produced in 1726 at the Convent of S. Michele di Murano "for the recreation in the Carnival of the 'Signori Accademici dilettanti.'" Music had been set by Gasparini and Lotti to this poem, and the opera was produced at the Teatro S. Cassiano in 1709. The same opera, entitled "L' Inganno felice" and with music by an unknown, was performed at the Teatro S. Margherita in 1730; again, as "La Ninfa Apollo" and with music by Galuppi, at the Teatro S. Samuele in 1734 and with music by Bernasconi at the Teatro S. Gio. Grisostomo in 1743.

Let us also note the fact that the Francesco Rossi, the Venetian and the librettist, wrote the poem for "Pericle in Samo," music by an unknown (1701), "Il Trionfo dell' Innocenza," music by an unknown (1707), and "La Caduta di Gelone," music by Buini (1719).

There was also a Francesco Rossi singing in the Venetian opera houses in 1758 and another Francesco Rossi singing in 1794–97.

⁂

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What are we to conclude? Did Fétis have the air invented for his historical concert?

The air, "Ah! rendimi quel core," was sung at the fourth historical concert given by Fétis in the old hall of the Opéra-Comique, rue Ventadour, Paris, April 2, 1833 (not March, as Fétis says in his "Biographie Universelle").

The programme of this concert, a very long one, says: "Air de l'Opéra de 'Mitrane' pour contralto, par l'abbé F. Rossi (1683)."

But Fétis says in his "Biographie Universelle" that "Mitrane" was produced in 1689. (The edition of the aria edited by Professor A. Schimon and published by André at Offenbach gives the date 1686. Where did the professor find this date?)

Mr. J. B. Weckerlin, in his "Musiciana" (Paris, 1877), speaking of these historical concerts, says: "Mr. Fétis did wrong in 'arranging' many ancient compositions which he brought out at his historical concerts. One may consult on this subject an interesting pamphlet by Mr. Farrenc, 'Les Concerts historiques de M. Fétis à Paris.' It is a collection of several articles that were published in *France Musicale*. We could add much information of our own, but one instance will suffice: they were to give some historical concerts at the Universal Exhibition at Paris.* I was one of the committee appointed in view of this, and I have religiously preserved a 'madrigal by Orlando de Lassus,' sent by our president, Mr. Fétis: this madrigal is only an imitation, composed by Mr. Fétis himself, and the imitation is of such a nature that it could deceive only those ignorant of musical archæology."

Mr. Weckerlin points out the fact that the famous air, "Pity, O Lord," "the church air by Stradella," produced at Fétis' historical concert, March 24, 1833, was not by Stradella at all, but an air possibly of the eighteenth century, but more likely of the nineteenth. The authorship of it has been generally attributed to Niedermeyer or to Rossini, and by some to Fétis. So, too, the origin of the "Romanesca, fameux air de danse italien de la fin du XVI^e Siècle," produced at the historical

---

* This was the Exhibition of 1867. The concerts did not take place. The committee said that five concerts would cost thirty thousand francs, and this price was considered by the government exorbitant.—P. H.

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concert given by Fétis, November 18, 1832, is unknown. Mr. Weckerlin speaks of the doubtful authenticity of other compositions produced at these concerts, but he says nothing about the air from "Mitrane." I regret to say that I have been unable to find a copy of Farrenc's pamphlet, nor do I know that any one before this has questioned the existence of the opera "Mitrane." Whether the music itself of this air has the character of Italian opera music of 1689 is for others more skilled to determine. According to my own judgment, the music has a more modern character.

This one thing seems certain: no opera "Mitrane" by Francesco Rossi or by any composer was performed at Venice in either the seventeenth or eighteenth century.

⁂

The programme of Fétis' concert of April 2, 1833, does not state who sang "Ah! rendimi quel core." The singing women as announced were Miss Dorus, Miss Massy, Mme. Baptiste Quiney, Mme. Damoreau, Miss Julia Grisi, Mme. Tadolini. Miss Dorus (afterwards Mme. Dorus-Gras), Mme. Damoreau, and Julia Grisi were sopranos. Léonard de Géréon, in his amusing but often malignant and scurrilous "La Rampe et les Coulisses" (Paris, 1832), disparaged Mme. Tadolini of the Théâtre Italien, and said of "Miss" Quiney of the Opéra that her high principles had stood in the way of her advancement. Mme. Tadolini was a soprano, and in 1842 was considered in Italy as the best singer of her period.

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(Born at Berlin in 1872 (?); now living in Berlin.)

Fried's "Praeludium und Doppel Fuge für grosses Streichorchester" was published in 1904.

The prelude begins C minor, "kraftvoll, im Zeitmass sehr gemessen" (energetically, with the utmost precision in the movement). The fugue begins softly with muted strings, C minor, "etwas belebter" (somewhat livelier), and grows gradually in dynamic intensity.

Oskar Fried was born of an old Berlin family of the middle class. As a youth, he was poor and headstrong. He left his home and lived in a humble village not far from Berlin, where he studied and played the violin and the horn. He barely maintained life by blowing chorals at funerals and fiddling for dancing. He became a wanderer. He was now in Moscow, and now in some Italian town; he was now a member of a respectable orchestra, and now he was a strolling musician on the highway with strange companions.

When he was eighteen years old, he went as a hornist to Frankfort-on-the-Main, where he attracted the attention of Humperdinck, who gave him systematic instruction for a short time. Fried then went to Munich, and there educated himself, in a way, by frequenting cafés visited by literary and artistic men. When he was twenty-four years old, the late Hermann Levy gave him a libretto by Bierbaum, "Die vernarrte Prinzess." Fried wrote music for this opera in the Tyrol, in Italy, at Paris, and in the South of France. He completed the score in three years, and the opera was ready for production at Darmstadt.

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Bierbaum was divorced from his wife, and Fried married her. The opera was taken into court, and it was decided that it should be produced, but not published, inasmuch as Fried had not completed it within the time agreed upon.

Fried went with his wife and lived in a village near the Havelsee, where, surrounded by vegetable gardens, he composed his two most important works. He afterward moved to the Nikolassee, and studied counterpoint with Philipp Scharwenka.

Dr. Muck, who had become acquainted with Fried, persuaded the Wagner Society to produce the latter's "Das trunkne Lied" (Nietszche's "Also sprach Zarathustra"), for solo voices, chorus, and orchestra, at its concert in Berlin, April 15, 1904. The solo singers were Miss Emmy Destinn, Mrs. Luise Geller-Wolter, and Paul Knüpfer. Dr. Muck then conducted the enlarged Philharmonic Orchestra, the Berlin Teachers' Singing Society, and a portion of the Berlin Liedertafel. The expenses of the performance were paid by a wealthy amateur of Berlin. "Das trunkne Lied" was performed again at Berlin early in 1906 under the composer's leadership, and by the Vienna Society of Music Friends early in 1905.

Through the efforts of Dr. Muck the name of Fried was no longer unknown, and his unusual abilities were recognized. In 1904 Fried was appointed conductor of the Stern Singing Society as the successor of Gernsheim, and his production of Liszt's "Holy Elisabeth" established his reputation as a conductor. In 1905 he became the conductor of the Neue Konzerte in Berlin, at which orchestral compositions, chiefly of the advanced modern school, have been performed. In 1906 he appeared as a "guest" conductor in Frankfort-on-the-Main and St. Petersburg.

Fried has had little time of late to compose. It is said that he was never methodical in his composition; that he would work by fits and starts; that he never made sketches, but when he was in the mood he would work with the utmost concentration of mind, nor would he then allow the presence of even his beloved dog; that his love for old forms is such that when he feels the desire to compose he exclaims, "Es kanont!"

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KNOW, MAY WEAR
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"THE CAPTIVE," REVERIE FOR MEZZO-SOPRANO OR CONTRALTO, OP. 12

HECTOR BERLIOZ

(Born at Côte Saint André, Isère, France, on December 11, 1803; died at Paris, March 8, 1869.)

"La Captive" is the ninth of Victor Hugo's "Les Orientales." I give the poem in full. The verses omitted by Berlioz are in brackets.

The song of birds as harmonious as poetry was heard.—*Sadi*, "*Gulistan*."

Si je n'étais captive,
J'aimerais ce pays,
Et cette mer plaintive,
Et ces champs de mais,
Et ces astres sans nombre,
Si le long du mur sombre
N'étincelait dans l'ombre
Le sabre des spahis.

Je ne suis point Tartare
Pour qu'un eunuque noir
M'accorde ma guitare,
Me tienne mon miroir.
Bien loin de ces Sodomes,
Au pays dont nous sommes,
Avec les jeunes hommes
On peut parler le soir.

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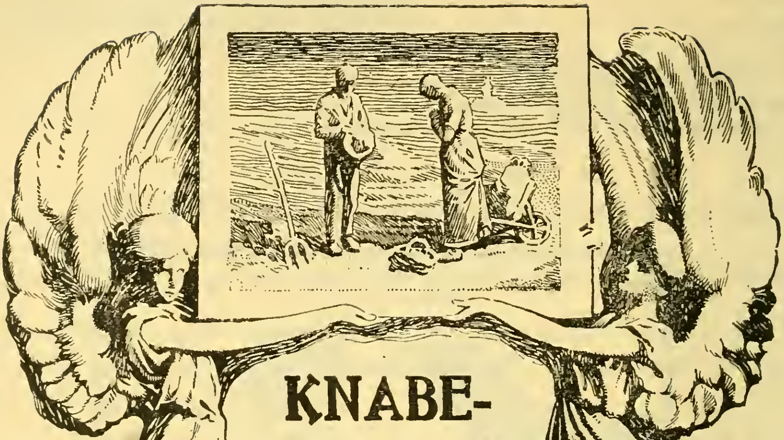

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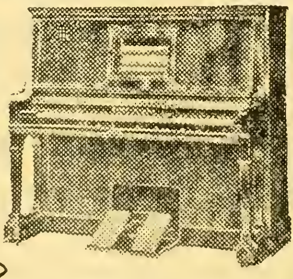

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Pourtant j'aime une rive
Où jamais des hivers
Le souffle froid n'arrive
Par les vitraux ouverts.
L'été, la pluie est chaude;
L'insect vert qui rôde
Luit, vivant émeraude,
Sous les brins d'herbe verts.

[Smyrne est une princesse
Avec son beau chapel;
L'heureux printemps sans cesse
Répond à son appel,
Et, comme un riant groupe
De fleurs dans une coupe,
Dans ses mers se découpe
Plus d'un frais archipel.

J'aime ces tours vermeilles,
Ces drapeaux triomphants,
Ces maisons d'or, pareilles
A des jouets d'enfants;
J'aime, pour mes pensées
Plus mollement bercées,
Ces tentes balancées
Au dos des éléphants.

Dans ce palais de fées,
Mon cœur, plein de concerts,
Croit, aux voix étouffées
Qui viennent des déserts,
Entendre les génies
Mêler les harmonies
Des chansons infinies
Qu'ils chantent dans les airs!]

J'aime de ces contrées
Les doux parfums brûlants;
Sur les vitres dorées
Les feuillages tremblants;
L'eau que la source épanche
Sous le palmier qui penche,
Et la cigogne blanche
Sur les minarets blancs.

J'aime en un lit de mousses
Dire un air espagnol,
Quand mes compagnes douces,
Du pied rasant le sol,
Légion vagabonde
Où le sourire abonde,
Font tournoyer leur ronde
Sous un rond parasol.

Mais surtout, quand la brise
Me touche en voltigeant,
La nuit j'aime être assise,
Être assise en songeant,
L'œil sur la mer profonde,
Tandis que, pâle et blonde,
La lune ouvre dans l'onde
Son éventail d'argent.

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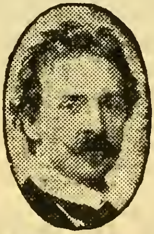

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The following translation into English of the verses to which Berlioz set music is by Mr. Henry G. Chapman:—

Were I not here a captive,
Dear were this land to me,
Dear were these waving cornfields,
Dear were this murm'ring sea,
These stars in countless number,
Yet, where dark shadows slumber,
There ever flashes sombre
The sword of my spahis.

I am no Tartar maiden,
Hateful these creatures are,
Holding me up my mirror,
Handing me my guitar;
Far from them all away there,
Young men and maids may there
Gossip at close of day there
In my dear land afar.

Yet I could love a country
Where fall no winter snows,
When through your open window
Never the north wind blows;
Warm are the summer showers,
And in the twilight hours
Glow-worm bright 'neath the flowers
A living em'rald glows.

Give me my Spanish music,
Find me a low, mossy knoll,
Show me my dear companions,
Careless of all control,
Let me hear them but singing,
Hear but their laughter ringing,
Each in the circle swinging,
'Neath a round parasol.

When the breeze then at evening
Kisses me as it strays,
I love to sit a-dreaming,
Dreaming the while I gaze,
Where to my airy fancies
The moon, as she advances,
Above deep ocean's dances
Her silv'ry fan displays.

Compare with this translation of Hugo's last verse the version by T. T. Barker:—

More than all, when the soft breeze
Fans me while 'neath the trees,
At night, when all is silent,
Seated, I sweetly dream.
I gaze with sweet devotion,
While pale and without motion
The moon spreads o'er the ocean
Her fanlike silvery gleam.

The accompaniment of "The Captive" is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, kettledrums, bass drum, cymbals, ten first violins, ten second violins, eight violas, eight violon-

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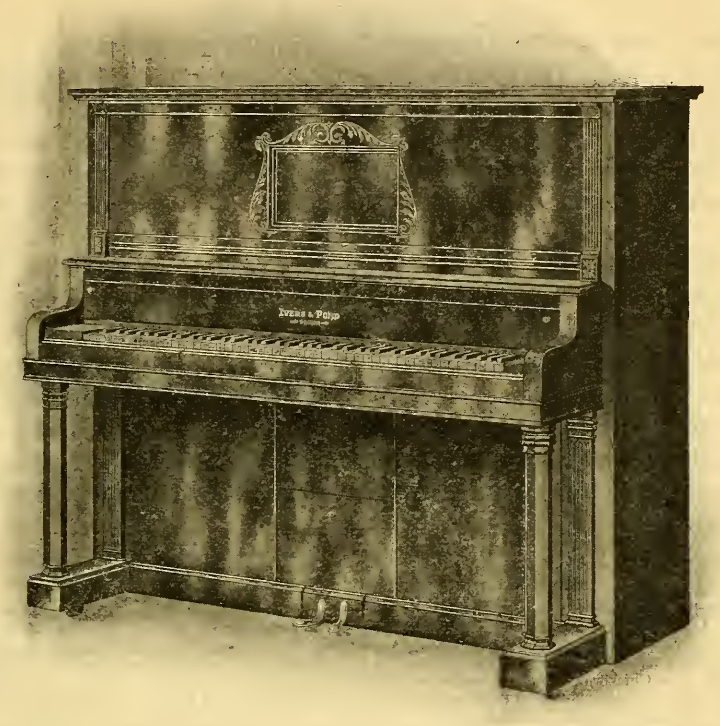

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cellos, six double-basses. Berlioz added a second orchestra of strings, "in case of a performance in a music festival with a very large orchestra."

Although "The Captive" was composed in 1832 and sung in public in 1834, the accompaniment was not orchestrated until several years afterward, as we shall see.

⁂

The volume of "Les Orientales" was published late in 1828 or very early in 1829.* The publication made a sensation. The influence of the verses was long-enduring on poets, composers, painters. Even now the enthusiasm of Mr. Swinburne does not seem wholly unreasonable: "At the age of twenty-seven he [Hugo] published the superb and entrancing 'Orientales,' the most musical and many-colored volume of verse that ever had glorified the language. From 'Le Feu du Ciel' to 'Sara la Baigneuse,'† from the thunder-peals of exterminating judgment to the flûte-notes of innocent girlish luxury in the sense of loveliness and life, the inexhaustible range of his triumph expands and culminates and extends. Shelley has left us no more exquisite and miraculous piece of lyrical craftsmanship than 'Les Djinns';‡ none perhaps so rich in variety of modulation, so perfect in rise and growth and relapse and reiterance of music. . . . And here, like Shelley, was Hugo, already the poet of freedom, a champion of the sacred right and

* Hugo wrote "Les Orientales" in a little garden at Vanves. Hence de Musset's lines:—

"Précisément à l'heure
Où (quand par le brouillard la chatte rôde et pleur)
Monsieur Hugo va voir mourir Phœbus le blond!"

† Berlioz set music to "Sara la Baigneuse" for four male voices (first performed at Paris, November 6, 1834). Later he arranged the music for three choruses with orchestra and for two voices with pianoforte (1850).

‡ "Les Djinns" moved César Franck to write his "Djinns," symphonic poem for pianoforte and orchestra, composed in 1884 and produced at a Colonne concert in Paris, March 15, 1885, Diémer, pianist, and performed in Boston at a Chickering Production Concert (February 24, 1904, Mrs. Downer-Eaton, pianist). Gabriel Fauré's "Djinns," for chorus and orchestra, Op. 10, was first performed June 27, 1878, at the Trocadéro, Paris.

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the holy duty of resistance. The husk of a royalist education, the crust of reactionary misconceptions, had already begun to drop off; not yet a pure republican, he was now ripe to receive and to understand the doctrine of human right, the conception of the common weal, as distinguished from imaginary duties and opposed to hereditary claims."

Yet Mr. George Moore likened "Les Orientales" to "an East of painted card-board, tin daggers, and a military band playing the 'Turkish Patrol' in the Palais Royal," and others have held a similar opinion. "The verse is grand, noble, tremendous," said Mr. Moore; "I liked it, I admired it, but it did not—I repeat the praise—awake a voice of conscience within me; and even the structure of the verse was too much in the style of public buildings to please me. . . . The fiery glory of José Maria de Hérédia filled me with enthusiasm—ruins and sand, shadow and silhouette of palms and pillars, negroes, crimson, swords, silence and arabesques. As great copper pans go the clangor of the rhymes."

⁂

Berlioz wrote to his friend, Humbert Ferrand (the letter is dated Paris, February 2, 1829): "Have you read Victor Hugo's 'Les Orientales'? They contain a thousand sublime things. I have set music to his 'Chanson des pirates' with the accompaniment of a storm. If I make a clear sketch and have time to copy it, I'll send it to you with 'Faust.' It is music of the pirate, the red rover, the brigand, the filibuster with rough and savage voice; but there is no need of describing it to you; you understand poetic music as well as I." The poem that thus excited him was the eighth, with the refrain:—

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What became of this music?

Berlioz was for some years under the spell of Hugo's verses. He wrote to Ferdinand Hiller from Rome, March 16, 1832, that he purposed to visit Elba and Corsica, so that he might "gorge himself with souvenirs of Napoleon": "I hope I shall not have a good opportunity to visit *the other island*, for I should be capable of succumbing to the temptation"; and he then quoted from "Lui," the fortieth of "Les Orientales":

> Qu'il est grand là surtout! quand, puissance brisée,
> Des porte-clefs anglais misérable risée,
> Au sacre du malheur il retrempe ses droits,
> Tient au bruit de ses pas deux mondes en haleine
> Et, mourant de l'exil, gêné dans Sainte-Hélène,
> Manque d'air dans la cage où l'exposent les rois!

To which Berlioz added: "Oh!!!!!!!!"

In the same letter he wrote: "I have brought back [from the mountains where he had been wandering in snow and ice, gun in hand] besides other things a little Oriental of Hugo, for voice and pianoforte. This trifle is having an incredible success; people take copies about everywhere—to Mr. Horace's [Vernet], to Mme. Fould's, to the ambassador's, to all the French families of their acquaintance, etc. The students of the Academy din this unfortunate piece into my ears, at table, in the corridors, in the gardens; they begin to make me sweat with it; Mr. Horace is the only one that does not sing it."

Berlioz tells the story of the composition of "The Captive" in the thirty-ninth chapter of his "Memoirs": "When I wrote this melody I was far from foreseeing its good fortune. I was mistaken in saying it was composed at Rome; it was dated at Subiaco. One day I was looking at my friend Lefebvre, the architect, in the inn at Subiaco where we were stopping. A movement of his elbow knocked off a book that was on the table where he was drawing. I picked up the book; it was Victor Hugo's 'Orientales,' and it was open at 'The Captive.' I read the delicious poem, and turning to Lefebvre I said, 'If I had any music paper, I would set music to this poem, for *I hear it.*' 'I'll give you some,' he answered, and taking a rule and a drawing-pen he soon traced some staves, on which I jotted down the melody and the bass of

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this little air. Then I put the manuscript in my pocket-book and thought no more about it. A fortnight after I was back in Rome, there was singing at the house of my director [Vernet, who was at the head of the French Academy in Rome], and 'The Captive' came again into my head. 'I wish to show you,' said I to Miss Vernet, 'an air improvised at Subiaco, so as to know what it is, for I have no longer the slightest idea of it.' The piano accompaniment, hastily scribbled, allowed us to perform it decently; and it made such a hit that at the end of a month Mr. Vernet, pursued, obsessed by the melody, said to me: 'When you go back to the mountains, I hope you will not bring back any other songs, for your "Captive" begins to make my stay in the villa very disagreeable. No one can step in the palace, in the garden, in the grove, on the terrace, or in the corridors, without hearing sung, hummed, or growled: "Le long du mur sombre . . . le sabre du [*sic*] spahis . . . je ne suis pas Tartare . . . l'eunuque noir," etc.' It's enough to drive one crazy. I shall discharge one of my servants to-morrow.

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I shall engage another only on the express condition that he shall not sing 'The Captive.' Later I developed and orchestrated this melody, which is, I think, one of the most highly colored of those I have produced."

Mr. Julien Tiersot says that Berlioz probably first sang the air himself and accompanied it on the guitar; but I can find no authority for the statement. Mr. Tiersot also says: "He wrote a very simple accompaniment for the pianoforte under the melody, and he then added a part for the violoncello."

The original version, it appears, was dedicated to Miss Louise Vernet.

The second version, with accompaniment for pianoforte and violoncello, was performed for the first time in public at a concert given by Berlioz at the Conservatory of Music, Paris, November 23, 1834, when the symphony, "Harold in Italy," was performed for the first time. The programme also included the overture to "Waverley"; a trio with chorus and orchestra from "Benvenuto Cellini"; the song, "Jeune Pâtre breton"; a fantasia by Liszt on two themes of "Lélio," played by the composer; and a violin solo by Ernst. Narcisse Girard conducted. The singer was Marie Cornélie Falcon.* The violoncellist was J. E. Desmarets.†

---

* Marie Cornélie Falcon, one of the most distinguished of French singers, and after whom the dramatic soprano in France is still known as a Falcon, was born at Paris, January 28, 1814. She took the first prize for singing and also the first prize for opera at the Paris Conservatory in 1831, and was a brilliant member of the Opéra from 1832 to 1838. She died at Paris,—some say at Saint-Cloud,—February 25, 1897, after nearly sixty years of retirement. A pupil of Henri, Pellegrini, Bordogni, Nourrit, she made her début at the Opéra, July 2, 1832, as Alice in "Robert le Diable." She was beautiful, her voice was a superb one,—the compass was from B below the staff to D above it,—she was musically intelligent, and a play-actress of extraordinary force. She was the first to impersonate these parts at the Opéra: Amélie (Auber's "Gustav III.," February 27, 1833); Morgiane (Cherubini's "Ali Baba," July 22, 1833); Rachel (Halévy's "La Juive," February 23, 1835); Valentine (Meyerbeer's "Les Huguenots," February 29, 1836); Esmeralda (Berrin's "La Esmeralda," November 14, 1836); Léonor (Niedermeyer's "Stradella," March 3, 1837). At the second performance of "Stradella" her voice failed her. After an absence of some weeks, during which malicious paragraphs appeared in the journals, which she denied, she sang again in "The Huguenots," but early in 1838 she went to Italy in search of health. Strange tales were told of the remedies she tried: how she sang in a glass bell, etc. She returned to Paris and sang at the Opéra, March 14, 1840. Her tones were veiled or cracked. At last she left the stage, supported by Duprez, and was seen no more in public. The government gave her a pension of fifteen hundred francs. She married a merchant named Malancon, who died in 1879. Chorley, in an eloquent description of her and her pathetic fate, said: "I have never seen any actress who in look and gesture so well deserved the style and title of the Muse of Modern Tragedy" ("Music and Manners in France and Germany," vol. i., pp. 188, 189; London, 1844).

† Jean Emile Compagnon, called Desmarets, was born at Nonancourt, June 16, 1804. When he was sixteen, he took the second prize for violoncello playing at the Paris Conservatory. He was a member of the orchestra of the Théâtre Feydeau, of the Opéra, of the Société des Concerts, and of the Chapelle Impériale. He died at Paris, March 30, 1866. He was an intimate friend of Berlioz.

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"The Captive" in this form was published soon afterward.

Berlioz orchestrated the accompaniment for Mme. Pauline Viardot-Garcia,* who sang the air for the first time at a concert given by Berlioz and led by him in London, June 29, 1848. The programme included these pieces by Berlioz: "Carnival at Rome"; Ballade, "Le Chasseur Danois" (sung by Bouché); the first three movements of "Harold in Italy"; Bolero, "Zaïde," and "Romance Française," sung by Mme. Sabitier; Chorus and Ballet, Mephisto's Song (sung by Bouché), and Rakoczy March from "The Damnation of Faust"; his arrangement of von Weber's "Invitation to the Dance"; and these pieces,—Adagio and Rondo "from Mendelssohn's Piano Concerto" (played by Mme. Dulcken) and a violin solo by Molique. Mme. Viardot sang immediately after "La Captive" an air from Balfe's opera, "Manon Lescaut." The *Musical World*, in a review of the concert, described "La Captive" as "a pathetic song sung with intense feeling that went to every heart." Berlioz was obliged to apologize to the audience for the absence of any instrument of percussion. A correspondent of the *Musical World*

---

* Michelle Pauline Garcia, the daughter of Manuel del Popolo Vicente Garcia and the younger sister of Maria Felicità Malibran (1808–36) and Manuel Garcia (1805–1906), was born at Paris, July 18, 1821, and is now living. As a child she visited America with her father in 1825. She took her first pianoforte lessons in Mexico; she studied the pianoforte later in Paris with Meysenberg and Liszt, and she played in public; but in 1837 (December 13) she appeared as a singer in concert at Brussels with great success. After a concert tour in Germany, she made her début in opera as Desdemona in London (1839). Louis Viardot was then director of the Théâtre-Italien at Paris, and he engaged her. At the end of two years she became his wife, and sang in Italy, Russia, Germany, Austria. In 1849 she created at the Opéra, Paris, the part of Fidès in "Le Prophète." In 1859 she was persuaded by Berlioz to take the part of Orpheus in Gluck's opera at the Théâtre-Lyrique. Soon afterward she left the stage and lived at Baden-Baden, but since 1871 her home has been at Paris or Bougival. She has composed three operettas and many songs; she edited an excellent edition of classic songs; she has been distinguished as a teacher. Her eldest daughter, Louise Héritte-Viardot, has composed two *opéras-comiques*, a string quartet, and songs; her daughters Mme. Chamerot-Viardot and Marianne have been concert singers, and her son Paul is known as violinist and conductor.

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wrote: "There was never a more musical and critical audience; never did I see so lively an interest in the success of any *bénéficiaire* as did his brethren of the pen (the word applies equally to the musician and the critic) in that of Berlioz." The letter contained this paragraph: "Berlioz will, it may be presumed, find it more to his advantage to make gold in America than to be elbowed into the ditch by mediocrity in England." This concert took place in Hanover Square. The preceding one, February 7, was given in Drury Lane.

The air was sung at Paris by Mme. Rosine Stoltz,* December 23, 1854.

The full score was published, and an arrangement for the pianoforte was made by Stephen Heller, which was published at first as a separate song and then included in the volume of thirty-three melodies. The complete title of the autographic score, now owned by Mr. Alexis Rostand, is as follows:—

"La Captive—Rêverie—Paroles de Victor Hugo—Mises en musique pour contralto ou mezzo soprano—avec accompagnement d'orchestre—par—Hector Berlioz.—Partition—Œuvre 12.

"Ce morceau est publié chez Richault: 1° avec accompagnement de piano par Stephen Heller, et conformé â la partition;—2° transposé en mi, avec accompagnement de piano et violoncello, par l' auteur, mais avec la musique de la 1re strophe seulement; 3° en grande partition."

This autograph score is a fine one and has only one erasure, nor is the paper soiled.

* Rosine Stoltz was born in Spain in 1818 or in France in 1815. Some say her real name was Rose Niva; others that it was Victoire or Victorine Noeb. There is a story that her mother was a *concierge* of a house in Paris, and that the Duchess of Berry saw to it that Rosine was educated in a convent. In 1834–37 she sang in opera houses of the Netherlands. She made her first appearance at the Opéra, Paris, August 25, 1837. Léon Pillet, the director of the Opéra, became her slave, and she queened it until late in 1846, when the public revolted against her pretensions and false intonation, and she and Pillet left the theatre; but she had a benefit the next year, and she sang at the Opéra a few times in 1856. She was married four times. In her last years she gave much money to charitable institutions. She was the first to impersonate at the Opéra: Ricciarda (Halévy's "Guido et Girevra," March 5, 1838); Ascanio (Berlioz's "Benvenuto Cellini," September 3, 1838); Marguerite (Auber's "Lac des Fées," April 1, 1839); Lazarillo (Marliani's "Laxacarilla," October 28, 1839); Loyse (Bazin's "Loyse de Montfort," October 7, 1840); Léonore (Donizetti's "La Favorite," December 2, 1840); Agathe (Berlioz's revival of "Le Freischütz," June 7, 1841); Catarina (Halévy's "Reine de Chypre," December 22, 1841); Odette (Halévy's "Charles VI.," March 15, 1843); Zayda (Donizetti's "Dom Sébastien," November 13, 1843); Beppo (Halévy's "Lazzarone," March 29, 1844); Desdemona (Rossini's "Othello," September 2, 1844); Marie Stuart (Niedermeyer's "Marie Stuart," December 6, 1844); Estrelle (Balfe's "Étoile de Séville," December 17, 1845); David (Mermet's "David," June 3, 1846); Marie (Rossini and Niedermeyer's "Robert Bruce," December 30, 1846, when she was hissed and driven from her throne).

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There is a fourth edition, which was published at Leipsic, "Die Gefangene," with a translation into German by Peter Cornelius of Hugo's verses.

In a note-book of Berlioz (1832-36) there are three pages filled with sketches for a development of "The Captive." There is a harmonization of the last four measures, the melody being in the bass. There is also music for a couplet:—

J'aime ces tours vermeilles,
Ces drapeaux triomphants, etc.

The accompaniment, a single measure of which is noted in the album, reproduces the rhythmic formula of the original accompaniment of "La Captive," but the melody is wholly different from that of the romance, and Mr. Julien Tiersot says it is far inferior, so that it is not surprising Berlioz cut out the couplet.

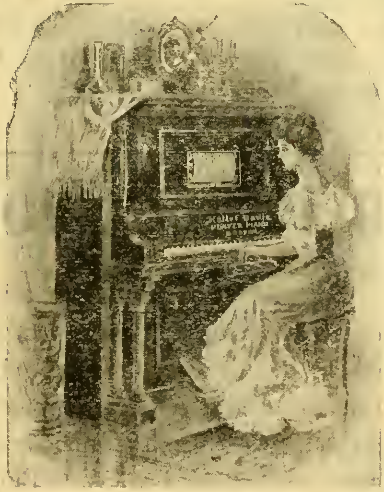
⁂

"La Captive" has been sung in Boston at these concerts by Miss Mary H. How, February 11, 1882, and by Mrs. Walter C. Wyman (Julie Wyman), March 15, 1890.

It was sung here at a concert of the Philharmonic Society, December 13, 1879, by Miss Ita Welsh, who sang it at a concert of the Harvard Musical Association, January 15, 1880.

⁂

Letters written by Berlioz from 1819 to 1842 and published recently for the first time in a volume edited by Mr. Julien Tiersot give information concerning "The Captive." In a letter dated Rome, March



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20, 1832, Berlioz wrote to his mother: "I have had parlor success here this winter: a little piece, written while I was making my last excursion in the mountains, is now popular and aristocratic." In a letter of the same year to Thomas Gounet he describes the melody as "a mere trifle": "As I do not know all the verses of 'The Captive,' I have not copied them."

Some of these letters show his wild admiration for Hugo, and two or three are written to him. Hugo sent to Berlioz in 1835 his "Chants du Crépuscule," and Berlioz answered: "I have received your marvellous poems. You are a thousand times good to think of me, and, furthermore, to tell me that I should count you among my best friends. Such words electrify me and give to the weary soldier force to take up his weapon and rush like a lion into the conflict. If I were a great poet, as you are, I should perhaps find some words to express my feelings on reading your latest work, but in my impotence I can only exclaim, as the savages at the rising of the sun: 'Oh !!!' "

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(Born at Munich, June 11, 1864; now living at Berlin.)

When Richard Strauss was sojourning in London late in 1902, he said to a reporter of the *Musical Times* of that city: "My next tone-poem will illustrate 'a day in my family life.' It will be partly lyrical, partly humorous,—a triple fugue, the three subjects representing papa, mamma, and the baby." *

The symphony was composed in 1903. On the last page of the score is this note: "Charlottenburg, December 31, 1903." The score was published in 1904. It is said that Strauss received from the publisher a sum equivalent to nine thousand dollars for it.

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* See the *Musical Times*, January 1, 1903, p. 14.

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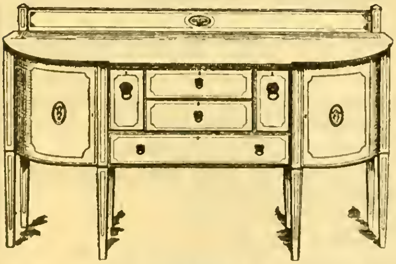

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It was performed for the first time at the third concert of the Richard Strauss Festival in Carnegie Hall, New York, March 21, 1904, and the composer was the conductor. The concert began with a performance of Strauss's "Don Juan," and closed with a performance of his "Also sprach Zarathustra." It may here be said that Strauss's Symphony in F minor, Op. 12, was also performed for the first time in New York by the Philharmonic Society of that city and from manuscript on December 13, 1884, when Mr. Theodore Thomas conducted.

The first performance of the Symphonia Domestica in Europe was at the Fortieth Festival of the Allgemeiner Deutscher Musikverein at Frankfort-on-the-Main, June 1, 1904. The composer conducted.

The first performance in Belgium was at a *Concert Populaire*, November 13, 1904, when S. Dupuis conducted.

The first performance in England was on February 25, 1905, at the Queen's Hall, London. Mr. Henry J. Wood was the conductor.

The first performance in France was at a Colonne concert, Paris, March 25, 1906, when the composer conducted.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, February 16, 1907.

The dedication of the symphony reads: "Meiner lieben Frau und unserm Jungen" ("To my dear wife and our boy").

The symphony is scored for one piccolo, three flutes, two oboes, one oboe d' amore,* one English horn, one clarinet in D, one clarinet in A, two clarinets in B-flat, one bass clarinet, four bassoons, one double-bassoon, eight horns, four trumpets, three trombones, one bass tuba, four saxophones *ad lib.*, four kettledrums, bass drum, cymbals, triangle, tambourine, glockenspiel, sixteen first violins, sixteen

---

* The *hautbois d'amour, oboe d' amore*, was invented about 1720. It was an oboe a minor third lower in pitch than the ordinary oboe. "The tone was softer and somewhat more veiled than that of the usual instrument, being intermediate in quality, as well as in pitch, between the oboe and the English horn." This instrument fell out of use after Bach's death, but it has been reconstructed by the house of C. Mahillon, of Brussels.

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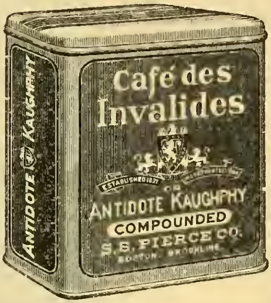
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⁂

When Dr. Strauss was in New York, he wished that no programme of this symphony should be set forth in advance of the performance. As Mr. Richard Aldrich wrote, in the *New York Times* of March 6, 1904: "He wishes it to be taken as music, for what it is, and not as the elaboration of the specific details of a scheme of things. The symphony, he declares, is sufficiently explained by its title, and is to be listened to as the symphonic development of its themes. It is of interest to quote the title, as he wishes it to stand. It is 'Symphonia Domestica' (meiner lieben Frau und unserm Jungen gewidmet), Op. 53, which is, interpreted, 'Domestic Symphony, dedicated to my dear Wife and our Boy, Op. 53.' It bears the descriptive subtitle, 'In einem Satze und drei Unterabteilungen: (*a*) Einleitung und Scherzo; (*b*) Adagio; (*c*) Doppelfuge und Finale.' (In one movement and three subdivisions: (*a*) Introduction and Scherzo; (*b*) Adagio; (*c*) Double Fugue and Finale.) It is highly significant that the composer desires these movements to be listened to as the three movements of a composition, substantially, as he declares, in the old symphonic form. He believes, and has expressed his belief, that the anxious search on the part of the public for the exactly corresponding passages

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in the music and the programme, the guessing as to the significance of this or that, the distraction of following a train of thought exterior to the music, are destructive to the musical enjoyment. Hence he has forbidden the publication of any description of what he has sought to express till after the concert.

"'This time,' says Dr. Strauss, 'I wish my music to be listened to purely as music.'"

When the symphony was performed at Frankfort-on-the-Main, the only programme note published in advance in *Die Musik* after the announcement of title and subdivisions was as follows: "The first theme, 'The Husband,' is in three parts: an 'easy-going' beginning (which recalls the beginning of the 'Pastorale Symphony'); a continuation that is designated as 'meditative'; and a melody that rises 'in a fiery manner' on high. The second theme, 'The Wife,' is extremely capricious. The third theme, 'The Child,' is very simple and in Haydn's manner. It is to be played by an oboe d' amore. From this theme springs the first theme of the double fugue, 'Assertion,' with which the second theme, 'Contrary Assertion,' is contrasted. The orchestra must be enlarged to one hundred and eight instruments, among them four saxophones. Richard Strauss refuses to give any further programme."

The symphony was performed for the first time in Berlin at the Philharmonic concert of December 12, 1904, and Dr. Strauss conducted it. The programme books of the Philharmonic concerts, as a rule, contain minute analyses, with illustrations in notation of the orchestral works performed. The only note on the Symphonia Domestica was as follows:—

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The husband's themes:
(*a*) Easy-going, (*b*) Dreamy, (*c*) Fiery.
The wife's themes:
(*a*) Lively and gay, (*b*) Grazioso.
The child's theme:
Tranquil.
II. Scherzo.
Parents' happiness. Childish play.
Cradle-song (the clock strikes seven in the evening).
III. Adagio.
Doing and thinking. Love scene.
Dreams and cares (the clock strikes seven in the morning).
IV. Finale.
Awakening and merry dispute (double fugue).
Joyous conclusion.''

⁂

The symphony was given a few weeks before this in Dresden at a concert of the Royal Orchestra (November 15, 1904). The programme book contained three pages of general and innocuous remarks, with the conclusion that the composer here portrays his own family life; that he is outwardly ''easy-going,'' occasionally ''dreamy,'' but at bottom a ''fiery'' husband, who, although his wife is lively and graceful, yet remains the superior, who follows with inward joy the thoughts and feelings of his little child,—a man among men, one upon whom a kind fate has bestowed unconquerable humor. Then followed two pages and a half of thematic illustrations with the titles given above.

When the symphony was again played in Dresden, March 8, 1905,—this time under the direction of the composer and for the benefit of the fund for the widows and orphans of the members of the Royal Music

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Band,—the identification of Strauss as the hero of his symphony was omitted.

⁂

It is plain that Strauss, like Mahler, does not believe in analytical programmes; but, unlike the latter, he is at least consenting to their appearance after a performance. Even when he was in New York, he noted down the themes of his symphony for Mr. Aldrich, and they were published in the *New York Times* of March 6, 1904, before the performance. Furthermore, in the "Richard Strauss volume" of *Die Musik* (Berlin and Leipsic), second number of January, 1905, appeared an analysis, nine pages long, by Mr. Wilhelm Klatte, of this very symphony, which the author, a Berliner, wrote as one with authority.

⁂

When the symphony was played in London for the first time, an "official" description was published, and an elaborate analysis was prepared by Messrs. Kalisch and Percy Pitt. The *Daily News* of February 23, 1905, published the former with a prefatory note:—

"In accordance with his custom the composer has not put forward a definite programme of his own, but, with some inconsistency, he has allowed a description to be made public,—with some inconsistency, because he has declared that he wishes his music to be listened to as if it meant nothing in particular if the hearer feels more comfortable in ignoring the programme. The only indications given are in the subheadings to the separate sections of the symphony. The official description of the symphony runs as follows:—

"'The symphony continues without a break, but has four well-defined sections:—

1. Introduction.
2. Scherzo.
3. Cradle-song and Adagio.
4. Finale: Double Fugue.

"'The symphony is concerned with three main themes, that of the husband, that of the wife, and that of the child. The husband theme is divided into three sections, the first of which is marked "gemächlich" (easy-going, or deliberate), the second "sinnend" (meditative), and the third "feurig" (fiery). The first section of the symphony, the introduction, is devoted to an exposition and treatment of the chief themes, or groups of themes, its most striking feature being the introduction of the

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child theme on the oboe d' amore, an instrument which has practically fallen out of use. The composer himself has spoken of this theme as being of "almost Haydnesque simplicity." On this follows a very characteristic passage, which has been interpreted as representing the child in its bath. The scherzo bears the headings: "Elternglück—Kindliche Spiele" (Parents' Happiness—The Child at Play). Its chief theme is the child theme in a new rhythm. At its end the music suggestive of the bath recurs, and the clock strikes seven. We then come to the lullaby, where we have another version of the child theme. The subheadings of the adagio are: "Schaffen und Schauen—Liebes-scene—Träume und Sorgen" (Doing and Thinking —Love Scene—Dreams and Cares). This elaborate section introduces no new themes of any importance, and is really a symphonic slow movement of great polyphonic elaboration and superlatively rich orchestral colour. The gradual awakening of the family is next depicted by a change in the character of the music, which becomes more and more restless, the use of rhythmical variants of previous themes being very ingenious; and then there is another reference to the bath music, and the glockenspiel indicates that it is 7 A.M.

. . . .

"'In this way we reach the final Fugue. The principal subject of this is also a new version of the child theme. Its subtitle is "Lustiger Streit—Fröhlicher Beschluss" (Merry Argument—Happy Conclusion), the subject of the dispute between father and mother being the future of the son. The Fugue (the chief subject of which is another variant of the child theme) is carried on with unflagging spirit and humour and great variety of orchestration, the introduction of the four saxophones adding fresh colours to the score. As the Fugue proceeds, the child theme gradually grows more and more prominent, and finally seems to dominate the whole score. Some new themes, all more or less akin to it, and all in the nature of folk-tunes, are introduced. The father and mother, however, soon assume their former importance,

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and the whole ends with great spirit and in the highest good humour with an emphatic reassertion of the husband theme with which it began, suggesting that the father had the last word in the argument.'"

Here we have the second section of the Husband's theme characterized as "sinnend" instead of "träumerisch." The latter is the term published in the score.

And it may here be said that after the musical sentence characterized in the score as "träumerisch" a short phrase, orchestrated for clarinet in A, two clarinets in B-flat, and a bass clarinet, is characterized by the composer "mürrisch,"—ill-humored, peevish, cross. This theme is used afterward most sparingly. At the same time it is a singular fact that this section of the Husband theme is not mentioned in any "official" programme.

Strauss's reticence about the programme of a work and his subsequent explanatory confidences have annoyed even the admirers of his strange and enormous talent. Thus, when the Symphonia Domestica was performed for the first time in London, Mr. Ernest Newman wrote in the *Speaker:*—

"'It has been said very confidently that here Strauss has forsaken programme music and gone back to music of the absolute order; it has also been said, with equal confidence, that he has done nothing of the kind. Strauss himself has behaved as foolishly over it as he might have been expected to do after his previous exploits in the same line. He writes a work like 'Till Eulenspiegel,' that is based from start to finish on the most definite of episodes, and then goes through the heavy farce of 'mystifying' his hearers by telling them he prefers not to give them the clue to the episodes, but to leave them to 'crack the nut' as best they can. All the while he is giving clue after clue to his personal friends, till at length sufficient information is gathered to reconstruct the story that Strauss had worked upon; this gradually gets into all the programme books, and then we are able to listen to the work in the only way it can be listened to with any comprehension,—with a full knowledge of the programme. With each new work of Strauss there is the same tomfoolery,—one can use no milder word to describe proceedings that no doubt have a rude kind of German humor, but that strike other people as more than a trifle silly. So it is now with the 'Symphonia Domestica.'"

⁂

The themes of the Husband are exposed at once. The violoncellos begin the "easy-going" theme (F major, 2-4) without accompaniment. A horn and the bassoons are added. The oboe sings the "dreamy" theme, and, as it ends it, clarinets and bass clarinet have a melodic

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thought designated by the composer as "ill-tempered." As I have said, this motive is unimportant. The third significant theme ("fiery") of the Husband is given to violins (E major). The mood of ill temper recurs for a moment, but is interrupted by a trumpet shout. The easy-going theme reappears (F major).

The most important theme of the Wife enters (B major, "very lively," violins, flutes, oboes). This capricious motive is followed by a gentle, melodic theme, "tenderly affectionate" (solo violin, flute, clarinet), but the capricious theme interrupts, and it is now characterized as "wrathful," and a chattering passage for violins and clarinets appears later, slightly changed, as the expression of "Contrary Assertion." There is a return to F major and the first tempo, with the Husband's first theme transformed and over a pedal F. These themes are used in close conjunction until after a cadence in F major the theme of the Child is introduced.

The Child's theme is introduced with mysterious preparation, while the other themes have been exposed frankly. Second violins, tremulous, sound gently the chord of D minor. The oboe d' amore hints at the theme in minor. There is a change in mode. There are chords of a strange nature, now for solo violins and violas, now for bassoon and horns. The first figure of the Wife's theme is heard, and then the Child's theme is sung in D major, 2-2, by the oboe d' amore. A gay episode serves as a coda. And here Strauss introduces one of his little jokes, for himself and a few friends, that apparently give keen annoyance to the symphonically sedate. A short, incisive ascending figure is played by clarinets and muted trumpets. This is answered by a descending and equally incisive figure for oboes, muted horns, and trombone. According to a note in the score the ascending figure portrays: "The Aunts: 'Just like his papa!'" The descending figure represents: "The Uncles: 'Just like his mamma!'"

Two transitional measures lead to the second division of the symphony, the Scherzo (D major, 3-8).

The Child's theme, transformed, is played by the oboe d' amore; fragments from the motives of Husband and Wife are also employed in this section, "Child's Play, Parents' Happiness." After a broad

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crescendo the climax comes in twenty-five measures of tutti, with a combination of alla breve and 6-8 rhythms. The 3-8 rhythm reappears and with it the second section of the Scherzo begins: "The Baby is tired, and the tender Mother wishes it to rest" (solo violin). The Child's motive now appears for the first time in the very concise and sturdy form which later plays an important part. The episode of putting-to-bed is characterized by Mr. Klatte, of Berlin, to whom I am indebted for some of these analytical notes, as abounding with "drastic details of tone-painting."

Two clarinets sing a cradle-song (G minor, 6-8), to which the Child falls asleep. The clock strikes seven and the Scherzo is at an end.

An Intermezzo of about forty measures follows, restful and peaceful music. The "dreamy" section of the Husband's motive is played in turn by oboe, flute, violin, and an inverted form of it, which is much used later, is joined to it. The strings have a passage "that is as the Confirmation of Happiness."

The Adagio is divided into two sections, to which a species of coda is added. The first section, "Doing and Thinking," or "Creation and Inspection," is developed out of the Husband's themes. The "dreamy" motive is carried to its furthest extent, and, appearing in its inverted form with the theme of the "Confirmation of Happiness," it leads to a new melodic thought. The chief theme of the Wife is played passionately by violins, and with its gentler companion theme is most prominent. Then enter the motives of the Husband, and the themes of the two rise through a powerful crescendo to a climax in F-sharp major. This is the "Love Scene." After a short diminuendo the theme of

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happiness brings the end of this portion of the Adagio. The second portion, ''Dreams and Cares,'' is music of twilight tones. The title ''Sleep-chasings,'' invented by Walt Whitman for one of his early poems, would here not be inappropriate. The cares flee away, for the Child's theme is heard, and the tender melody of the caring Mother follows. The dreams fade with the harp notes and the tremolo of the violins. It is morning. The clock strikes seven and the cry of the Child ("a trill on the F-sharp major 6-4 chord, muted trumpets and wood-wind") arouses everything into life.

The Finale is divided into two sections. The first is entitled ''Awaking and Merry Strife." The bassoons give out a fugue subject, which is the Child's theme in a self-mocking version. This is the theme of ''Assertion,'' and it is developed by wind instruments. The third trombone brings it in augmentation. The second subject of the double fugue, the theme of "Contrary Assertion,'' is introduced by the violins. These voices are led in merriest mood, separately and against each other. The preceding themes that are used are chiefly those typical of the Wife, though the Husband's trumpet cry is introduced. The climax of this portion of the Finale is a tutti *fff* of over thirty measures on an organ-point on C. ''The Child seems to have hurt himself in boisterous play. The mother cares for him (theme given in the Scherzo to solo violin), and the father also has a soothing word." A folk-song (F major, 2-4). The second section of the Finale, ''Joyous Decision,'' begins with a calmly flowing theme, given at first to the violoncello and led over an organ-point of forty-odd measures on F. The preceding themes, typical of the ''easy-going" character of the Husband and of the gentler side of the Wife, are brought in. The capricious theme of

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the Wife is suddenly heard. The struggle begins again, but now the "dreamy" theme of the Husband, with a highly pathetic emphasis, dominates until it makes way for the Child's theme (horns and trombones). After a cadence in D major the "easy-going" theme is thundered by trombones, tuba, bassoons. It then goes into F major. Now the Child's theme and other chief motives appear in their original form, but amusingly rhythmed. The gently expressive theme from the first section of the Adagio introduces a diminuendo. There is a joyous ending (F major).

⁂

In Manskopf's Historical Museum of Music at Frankfort-on-the-Main is a programme of a concert which took place at Jena, March 9, 1845. The sixth piece then performed bore the following title:—

The First Harmonies of Life.
Joyous Fantasia for Orchestra.

Composed by Chapel-master Chelard[*] of Weimar.

Programme: Birth, Baptism, Cradle; the Nurse's Song, the Mother, the Child, his Games, the First Lesson, Epoch of Youth, Choral.

(Led by the composer.)

---

[*] Hippolyte André Jean Baptiste Chelard was born at Paris, February 1, 1789. He died February 12, 1861, at Weimar. The son of a clarinet player of the Paris Opéra, he studied with Fétis, Dourlen, and Gossec. Obtaining in 1811 the *prix de Rome*, he went to Italy, studied there with Baini, Zingarelli, and Paesiello, brought out his first opera, "La casa a vendere," at Naples in 1815, and the next year played as violinist in the orchestra of the Paris Opéra, where his "Macbeth," with the libretto by Rouget de l'Isle, was produced in 1827 with little success. Disheartened, Chelard went to Germany with a revised version of "Macbeth," which, produced at Munich in 1828, was enthusiastically received. The king of Bavaria appointed him court chapel-master. In 1829 Chelard returned to Paris, brought out an *opéra-comique*, "La Table et le Logement," which failed, and established a music shop, which was quickly ruined by the Revolution of 1830. Going back to Munich, he produced his operas, "Der Student," "Mitternacht," and a mass, and again tasted success. He conducted German opera in London in 1832. The manager failed. Chelard's opera, "Die Hermannsschlacht," was produced in Munich in 1835. From 1836 till about 1850 he conducted at Weimar. From 1852 to 1854 he lived again in Paris. His comic operas, "Der Scheibentoni" (1842) and "Der Seekadet" (1844), were produced at Weimar. The posthumous opera, "L' Aquila Romana," was produced at Milan in 1864. For an account of Mme. Schröder Devrient as Lady Macbeth in Chelard's opera see Chorley's "Modern German Music," vol. i., pp. 345–347 (London, 1854). For an account of German opera in London as led by Chelard see Chorley's "Thirty Years' Musical Recollections," vol. i., pp. 50–59 (London, 1862).

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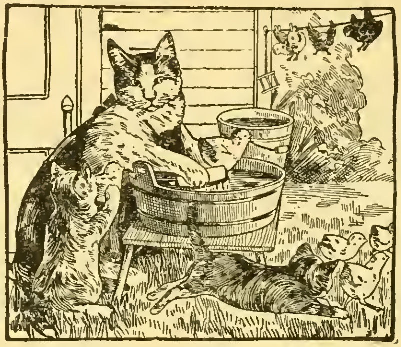

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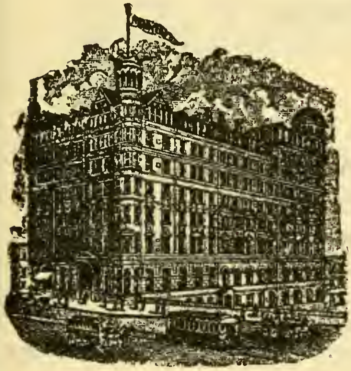

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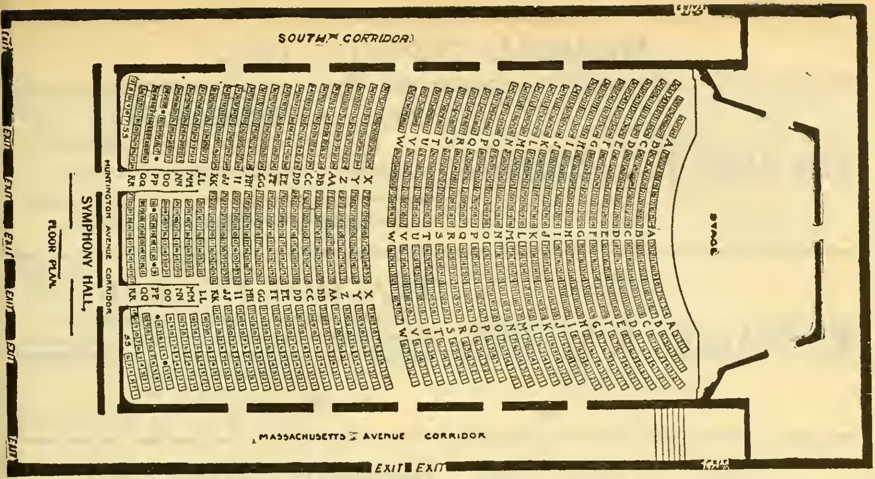
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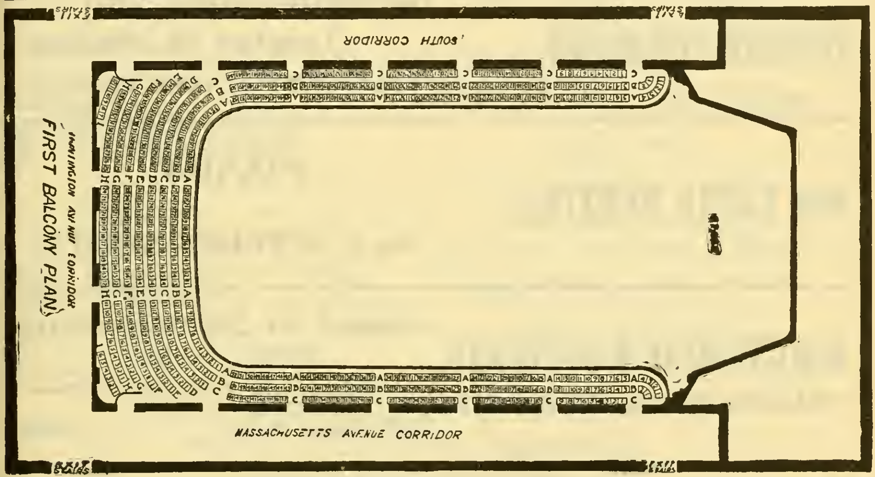
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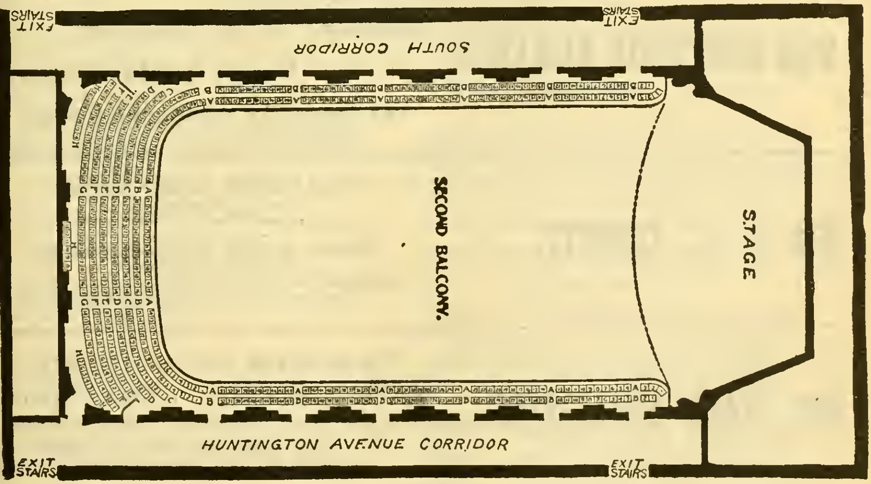
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WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE

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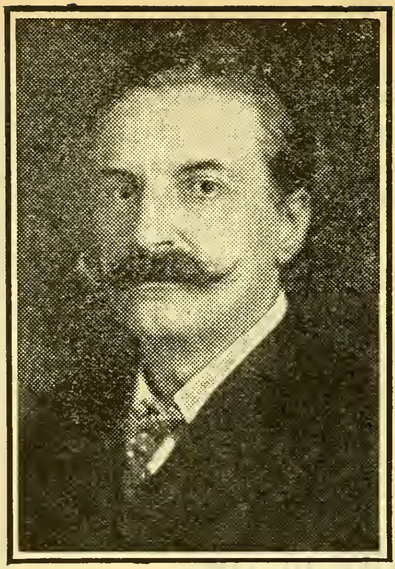

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II. Andante.
III. Scherzo: Presto. Trio.
IV. Allegro molto.

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This symphony was written in Germany in the summer and fall of 1894. It was performed for the first time at a concert given by Mr. Brockway in the Singakademie, Berlin, February 23, 1895, with the assistance of Mr. Emanuel Wirth, violinist, Mr. Heinrich Barth, pianist, and the Philharmonic Orchestra. Mr. Franz Mannstädt conducted. The programme was made up of these works by Mr. Brockway: Ballade in G minor, for orchestra, Op. 11; Sonata in G minor, Op. 9, for pianoforte and violin; four small pianoforte pieces from Op. 8; Cavatina for violin and orchestra, Op. 13; Symphony in D major, Op. 12. The symphony is not published, and the present performances are the first in the United States.

The symphony is in four movements. It is scored for two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, cymbals, harp, and strings.

The following sketch of the symphony was made by the composer:—

I. Allegro molto, D major, 3-4. After a short introduction of ten measures the first theme is introduced by the strings. The auxiliary theme is sung by clarinet, supported by strings. This theme is at once developed by the strings, and it leads to the return of the first theme for a fuller setting, which, after further treatment, leads to the entrance of the second main or melodic theme, played by strings. The working-out section is not long. After the regular reprise and development the coda brings the first theme in B-flat major in wood-wind instruments. Here all the three themes are used. The movement ends with the

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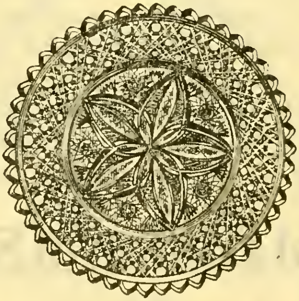

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conjunction of the first theme in strings and wood and the auxiliary theme in brass.

II. Andante, B-flat major, 4-4. The main theme is sung by the violoncello with accompaniment of bassoons, clarinets, and violas. The second theme is given to the clarinet, with strings and horns. The first theme returns in the first violins, accompanied by syncopated chords in wood-wind instruments. The movement closes with the second theme.

III. Scherzo: Presto, G minor, 3-4. The main theme enters in the strings. The trio is in E-flat major. Wood-wind instruments play the theme. After development a new theme is sung by violoncellos accompanied by tremolo in strings, against which wood-wind instruments continue the main theme of the trio. All these themes are used in the coda. The movement closes with the first theme rising to fortissimo, followed by an ascending scale in strings and wood-wind instruments.

IV. Allegro molto, D major, 2-2. This movement is in sonata form. The first theme appears in the wood-wind, in unison, accompanied very softly by trombones and horns. The auxiliary theme, più presto, is a rapid figure or passage for first violins, accompanied by strings pizzicati. The melodic theme is played by violoncellos with the accompaniment of horns and lower wood-wind instruments. This theme is afterwards taken up by the violins, violas, and wood-wind in close imitation. A rhythmic figure which enters in wood-wind here is used largely in the free fantasia. The coda, presto, begins with the main theme for wood-wind instruments, and the strings play the auxiliary theme. The movement ends with the auxiliary theme of the first movement, fortissimo, in the strings (first and second violins and violas), trombones, and trumpets.

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Mr. Brockway studied the pianoforte in Brooklyn with H. O. C. Kortheuer from 1887 to 1889. He went to Berlin at the age of twenty, and there studied the pianoforte with Heinrich Barth and composition with O. B. Boise.* Mr. Brockway returned to New York in 1895. In October, 1903, he joined the faculty of the Peabody Conservatory of Music, Baltimore.

Mr. Brockway has composed a "Sylvan" Suite for orchestra, which was played in Boston at one of these concerts, April 6, 1901, under the leadership of Mr. Gericke. This suite is arranged for the pianoforte. Mr. Brockway has also composed a cantata, a set of variations, a nocturne, a Characterstück, a Fantasiestück, a set of four pianoforte pieces (Op. 21), two pianoforte pieces (Op. 25), a "Moment Musical," a romanza for violin and orchestra. All of these works with the exception of the cantata have been published.

Since his "Sylvan" Suite was performed here, Mr. Brockway has composed "Des Sängers Fluch," a choral ballad, Uhland's poem (eight

---

* Otis Bardwell Boise was born at Oberlin, Ohio, August 13, 1845. He was a church organist at the age of fourteen. In 1861 he went to Leipsic, where he studied under Hauptmann, Richter, Moscheles, and others, and in 1864 he went to Berlin for lessons with Kullak. He returned to the United States in 1864, and for six years was a teacher and organist at Cleveland, Ohio. In 1870 he moved to New York. The years 1876–78 were spent in Europe. He afterward made Berlin his home, and he taught there, but Baltimore is now his dwelling-place, and he is busied there as teacher and music critic. The list of his works includes a symphony and overtures for orchestra, a pianoforte concerto, a pianoforte trio, choruses, songs, etc.

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parts, a cappella); solo songs with pianoforte accompaniment, among them a set of six lyrics by John B. Tabb and Heine's "Mir träumte von einem Königskind"; and pianoforte pieces. These have been published. His pianoforte quintet will be produced next fall.

Orchestral Suite in E minor, No. 2, "Indian," Op. 48.

Edward MacDowell.

(Born at New York, December 18, 1861; now living in New York.)

This suite was composed in 1891–92. The first performance in public was by the Boston Symphony Orchestra in the Metropolitan Opera House, New York, January 23, 1896. The suite was first played in Boston at these concerts February 1, 1896; it was played in London under Mr. Henry J. Wood, October 23, 1901, and in Liverpool the winter before. The symphony is dedicated "to the Boston Symphony Orchestra and its conductor, Mr. Emil Paur." It was also performed on December 4, 1897, and on January 4, 1902.

This suite was designed and completed before Dvorák thought of his symphony, "From the New World." On a fly-leaf of the autograph manuscript the composer wrote as follows:—

"The thematic material of this work has been suggested for the

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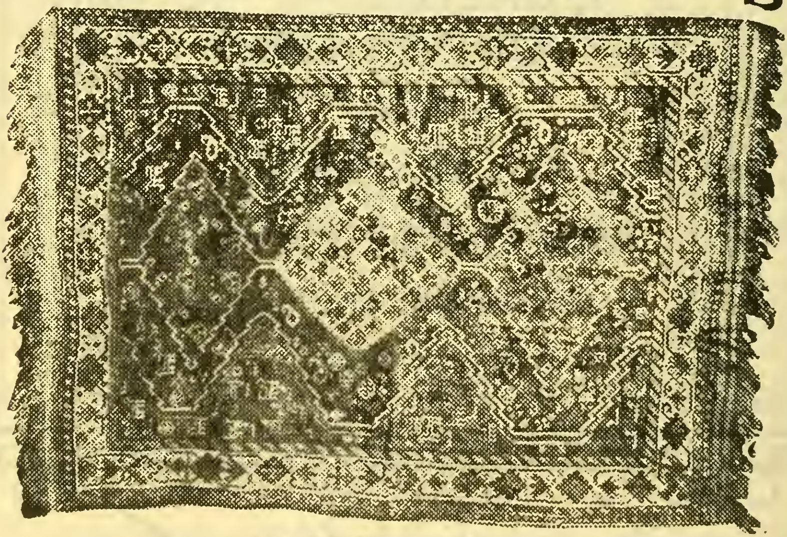

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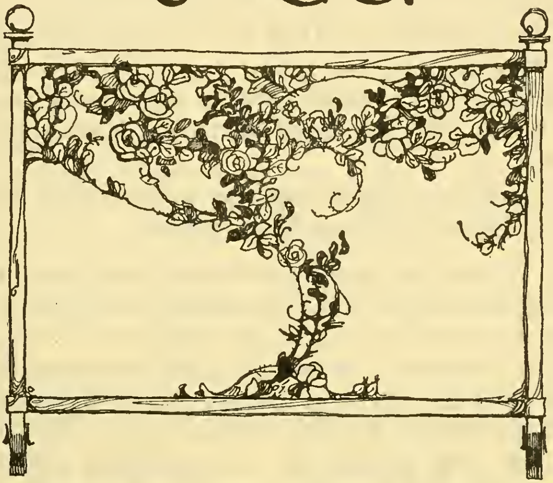

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most part by Indian melodies. Their occasional similarity to Northern European themes seems to the author a direct testimony in corroboration of Thorfinn Karlsefni's Saga. The opening theme of No. 3, for instance, is very similar to the (presumably Russian) one made use of by Rimsky-Korsakoff in the third movement of his symphony 'Antar.'"

The composer afterward omitted the last sentence and added for the printed score: "If separate titles for the different movements are desired, they should be arranged as follows: I. Legend; II. Love Song; III. In War Time; IV. Dirge; V. Village Festival."

The Indian themes used in the suite are as follows:—

1. First theme, Iroquois. There is also a small Chippewa theme
2. Iowa love song.
3. A well-known song among tribes of the Atlantic coast. There is a Dacota theme, and there are characteristic features of the Iroquois scalp dance.
4. Kiowa (woman's song of mourning for her absent son).
5. Women's dance, war song, both Iroquois.

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

I. LEGEND: Not fast. With much dignity and character,* E minor, 2-2. It has been said that this movement was suggested to the composer by Thomas Bailey Aldrich's Indian legend, "Miantowona"; but Mr. MacDowell took no pains to follow Aldrich's poem, incident by incident, nor to tell any particular story; "the poem merely suggested to him to write something of a similar character in music." When

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* The indications at the head of the movements in the score are invariably in three languages, English, French, and German. The expression-marks are generally in Italian.

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the suite was first played in Boston, Mr. Apthorp wrote for the programme-book as follows: ''Upon the whole, it should be said distinctly that Mr. MacDowell had no intention whatever of writing anything of the nature of 'programme-music' in this suite. What description I may give of the poetic character of the several movements is therefore not to be taken as so-called programme-headings, indicative of the poetic contents and import of the music—like the headings to the separate movements in Berlioz's 'Fantastic' or 'Harold' symphonies, or the titles of Liszt's symphonic poems—but merely as showing what the composer had in his mind while writing the music. These poetic ideas and mental pictures acted upon him far more in the way of stimulating his imagination and conditioning certain moods than in that of prompting him to attempt anything like would-be-definite tone-painting.''

Mr. Lawrence Gilman, in his ''Edward MacDowell'' (New York and London, 1905), referring to these separate titles, speaks of the composer's ''concession, in which one traces a hint of the inexplicable and amusing reluctance of the musical impressionist to acknowledge the existence of a programmatic intention in his work. In the case of the 'Indian' Suite, however, the intention is clear enough, even without the proffered titles; for the several movements are unmistakably based upon firmly held concepts of a definite dramatic and

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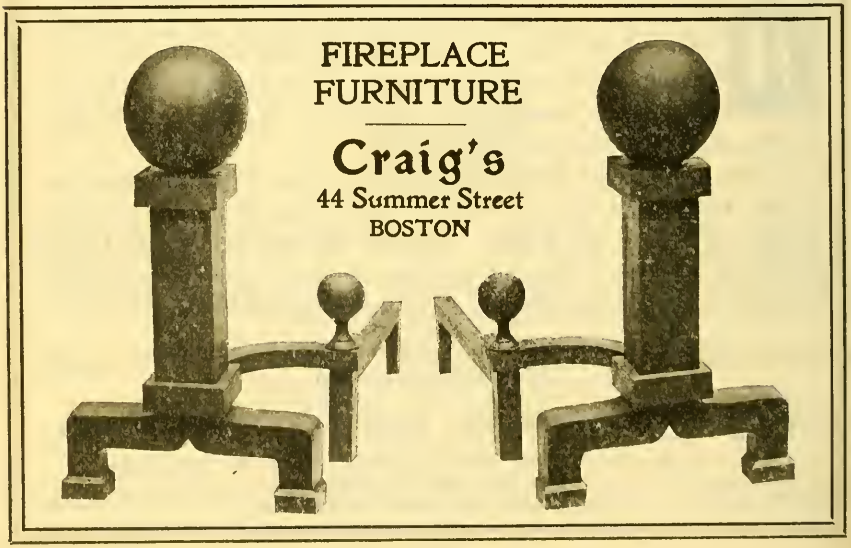
emotional significance. As supplemental aids to the discovery of his poetic purposes, the phrases of direction which he has placed at the beginning of each movement are indicative, taken in connection with the titles which he sanctions."

The first movement opens with the announcement of the chief theme unaccompanied: the thesis is proclaimed fortissimo by three horns in unison; the antithesis is played pianissimo by a muted horn. This theme is taken up by other instruments and developed in a free way as though for a prelude to the main body of the movement, "twice as fast; with decision," E minor, 2-2. Clarinets, bassoons, and lower strings pizzicati announce the theme in short staccato chords underneath violin trills. This theme was probably derived from the theme of the introduction by melodic and rhythmic variation. It is worked out in a crescendo that swells to fortissimo, and then diminishes, until it appears in C major in a new rhythmic variation in the strings as the second theme of the movement. After this has been developed it appears again in a diminution of its first form. The working-out of the two more prominent forms of this one theme fills the remainder of the movement.

II. LOVE SONG: Not fast; tenderly, A major, 6-8. One chief theme, which is announced immediately by the wood-wind, is developed, with the use of two subsidiary phrases, one a sort of response from the strings, the other a more assertive melody, first given out in D minor by wood-wind instruments.

III. IN WAR TIME: With rough vigor, almost savagely, D minor, 2-4. The chief theme is played by two flutes, in unison, unaccompanied. Two clarinets, in unison and without accompaniment, answer



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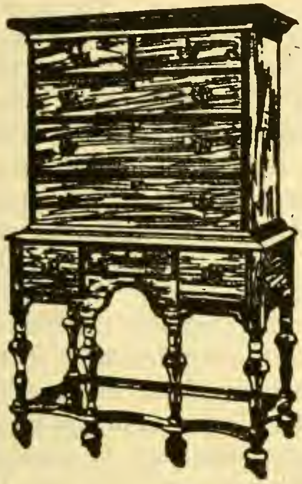

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in a subsidiary theme. This material is worked out elaborately in a form that has the characteristics of the rondo. The rhythm changes frequently toward the end from 2-4 to 6-8 and back again. Mr. Apthorp wrote, before the composer gave the titles: "The third movement might be called a Scalp-dance; not that it is meant as a musical reflection of any special ceremonies connected with the Indian Scalp-dance, but that its general character is that of a savage, warlike ardor, and blood-thirsty excitement."

IV. DIRGE: Dirge-like, mournfully, in G minor, 4-4. The mournful chief theme is given out by muted violins in unison, which are soon strengthened by the violas, against repetitions of the tonic note G by piccolo, flutes, and two muted horns, one on the stage, the other behind the scenes, with occasional full harmony in groups of wind instruments. "The intimate relation between this theme and that of the first movement is not to be overlooked. It is answered by the horn behind the scenes over full harmony in the lower strings, the passage closing with a quaint concluding phrase of the oboe." The development of this theme fills the short movement. Mr. Apthorp wrote: "The fourth movement is plainly an Indian dirge; but whether over the remains of a slain warrior and chief, publicly bewailed by a whole tribe, or the secret lament of an Indian mother over the body of her dead son, the listener is left to determine for himself. There is a great deal of picturesque, imaginative tinting in the movement, suggestive of midnight darkness, the vastness and solitude of prairie surroundings, and the half-warlike, half-nomadic Indian life."

V. VILLAGE FESTIVAL: Swift and light, in E major, 2-4. Several related themes are developed. All of them are more or less derived from that of the first movement. There are lively dance rhythms. "But here also the composer has been at no pains to suggest any of

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the specific concomitants of Indian festivities; he has only written a movement in which merry-makings of the sort are musically suggested."

⁂

The music of the North American Indians has been studied by Dr. Theodore Baker, Mr. Frederick R. Burton, Mr. Arthur Farwell, John C. Fillmore, Miss Alice C. Fletcher, Mr. H. E. Krehbiel, and others. There have been earnest attempts to collect, classify, and fix in notation song and dance tunes.

According to George Catlin, who knew Indians intimately before they had the doubtful advantages of reservations, paternal government, and civilization, the North American savage knew these musical instruments, —drums, rattles, whistles, lutes; but Catlin does not describe the lutes, nor does he insist on them, and Schoolcraft denies their existence among these Indians.

The drums were like our tambourines, or they were in the shape of kegs. There is a dispute as to whether the first stage in the development of instrumental music was the drum stage or the pipe stage. It is more reasonable to suppose that the drum was the first instrument, for savages sometimes have the drum alone, but never the pipe alone; and, if they have the pipe, they also always have the drum. (The drum was the only musical instrument known among the Australians, the Esquimaux, the Behring's nations, the Samoyedes, and the other Siberian tribes, and, until recently, the Laplanders.) The North American Indians make the drum contemporaneous with the Deluge. "When the waters of the Deluge began to subside, they were drawn off into four tortoises, each tortoise receiving one quarter of the world. And these tortoises, besides serving as reservoirs, served also as drums for men to play on, by striking their backs with drumsticks. In remem-

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brance of this event, the Eeh-teeh-Kas, or sacred drums of the medicine mysteries, are always four in number, made of buffalo-skin sewn together in the form of a tortoise, and each of them filled with water." The drum was used by the Indians to accompany songs of amusement and thanksgiving and in medicine. And, as with many savage tribes, the drum itself was often regarded as a deity, just as in the Middle Ages the bell was thought to speak, and it was dressed and bedecked with fetishistic ornaments. Schoolcraft tells a legend in which a tired Indian hunter meets spirits in the form of beautiful girls, "who each had a little drum which she struck with ineffable grace." What Winwood Reade wrote of the drum in venerable and mysterious Africa may be pondered by those who think the instrument monotonous: "For the drum has its language: with short, lively sounds it summons to the dance; it thunders for the alarm of fire or war, loudly and quickly, with no intervals between the beats; it rattles for the marriage; it tolls

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for the death; and now it says, in deep and muttering sounds, 'Come to the ordeal, come to the ordeal, come, come, come.'" Tschaikowsky knew how sinister a drum might be: witness the persistent drum-beat in the trio of the second movement of the "Pathetic" Symphony and the use of the bass drum in the "Manfred" Symphony. He might well have cried out with the North American brave: "Do you *understand* what my drum says?"*

The whistles or pipes of the Indians were the "mystery whistle," on which no white man could play, but which produced liquid and sweet tones; the war whistle; and the Winnebago wooing-pipe, or flute. "In the vicinity of the Upper Mississippi, a young man will serenade his mistress with it for days together." He sits on a rock near the wigwam, and blows without intermission, "until she accedes to his wishes, and gives him her hand and heart." Among all savage nations the love call is the only definite purpose for which the flute is employed outside its employment as a musical instrument. There is the Formosa wooing-flute, the Peruvian wooing-flute, the Gila wooing-flute. And what did the Indian woman, met by a rude Spanish wooer late one night in a street of Cuzco, say: "For the sake of the Lord, sir, let me go; for that flute which you hear in yonder tower is calling me with such passion and tenderness that I cannot refuse the summons of him who plays it, for love constrains me to go thither, that I may be his wife and that he may be my husband."

There were one-stopped war whistles, there were flutes of deerskin of three, four, and six holes. The rattles were used to mark time. Both vocal and instrumental music were used in the dance.

Catlin says of the vocal music of the North American Indians: "For the most part of their vocal exercises there is a total absence of what the

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* See notes on the language of the drum in the programme book of March 15, 16, 1907, pp. 1417, 1418.

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world would call melody, their songs being made up chiefly of a sort of violent chaunt of harsh and jarring gutturals, of yelps and barks and screams, which are given out in perfect time, not only with 'method (but with harmony) in their madness.' There are times, too, as every traveller of the Indian country will attest, if he will recall them to his recollection, when the Indian lies down by the fireside with his drum in his hand, which he lightly and almost imperceptibly touches over, as he accompanies it with his stifled voice of dulcet sounds that might come from the most tender and delicate female." And in another place Catlin speaks of "quiet and tender songs, rich in plaintive expression and melody."

It has been stated plausibly that song in its rudest state was influenced and shaped by the story-teller, who grew excited as he told some legend or warlike adventure, or boasted of his own glory; for in his excitement he would begin to intone, and the tonal unsteadiness of speech was thus corrected. There was then one note, and some say that the first musical note was G. "At the present day," as Mr. Rowbotham claims, "the songs of savages are nearly all at this pitch, that is to say, with G for the keynote, and those savages who have only one note in their music always have G for that one note." Chanting in impassioned speech led to isolation of the tone, and the savage aware of tone apart from speech sought to vary his pleasure. A two-note period was the

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next step. Then came a period of three. This little scale was extended, and it was made up of the Great Scale of three notes and the Little Scale of two notes. Thus vocal music passed through three stages in the evolution of the scale, ''the Isolating, where the Great Scale and the Little Scale remain isolated from one another, as is found in the most ancient music of the nations of antiquity, the music also of many savages, and of the Chinese; the next stage is the Agglutinative Stage, when these two scales are agglutinated by the insertion of the fourth; and the Inflectional Stage, when by the insertion of the seventh the scale is enabled to pass naturally to the octave above, and to modulate to a new scale on the keynote of its fifth." (''A History of Music," by John F. Rowbotham, vol. i., p. 107, and see pp. 70–138.) Mr. Rowbotham insists that most of the North American Indians were in the Agglutinative Stage, and made use of only six notes, and if the Story told among them was the prose of music, the Dance was the verse.

Miss Fletcher in her ''Indian Story and Song" (Boston, 1900) says: ''Music enveloped the Indian's individual and social life like an atmosphere. There was no important personal experience where it did not bear a part, nor any ceremonial where it was not essential to the expression of religious feeling. . . . This universal use of music was because of the belief that it was a medium of communication between man and the unseen. . . . In fact, the Indian sang in every experience of life

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from his cradle to his grave. . . . Indian singing was always in unison; and, as the natural soprano, contralto, tenor, and bass moved along in octaves, the different qualities of tone in the voices brought out the overtones and produced harmonic effects. . . . Close and continued observation has revealed that the Indian, when he sings, is not concerned with the making of a musical presentation to his audience. He is simply pouring out his feelings, regardless of artistic effects. To him music is subjective: it is the vehicle of communication between him and the object of his desire. Certain peculiarities in the Indian's mode of singing make it difficult for one of our race to hear intelligently their songs or to transcribe them truthfully. There is no uniform key for any given song, for the Indians have no mechanical device for determining pitch to create a standard by which to train the ear. This, however, does not affect the song; for, whatever the starting note, the intervals bear the same relation to each other, so that the melody itself suffers no change with the change of pitch. Again, the continual slurring of the voice from one tone to another produces upon us the impression of out-of-tune singing. Then, the custom of singing out of doors, to the accompaniment of the drum and against the various noises of the camp and the ever-restless wind, tending to strain the voice and robbing it of sweetness, increases the difficulty of distinguishing the music concealed within the noise—a difficulty still further aggravated by the habit of pulsating the voice, creating a rhythm within the rhythm of the song. Emotion also affects the rendering of Indian music. This is especially noticeable in solos, as love-songs, where the singer quite unconsciously varies from a quarter to a whole tone from the true pitch. On the contrary, emphasis sharpens the tone. If, however, these peculiarities are imitated to him, the Indian immediately detects, and declares them to be wrong, thus betraying his unconsciousness of his own inaccuracies in endeavoring to strike a plain diatonic interval."

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In the case of races which have progressed beyond folk-song and have a theory of music and musical instruments, we are of course no longer dealing with primitive music; but it is important to note that even among these people their folk-songs are made on the same five-tone scale that we have found among savages and which is familiar to us in the old Scotch and Irish music.

The process of development seems to be this:—

1. The keynote and its chord.
2. The addition of one of the two bye-tones which are the sixth and second of our major scale, probably the sixth before the second.
3. Both these bye-tones come in with the chord to make the five-tone scale.
4. The tonality is major or minor according as the "do" or the "la" is made the point of repose, this probably being determined by the character of the feeling expressed in the music.
5. The fourth and seventh of the major scale are afterwards added to complete the dominant and subdominant chords.

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In all this process it would seem that a natural perception of the harmonic relations of tones is the shaping, determining factor.

It seems clear, also, that this natural perception is the same for all races of men, depending on the physical constitution of the ear and of the vocal cords, and their correlations with the laws of acoustics, on the one hand, and with the psychical laws of the relation of music to emotion on the other.

But I shall be asked, and with entire pertinency: "Are you sure that the intervals sung by the Indians whose songs you have studied are the ones you have transcribed?" I answer without hesitation: "Yes, I am sure." I started my investigation with the impression that there might be essential differences in structure between the Indian music and our own. I studied the Indian music for ten years with the utmost care and thoroughness of which I was capable. I have failed to find one single interval in Indian music which we do not use. It is true I have often heard Indians sing these intervals out of tune; but this is a phenomenon by no means confined to savage or uncivilized races. In every such case, when I was singing with Indians and was able to get at their real intention, I have found that they meant to sing exactly the interval we should sing in their place. The false intonation was due usually to precisely the same causes which produce it in our own singers. Sometimes it is an untrained or defective

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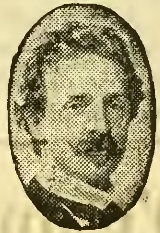

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ear; there is just as much difference between Indian as between white singers in this respect. Sometimes it seemed to be due to an imperfect correlation of the ear and the vocal apparatus, just as it is with us. Sometimes it comes from pitching a song too high or too low. In short, an Indian singer, for the greater part, does just what a white singer of his grade of musical culture would do under the same conditions.

But I have observed also special causes for aberrations from the pitch intended by aboriginal singers. Chief among these is emphasis. I have frequently known Indian singers to emphasize a tone by striking it ahead of the beat from a quarter of a tone to a tone above pitch. When I noted these tones down as bye-tones, I was met by the criticism that I had written two tones when only one was intended. When I played it emphatically as a simple syncopation, the Indian declared it to be correct.

I have also found Indians vary from pitch under stress of emotion, especially in love-songs. I have noted down intervals as I heard them, only to be told that they were wrong. The Indian meant to sing a plain diatonic interval, for he declared this to be correct when I played it. Although he had actually sung it from a quarter to a half tone below pitch, he would not tolerate my playing of anything else than the plain diatonic interval. All of this goes to show, among other things, that the Indian does not make nice discriminations in the matter of pitch. It shows also, what is very clear from all my experience, that what the Indian is thinking about is purely the expression of his feeling, and not the nicety of his intervals—that has to take care of itself. But it makes the evidence as to the forms spontaneously assumed by his songs all the more forcible.

I have also found that increase of power is almost always accompanied with increased elevation of pitch, and diminution of intensity

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with a lowering of pitch, seemingly without the Indian being aware of it. When I have asked Indians to sing louder into a graphophone, they have invariably raised the pitch. Songs which remain of the same intensity throughout I can easily play with them on a piano. Songs which vary greatly in intensity, such as love-songs, do not go well with piano accompaniment, because they vary not only the power but the pitch with every variation of intensity. Yet they will not tolerate these variations when they hear them from an instrument. Clearly they intend plain harmonic or diatonic intervals, and are not aware that they vary from them.

The same is true as regards the matter of sliding from one tone to another instead of making the outlines of pitch definite. The practice of Indians in this respect can be matched in any camp-meeting of Negroes or uneducated whites in the United States. There is really nothing unusual about it. And, as for the Indians appreciating smaller intervals than we do, there is simply nothing of the kind. The Indian ear is not more but less discriminating than our own in the matter of musical intervals; this is to be expected, since he has had no training whatsoever. When he intones an interval a quarter tone off pitch, it is not because he intends to do so, but because he is groping more or less blindly after an interval imperfectly conceived. The instant he hears it correctly given, he perceives that it is what he was trying for and immediately conforms his intonation to ours. That has been my experience over and over and over.

Further, it has been my experience many times repeated that the Indian prefers the harmonized to the unharmonized version of his songs when they are played on the piano—that is, of course, when the chords used are the ones naturally implied or embodied in the melodies. All the Coahuia songs, all the Tigua songs, all the Omaha songs, and

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many of the others, have been played over and over again for Indians, as many as could be reached at different times, both with and without harmony, and always with the same result. With the natural harmonies the songs when played on the piano sound much more natural to the Indian than when played without chords.

In the light of all this experience I feel justified in stating once more, and most emphatically, the conclusion at which I have arrived, namely, that when savage man makes music spontaneously he obeys the universal law of all activity and follows the line of least resistance, and that in every instance this line is found to be a chord line, a harmonic line. Folk-melody, so far as now appears, is always and everywhere harmonic melody, however dim the perception of harmonic relations, and however untrained and inexperienced as regards music the untaught savage may be.

The first harmonies to be displayed are naturally the simplest—those of the tonic and its chord. The more complex relations are gradually evolved as a result of the growth of experience. But in every stage of its development the harmonic sense is the shaping and determining factor in the production of folk-melody.

The evidence of the essential unity of all music, from the most primitive to the most advanced, is cumulative. The Navaho howls his song to the war gods directly along the line of the major chord; Beethoven makes the first theme of his great ''Eroica'' Symphony out of precisely the same material. The Tigua makes his ''Dance of the Wheel'' out of a major chord and its relative minor; Wagner makes Lohengrin sing ''Mein lieber Schwan'' to a melody composed of exactly the same ingredients. In short, there is only one kind of music in the world. But there are vast differences between the stages of development represented by the savage and by the modern musician; and there are also ethnological differences resulting from the physical and mental peculiarities of the races; yet, essentially and fundamentally, music is precisely the same phenomenon for the savage as it is for the most advanced representative of modern culture.

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ORIGINAL AMERICAN MUSIC.

(*New York Sun*, January 30, 1907.)

There was original American music in Carnegie Hall last night, when about a dozen young men separated themselves from some fifty others, advanced to the front of the platform, and sang "Heyah, heyah!" about a hundred times to the accompaniment of a tom-tom beaten by one of the singers in a most refined and deferential manner. The singers were Indian students from Hampton Institute, and the songs they sang were said to be a Pueblo hunting song, a Sioux love song, and an Omaha war song. Only an expert could have distinguished between these compositions with regard to the sentiments embodied in them. The song of war might have been imagined to be a savage lullaby, for the young men, probably embarrassed by their surroundings, gave it with little of the gusto which civilization expects of the Indian when he tunes his throat to music.

But the melodies were Indian sure enough. They kept the music sharps guessing for the keynote, and would have bothered a music stenographer to get the time values, in spite of the fact that a considerable degree of sophistication was apparent in the performance. That is, while the Indians undoubtedly adhered to the correct intervals —from the Indian point of view—there was a steadiness or decorum about the music that was unfamiliar to those who have heard the redmen sing where untrimmed trees formed their roof and only one or two palefaces were in the audience. The drum was much subdued, and in one song silent altogether. It was, nevertheless, a good exhibition of Indian music and singing, for the degree of sophistication was just sufficient to keep the young men fairly in tune with one another, and thus demonstrate that the Indian song is not a disorganized howl, or chant, but a coherent melody. The large audience was so pleased that an encore was demanded, and the Indians sang a hero song.

The occasion was a meeting called by the Armstrong Association to raise money for Hampton Institute. Before and after the Indians' one number on the programme a larger number of Negro students sang many plantation songs, which were not only interesting for their own

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sake, but because of the sharp contrast afforded between the Negro and the Indian manner of musical expression.

The original plantation song is, of course, little more aboriginal than its imitation, the coon song of vaudeville. Nevertheless it is a distinct type of musical expression, and through it the Negro demonstrates musical gifts of a rather high order. Last night nobody could help remarking the superior quality of the Negro voices. The black men were always in tune, and they sang with much more abandon than did the embarrassed Indians. But sophistication was much more apparent also in the Negro singing. There was not only four-part harmony of a generally correct kind, but they sang as white glee clubs do, under the direction of a leader. What might happen if some musician would do for Indian melodies and voices work similar to that that has been well done for plantation melodies and Negro voices can only be guessed at present, but the undoubted existence of genuine aboriginal melodies of a suave character suggests that an entirely new type of folk-song might be developed.

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THE CRITIC'S GENTLE ART.

BY W. J. HENDERSON.

(Published in the *New York Sun* of March 3, 1907.)

The interest aroused among worshippers of singers by the presence of two opera companies in the town is notable. But worshippers of singers are not the true music lovers of New York. They prove it in many ways, and in no other more fully than in their attitude toward criticism. They become violent in their attacks upon critics who do not praise their favorite singers. Now it has been noted by those who have spent many years in the writing of comment on musical doings that abuse very rarely falls upon the head of a critic who berates a composer. For example, one professional commentator in this city sniffs at Beethoven whenever that master figures on a programme, yet no one makes any violent protest. Beethoven has many friends, but they are not of the prima donna worshipper class. They have full faith in Beethoven's future. But let that same commentator make slighting comment on a Hammerstein soprano and he will hear things to his disadvantage.

The state of mind which incites a person to abuse a critic on account of his comment on a singer's performance is singularly infantile, because such performance is a matter of microscopic and ephemeral importance. The public interest in singers is of the immediate present and this particular place. It is merely a question of passing pleasure. Let Mme. Pinkert or Mme. Cavalieri go back to Italy, and New Yorkers will no longer care whether critics think they sing well or not. But, after these singers have gone, Verdi and Puccini and Donizetti and Gounod will still be with us. It is vastly more important that we should have intelligent discussion of their works than that ready-made verdicts on warblers should be provided for us.

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For the same reason it is more important that we should have penetrative and thoughtful discussion of the great orchestral performances than of the opera. As factors in the real musical life of the city these concerts are far more potent. But a newspaper must publish news, and the news value of articles on opera is larger than that of articles on orchestral concerts. The newspaper in its musical department has a double duty to perform. It has to give the news of the day and at the same time sprinkle it with such comment as seems to be required. This need prevents the daily publication of profound and exhaustive reviews. At the same time it will not tolerate the postponement of all consideration of a performance till the weekly article which is reserved for Sunday.

Many well-meaning persons are wont to say that the newspapers ought not to publish criticisms on the mornings after performances. They forget that if the daily newspapers did not print them then they would have no reason for printing them at all. They are published because they are news, and for that alone. On the other hand, those daily newspapers which make a specialty of serious music comment are the only periodicals in the country which will publish at any time or under any pressure philosophical musical criticism.

The magazines shun it. All that the magazines desire is gossip about musicians, accompanied by their portraits. Perhaps three or four articles a year on æsthetic musical themes appear in the entire magazine literature of the country, and these articles are invariably about timely topics. If a man to-day has a new thought to give forth about the nature of the music of Palestrina or the violin school of

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Spohr, he must publish it in a daily newspaper or a musical journal. He cannot get any magazine to touch it.

He would find them all loaded up with articles on Mr. Hammerstein's opera singers or the "Salome" of Richard Strauss. The abused Sunday newspaper rises to heights in its reviews of the drama and music, if not of art and literature, to which the leading magazines seldom approach. Of course, we must take into consideration the fact that the Sunday newspaper will carry more matter than several issues of a magazine, and that it can therefore well afford to give over a fair percentage of space to thoughtful reviews.

The magazine is bound, just as the newspaper is, to supply the wishes of its readers. No one reads all of a newspaper. It has space enough to furnish something for every one. But, in the face of the general belief that its standards are far below those of the literary magazines, the fact that it puts absolutely no limitations on its dramatic and musical commentators is worthy of note. If the musical reporter of six days in the week wishes to become the musical essayist of the seventh and to probe the deeper meanings of Berlioz or Mozart and let the puny singers go for a time, the daily newspaper is the only field that is open to him for the expression of his thought.

For this reason, as well as for others, he is able to view with no little complaisance the excitement of those who become wroth over his passing remarks on prima donnas and other such butterflies. No man who is worth his salt will ever be persuaded that measuring sopranos and tenors with a vocal yardstick is the be-all and end-all of musical criticism.

Nor will he be moved by reason of his knowledge that thousands more are interested in singers than in masters of creative art. The interest in singers is personal and fleeting. The real music lovers, to whom alone the thinking commentator cares to appeal, will join him in the contemplation of the lasting things in music.

Many of them will disagree with him. It would be pitiable if they did not, for it would go to show that they were incapable of thinking for themselves and that they were not worth the labor of writing for. All that the real critic asks of any one is that what he says shall be

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intelligently considered and that it shall influence others to think seriously about art. That they do not think as he thinks matters not at all. The last thing that a serious critic really wishes is to do other people's thinking for them. The critical overlord who hands down final decisions is an amusing caricature on the real thing.

When people write abusive letters to critics because those critics have discovered flaws in the art of certain artists, they do not pause to consider the fact that the critic is not writing for the artist at all. It is not the office of criticism to teach art to the artist. The musical critic is not a teacher of singing. It would be a piece of impertinence in him to essay to inform Mme. Eames or Mme. Gadski how she should sing any particular passage. But it is quite within his province to offer to the readers of his paper an account of the manner in which she did it. And obviously it is his duty to go somewhat further than this. It is his duty to point out to the best of his ability the merits of her style and also such idiosyncrasies as are not compatible with the highest vocal art, to the end that opera-goers may sit up and take notice of such matters and thereby pronounce judgment on them for themselves. Those who can already do so are not in need of the spur of criticism. Those who do not dare—and they are in the great majority—will not read comment.

The critic has no business to consider whether his comments will offend or please the singer or other musician of whom he writes. The critic has no relation whatever to the artist. He does not write for, to, or at the artist. He writes for, to, and at the public, and the public alone. His entire aim should be to aid in the spread of a general

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taste. The demands which this cultivated taste will make will be felt by the artist. When every person in the audience becomes a critic, every singer on the stage will be an artist.

But the condition is now, as it always has been, that the great body of opera-goers rests contented with the purely sensuous and superficial qualities of the voice. In New York this contentment reaches often to a perilous limit, for certain singers whose tones are harsh and unmusical and have nothing save power and metallic brilliance to commend them are applauded just as heartily as those who show consummate art in their delivery. The business of the critic is to try to point out the merits and the demerits of the performer, not for the purpose of educating the performer, but to stimulate public reflection about interpretative art.

The critic who labors under the delusion that anything he writes affects the artist is dwelling in a fairy-land of his own creation. This writer cannot speak authoritatively of painters and authors and such folk, but he makes no hesitation in declaring that the musical performer has but one use for the critic and that is to get praise from him. No discrimination, however delicately phrased, is acceptable to the singer or the player. The people who write angry letters to the newspapers are not a whit worse in regard to this than are the performers whom they adore.

When the critic does make note of anything false or meretricious in the art of a singer or player, his motives are usually impugned by that person. Most extraordinary stories are set afloat. Persons who probably never pause to reflect that the critic's principal stock in trade is his integrity make no hesitation about assailing the reputation of men of whom they have little professional and less personal knowledge. It must be confessed that it takes experience to harden a critic to this. To spend years of your life in the anxious study of an art, to lie awake in the watches of the night wrestling with some of the æsthetic problems that come before you, to feel that you think what you think simply and solely because you have fed your brain with all that you can find in print on the subject, that you have digested that food by the process of long years of absorption, and that you cherish ideals

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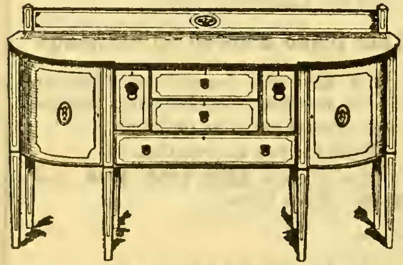

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of art far above those held by the average performer, of whom you write, and that when you venture an opinion founded on all this some one is going to charge you with sordid motives, is a condition carrying with it deep disheartenment, but with experience and custom even this may be borne. Youngsters in the critic business are apt to fly into grievous rage when accused of unworthy intentions, but the older hands know that no matter how honest they are, and how devoted to art they may be, the artists about whom they write will always accuse them of disingenuousness, and that small busybodies who regard it as essential to their own pose before the still smaller busybodies, that they should seem to know the secrets of every one, will wag their sapient heads and say, "Well, you know how these things are done."

It would perhaps be instructive to the singers and other musicians and also to the busybodies if they could know how little the critics care for such chatter. Any man who is doing his work honestly in this world knows it. He cannot fool himself. That is his satisfaction. So far as the musical performers go, every critic who has been in the business ten or a dozen years knows that they are very small humans. Most of them are little better than overgrown children, and their infantile vanity and pettish anger over any censure and their crude attempts at revenge cannot be anything but amusing to a grown-up man.

So far as the other people go, critics have the comfort of knowing that there are some who regard the writers as sincere. A good many of these, however, simply pooh-pooh criticism and say: "It is only one man's opinion. I have just as good a right to my opinion as he has to his." Which is undeniably true. The only question for the reader of criticism is whether he finds anything interesting or informing in the critic's opinion. His own is every bit as good, provided it is formed on grounds of estimation equally solid.

The chances are that the man who places value on his opinion has not been a specialist in the formation of opinions. The chances are that he has not spent his life in thinking about works of musical art. The chances are that he has never given twenty minutes' thought to

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the particular work of which he believes his opinion to be as sound as the critic's.

For example, a certain writer of musical criticism, being about to construct an article on the first performance in this country of an opera, procured a vocal score and studied it assiduously for a month. He then attended three orchestral rehearsals and one full rehearsal of the opera. After that he ventured to commit his impressions of the work to a column and a quarter of type. He carried this with him to the first performance, and, finding some of his ideas there modified, he rewrote nearly half of his article and added some few lines about the interpretations of the principal artists. These lines were added merely as a concession to popular demand, for the critic's interest was absorbed in the creation of the composer.

That same performance was attended by a large audience, containing several hundreds of men and women who had not studied the score and had not attended rehearsals. Nevertheless, most of them would have said, if asked about it, that they had as good a right to their opinions as the critic had to his.

A woman enters into dispute with a critic in regard to a certain bit of stage business in Mme. Calvé's Carmen. She candidly tells the critic that he has forgotten it. "Sir," she says, "I have heard Mme. Calvé sing 'Carmen' not less than ten times." The poor critic says nothing, for he is possessed of a record of forty-two hearings of this same interpretation. Yet the woman's opinion is as good as his, is it not?

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which a new symphony is to be produced and to analyze that symphony while he is listening to it, to find its principal subjects, to follow them through their thematic development, to take note of the harmonic plan of the work, and to let no significant detail of orchestral coloring escape him. While the new symphony is in process of performance, his entire mental force is concentrated upon it, for he knows that he must absorb the work in order to reproduce something for his readers.

The typical concert-goer undertakes no such labor as this, yet he believes his opinion of the work to be as good as the critic's. Now the critic may be entirely wrong in his estimate, and the haphazard listener may form a correct judgment. But, none the less, in the long run the man who studies a subject and makes thinking about it his life work is more likely to come to right conclusions than he to whom the topic is but one of passing amusement.

A few years ago some British composers arose in their wrath and assailed an English critic for telling what he regarded as the truth about them. They had long been flattered and cajoled, and this new line of conduct astonished and pained them. Several letters were published, among them one by Charles Whibley.* This letter sums up in a sentence the highest claim of criticism, but the words which lead up to that sentence are too interesting to be omitted. Mr. Whibley wrote thus:—

"As the artist does not work to please the critic, so he should at least preserve so much dignity as will save him from resenting the judgment he professes most of all to despise. Ignorant criticism does no more damage than bad art. Happily, nine-tenths of the books and pictures which are produced in the narrow circle of a year are

---

* Mr. Whibley's letter was published in the programme book of the Boston Symphony Orchestra of February 8, 9, 1907.—P. H.

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speedily forgotten, whether the critic beslaver them with praise or visit them with just condemnation. And, as for the rare masterpiece, that can be neither injured nor improved by the most flagrant indiscretion. What reason, then, has the critic to exist? The same reason which encourages the artist,—the craft amuses him, and, as he is often far better equipped than the victim, not even the protestations of the five musketeers need make him timid for an answer.

"It is the habit of the expert to insist that the critic may not criticise any work that he could not have produced himself, and the retort is obvious that the expert should not criticise any article that he himself could not have written. That is the chief objection to the criticism of an expert. He cannot criticise any better than the critic can produce. Also, he is always a specialist, and, on his own assumption, should only criticise his own work. If he has the gift of exposition, if he understands the translation of impression into words, by all means let the expert instruct us. Berlioz influenced no less profoundly the art of musical criticism than the art of music. No intelligent man will ever write with the same misunderstanding of painting as was universal before Mr. Whistler delivered his 'Ten o'Clock.' And what Mr. Whistler accomplished by precept did not Fromentin accomplish by example? But the proof of the critic is in the criticism, and partial success in one art does not condone a complete failure in another."

Here is the substance of the whole matter. The demonstration of the value of a criticism is to be found in the criticism itself, just as the proof of the worth of the art work about which the critic writes is to be found in that work and not in the printed comment upon it. The critic is not the jury. He is the judge. He presents the law. He applies to the case before him the standards of Judgment and lays them before the reader. But the jury is the public. Its verdicts are final, and from them there is no appeal to any higher court.

Meanwhile the critic differs from the court Judge in this significant particular: the jury must listen to the Judge and should accept the law from him. But, if the critic be dull, didactic, and prosy, the public is under no obligation to pay attention to him. It is, therefore, incumbent upon him to produce criticism which shall have lit-

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erary attractiveness. He must court the attention of his public. Thus the proof of the critic, as Mr. Whibley rightly said, comes to be in the criticism itself. If it is not a piece of critical art, it will have no interest for the jury. It need matter little to the critic that the public disagrees with his opinions of the works or the interpretations about which he writes, but if it yawns over his articles he may well shiver in his shoes, for if he mix learning with poppy and mandragora his occupation is gone.

OVERTURE TO "EURYANTHE" . . . . . CARL MARIA VON WEBER

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

"Euryanthe," grand heroic-romantic opera in three acts, book founded by Helmina von Chezy on an old French tale of the thirteenth century, "Histoire de Gérard de Nevers et de la belle et vertueuse Euryant de Savoye, sa mie,"—a tale used by Boccaccio ("Decameron," second day, ninth novel) and Shakespeare ("Cymbeline"),—music by von Weber, was produced at the Kärnthnerthor Court opera theatre, Vienna, October 25, 1823. The cast was as follows: Euryanthe, Henriette Sontag; Eglantine, Therese Gruenbaum (born Mueller); Bertha, Miss Teimer; Adolar, Haizinger; Rudolph, Rauscher; Lysiart, Forti; King Ludwig, Seipelt. The composer conducted.

The opera was completed without the overture on August 29, 1823. Weber began to compose the overture on September 1, 1823, and he completed it at Vienna on October 19 of that year. He scored the overture at Vienna, October 16–19, 1823.

Weber wrote to his wife on the day after the first performance: "My reception, when I appeared in the orchestra, was the most enthusiastic and brilliant that one could imagine. There was no end to it. At

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last I gave the signal for the beginning. Stillness of death. The overture was applauded madly; there was a demand for a repetition; but I went ahead, so that the performance might not be too long drawn out."

But Max Maria von Weber, in the life of his father, gives a somewhat different account. A grotesque incident occurred immediately before the performance. There was a tumult in the parterre of the opera house. There was laughing, screaming, cursing. A fat, carelessly dressed woman, with a crushed hat and a shawl hanging from her shoulders, was going from seat to seat, screaming out: "Make room for me! I am the poetess, I am the poetess!" It was Mrs. von Chezy, who had forgotten to bring her ticket and was thus heroically attempting to find her seat. The laughter turned into applause when Weber appeared in the orchestra, and the applause continued until the signal for beginning was given.

"The performance of the overture," says Max von Weber, "was not worthy of the usually excellent orchestra; indeed, it was far inferior to that at the dress rehearsal. Perhaps the players were too anxious to

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do well, or, and this is more probable, perhaps the fault was in the lack of sufficient rehearsal. The ensemble was faulty,—in some places the violins actually played false,—and, although a repetition was demanded by some, the impression made by the poetic composition was not to be compared with that made later in Berlin, Dresden, and the Gewandhaus concert in Leipsic." Yet Max von Weber says later that Count Brühl wrote the composer, January 18, 1824, that the overture played for the first time at Berlin in a concert led by F. L. Seidel hardly made any impression at all. To this Weber answered, January 23: "That the overture failed is naturally very unpleasant for me. It must have been wholly misplayed, which I am led to believe from the remarks about its difficulty. The Vienna orchestra, which is in no way as good as that of Berlin, performed it *prima vista* without any jar to my satisfaction and, as it seemed, with effect."

⁂

The overture begins E-flat, Allegro marcato, con molto fuoco, 4-4, though the half note is the metronomic standard indicated by Weber. After eight measures of an impetuous and brilliant exordium the first theme is announced by wind instruments in full harmony, and it is derived from Adolar's phrase: "Ich bau' auf Gott und meine Euryanth'" (act i., No. 4). The original tonality is preserved. This theme is developed brilliantly until, after a crashing chord, B-flat, of full orchestra and vigorous drum-beats, a transitional phrase for 'cellos leads to the second theme, which is of a tender nature. Sung by the first violins over sustained harmony in the other strings, this theme is associated in the opera with the words, "O Seligkeit, dich fass' ich kaum!" from Adolar's air, "Wehen mir Lüfte Ruh'" (act ii., No. 12). The measures of the exordium return, there is a strong climax, and then after a long organ-point there is silence.

The succeeding short largo, charged with mystery, refers to Eglantine's vision of Emma's ghost and to the fatal ring; and hereby hangs a tale. Eglantine has taken refuge in the castle of Nevers and won the affection of Euryanthe, who tells her one day the tragic story of Emma and Udo, her betrothed. For the ghost of Emma, sister of Adolar, had appeared to Euryanthe and told her that Udo had loved

---

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her faithfully. He fell in battle, and, as life was to her then worthless, she took poison from a ring, and was thereby separated from Udo; and, wretched ghost, she was doomed to wander by night until the ring of poison should be wet with the tears shed by an innocent maiden in her time of danger and extreme need (act i., No. 6). Eglantine steals the ring from the sepulchre and gives it to Lysiart, who shows it to the court, and swears that Euryanthe gave it to him and is false to Adolar. The music is also heard in part in act iii. (No. 23), where Eglantine, about to marry Lysiart, sees in the madness of sudden remorse the ghost of Emma, and soon after reveals the treachery.

In "Euryanthe," as in the old story of Gérard de Nevers, in the tale told by Boccaccio, and in "Cymbeline," a wager is made over a woman's chastity, and in each story the boasting lover or husband is easily persuaded to jealousy and revenge by the villain boasting, in his turn, of favors granted to him.

In Boccaccio's story Ambrose of Piacenza bribes a poor woman who frequents the house of Bernard Lomellin's wife to bring it about that a chest in which he hides himself is taken into the wife's bedchamber to be left for some days "for the greater security, as if the good woman was going abroad." At night he comes out of the chest, observes the pictures and everything remarkable in the room, for a light is burning, sees the wife and a little girl fast asleep, notices a mole on the wife's left breast, takes a purse, a gown, a ring, and a girdle, returns to the chest, and at the end of two days is carried out in it. He goes back to Paris, summons the merchants who were present when the wager was laid, describes the bedchamber, and finally convinces the husband by telling him of the mole.

So in Shakespeare's tragedy Iachimo, looking at Imogen asleep, sees "on her left breast a mole cinque-spotted."

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In "Gérard de Nevers" the villain Lysiart goes as a pilgrim to the castle where Euryanthe lives. He makes love to her and is spurned. He then gains the help of an old woman attendant. Euryanthe never allows her to undress her wholly. Asked by her attendant the reason of this, Euryanthe tells her that she has a mole in the form of a violet under her left breast and she has promised Gerhard—the Adolar of the opera—that no one should ever know of it. The old woman sees her way. She prepares a bath for Euryanthe after she has bored a hole in the door, and she stations Lysiart without.

This scene would hardly do for the operatic stage, and therefore Mrs. von Chezy invented the melodramatic business of Emma's sepulchre, but in her first scenario the thing that convinced the lover of Euryanthe's unfaithfulness was a blood-stained dagger, not a ring. The first scenario was a mass of absurdities, and von Weber with all his changes did not succeed in obtaining a dramatic and engrossing libretto.

Weber wished the curtain to rise at this episode in the overture, that there might be a "pantomimic prologue": "Stage. The interior of Emma's tomb; a statue of her kneeling near her coffin, over which is a canopy in the style of the twelfth century; Euryanthe praying by the coffin; Emma's ghost as a suppliant glides by; Eglantine as an eavesdropper." There was talk also of a scene just before the close of the opera in which the ghosts of the united Emma and Udo should appear. Neither the stage manager nor the eccentric poet was willing to introduce such "sensational effects" in a serious opera. Yet the experiment was tried, and it is said with success, at Berlin in the thirties and at Dessau.

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Jules Benedict declared that the Largo episode was not intended by Weber for the overture; that the overture was originally only a fiery allegro without a contrast in tempo, an overture after the manner of Weber's "Beherrscher der Geister," also known as overture "zu Rübezahl" (1811). But the old orchestral parts at Vienna show no such change, neither does the original sketch. For a discussion of the point whether the Largo was inserted just before the dress rehearsal and only for the sake of the "pantomimic prologue" see F. W. Jähns's "Carl Maria von Weber," pp. 365, 366 (Berlin, 1871).

Eight violins, muted, play sustained and unearthly harmonies pianissimo, and violas soon enter beneath them with a subdued tremolo.*

Violoncellos and basses, tempo primo, assai moderato, begin softly an inversion of the first theme of the wind instruments in the first part of the overture. This fugato constitutes the free fantasia. There is a return to the exordium, tempo primo, at first in C major, then in E-flat. The second theme reappears fortissimo, and there is a jubilant coda.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and strings. The opera is dedicated to His Majesty the Emperor of Austria.

---

* Wagner transcribed this passage for brass instruments in the funeral march he wrote for the arrival of Weber's body from London at Dresden (performed at Dresden, December 14, 1844). Muffled snare-drums gave the tremolo of the violas. The motives of this funeral music were from "Euryanthe," and were scored for eighty wind instruments and twenty drums. The song for male voices, "At Weber's Grave," words and music by Wagner, was sung December 14, 1844. For an interesting account of this composition see "Richard Wagners Webertrauermarsch," by Mr. Kurt Mey, of Dresden, published in part 12 of *Die Musik* (March, 1907). An orchestral transcription of "At Weber's Grave," made by Mr. Frederick A. Stock for wind instruments, harp, and kettledrums, was played by the Theodore Thomas Orchestra at Chicago, January 6, 1906, in memory of Theodore Thomas (who died January 4, 1905).

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A life of von Weber by Georges Servières was published recently in Paris, a volume, undated, in the series, ''Les Musiciens Célèbres,'' published by ''Librairie Renouard, Henri Laurens, Éditeur.'' Servières, after speaking of Mrs. von Chezy's foolish libretto, says: ''In spite of the corrections and the revisions which the composer demanded, the piece was still absurd, and it is surprising that Mrs. von Weber, who showed such intelligence in pointing out to her husband the scenes to be discarded in the libretto of 'Der Freischütz,' did not dissuade him from the choice of this foolish poem.''

Servières says of the overture: ''It is perhaps the most perfect of von Weber's symphonic works. Brilliance, conciseness, contrasts of orchestral color, dramatic accent, and fiery passion,—all the qualities of Weber's nature are here marked in the highest degree, and yet, aside from the chivalric theme in triplets of the first eight measures and the fugato in the strings which follows the mysterious largo, it is formed only from themes of the score. At first the virile accents of Adolar expressing his faith in Euryanthe, in the rhythm of a warlike march, then as an idea to be sung, the melodious allegro of his air, 'O Seligkeit!' all emotional in its tenderness. The three themes are then blended, interlaced, until a call repeated on a pedal-point of the dominant, with traversing and dissonant chords, prepares the modulation in B major and the vaporous theme of Emma's apparition. There is nothing more delicious, both in harmony and in orchestration, than the fifteen measures of this largo. The compact development established by von Weber on a two-voiced fugato represents the sombre weavings of the criminal couple, Lysiart and Eglantine. The crescendo leads to a tutti in which the chivalric theme seems, like a flashing sword, to cut asunder the fatal intrigue; then, with a leap from C major to E-flat, it brings back, with the tonality of the overture, the themes of confidence and love which have been previously heard.''

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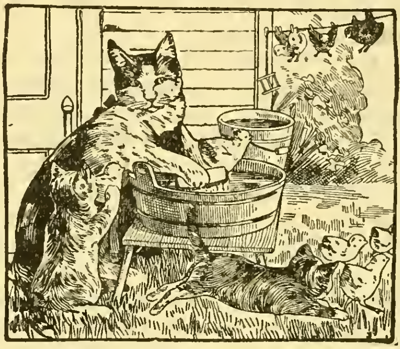

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  2. La Coquette
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} . . . . . . Chopin

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Sonetto 123 del Petrarca . . . . . . Liszt
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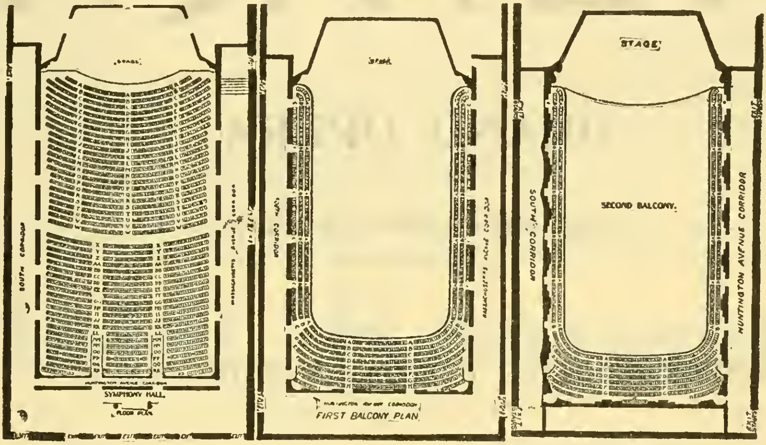
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BEETHOVEN	Sonata, C-sharp minor
CHOPIN	Ballade, A-flat Nocturne, D-flat Polonaise, A-flat
EMIL PAUR	Intermezzo
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.. PROGRAM ..

1. OVERTURE, "Friedensfeier" (first time)	Reinecke
2. SUITE D'ORCHESTRE, "L'Arlésienne" . . .	Bizet
a. Prelude. Tempo di marcia. *b.* Minuet. Allegro giocoso. *c.* Adagietto. Adagio. *d.* Carillon. Allegretto moderato.	
3. EUPHONIUM SOLO, "Le Secret" . . . . Mr. Ole J. May	Waldron
4. PRELUDE, "Parsifal"	Wagner
INTERMISSION	
5. SCENES from "La Bohème"	Puccini
6. SOPRANO SOLO, "Thòu Brilliant Bird," from "The Pearl of Brazil" . . . . . . Miss Charlotte St. John Elliott (Flute Obligato by Mr. Robert E. Seel)	David
7. LARGO and SCHERZO from Symphony, "The New World"	Dvorak
8. NATIONAL ANTHEM, "The Star-spangled Banner" .	Key

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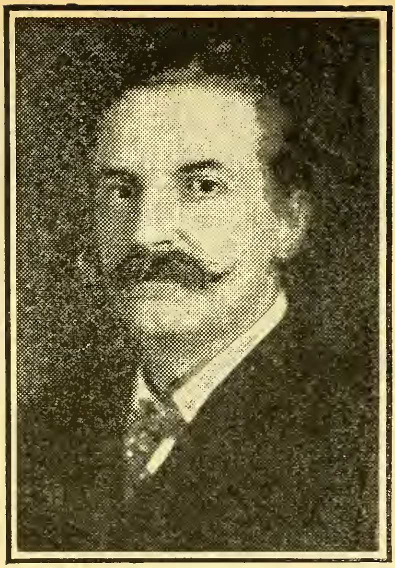

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Eichler, J.
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Hadley, A.
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Heindl, H.
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Hoyer, H.

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Kuntz, A.
Kuntz, D.
Kunze, M.
Kurth, R.

Lenom, C.
Loeffler, E.
Longy, G.
Lorbeer, H.
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Ludwig, C. R.

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Maquarre, D.
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PROGRAMME.

Reger . . Serenade for Orchestra, Op. 95. First time in Boston

I. Allegro moderato.
II. Vivace a burlesca.
III. Andante semplice (sostenuto).
IV. Allegro con spirito (non troppo vivace).

Hadley . "Salome," Tone Poem for Full Orchestra, after Oscar Wilde's Tragedy, Op. 55. First time in America

Tschaikowsky . . . "Romeo and Juliet," Overture-fantasia after Shakespeare

There will be an intermission of ten minutes after the tone poem.

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.

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SERENADE FOR ORCHESTRA, OP. 95 . . . . MAX REGER

(Born at Brand (District Kemnath in Bavaria) on March 19, 1873; now living in Munich.)

This serenade was produced at the first Gürzenich concert at Cologne in November, 1906. Mr. Fritz Steinbach conducted and the composer was present. The first performance in the United States was at Chicago, Ill., by the Theodore Thomas Orchestra (Mr. Frederick Stock, conductor), March 16, 1907.

The serenade is dedicated to Felix Mottl: "In remembrance of October 8, 1905." It was on October 8, 1905, that Reger's much discussed Sinfonietta was produced, with Mottl as conductor, at Essen by the Musical Society of that city at a Reger concert.

The serenade is scored peculiarly,--for two flutes, two oboes, two clarinets, two bassoons, two horns, kettledrums, harp, and two string choirs. Each of the string choirs includes first and second violins, violas, and violoncellos. The strings of one choir are muted, those of the other are not. There are also double-basses (unmuted). One choir is at the right of the conductor, the other at the left.

I. Allegro moderato, G major, 4-4. This movement is in sonata form. It opens at once with the chief theme played pianissimo by the second string choir (with mutes). This is developed at some length with a continuation of the motive played by the unmuted strings. Another chief theme is given to the clarinets, grazioso, G major, and still another to strings, grazioso. The chief subsidiary theme is in D major for strings. This motive is called by some, and with good reason, the second or song theme, but I follow Reger's own thematic table. The free fantasia begins with a hint of the first chief theme played softly by the muted strings, with an answer from the unmuted ones. The subsidiary (or the song theme, if you please) is heard before the end of this section. The third section of the movement begins with a restatement of the chief theme substantially as before. The D major theme follows in G major in orthodox fashion. There is a short conclusion passage, which ends pianissimo.

II. Vivace a burlesca, B minor, 6-8. The chief themes of this

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To Julia, Six Lyrics of Robert Herrick
Songs of Travel, by R. Vaughan Williams
Dorothy's Wedding Day. A Song for four solo voices
A Lover in Damascus, by Amy Woodforde-Finden
On Jhelum River. A Kashmiri Love Story, by Amy Woodforde-Finden
A Cycle of Life, by Landon Ronald. Two keys
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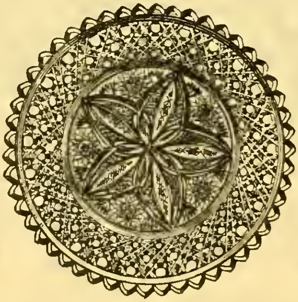

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lively movement are the agile one played at the beginning by the first violins of the unmuted choir and a more sustained motive introduced by muted strings. At the end there is a short reminiscence of the chief theme of the first movement.

III. Andante semplice, A major, 3-4. This movement has the character of a Romance. The chief motive is announced by the unmuted choir with the melody in the first violins. Themes of lesser importance are given to strings, to horns and bassoons, and again to strings. The conclusion is a long-held chord pianissimo.

IV. Allegro con spirito, G major, 4-4. The finale begins with a lively theme for the unmuted choir and wood-wind instruments. Another theme is given to the solo oboe; another, tranquillo, to the first violins of the unmuted choir. There is the usual free fantasia, for the finale is in the sonata form. The recapitulation section is orthodox, and leads to a free conclusion based on the chief theme of the first movement.

Reger is a much discussed man. Some regard him as the greatest living composer, for there are passionate Regerites; others admit his facility and find no other quality in his voluminous works. His Sinfonietta has been both fiercely hissed and wildly applauded.

His Serenade in D major, Op. 77A, for flute, violin, and viola, was played here at a concert of the Boston Symphony Quartet, February 5, 1906, by Messrs. A. Maquarre, Hess, and Ferir. His sonata in F-sharp minor, for violin and pianoforte, Op. 34, was played here April 10, 1906, by Messrs. Marteau and Göllner. Songs by him have been sung here. Mr. Ernest Sharpe gave a Reger recital, November 15, 1905.

Reger began to learn pianoforte playing when he was about five years old from his mother. His father, Joseph Reger, was a schoolteacher, and the family moved to Weiden in 1874, a year after Max was born. At Weiden Max studied the pianoforte with A. Lindner and harmony and the organ with his father. In August, 1888, he visited Bayreuth, and there heard an orchestra for the first time, in performances of "Parsifal" and "The Mastersingers of Nuremberg." He then began to compose, and he wrote songs, preludes and fugues

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for the pianoforte, a pianoforte quartet, a string quartet, and an overture, "Héroïde funèbre." No one of these works has been published. He had attended the Royal Preparatory School at Weiden, and in August, 1889, he passed his examination at the Royal Training College for Teachers at Amberg, but Dr. Hugo Riemann (1824–96) persuaded him to become a professional musician, and in 1890 Reger entered the Conservatory of Music at Sondershausen, where he studied theory, the pianoforte, and the organ with Dr. Riemann. Late in 1890 or in 1891 he followed his teacher to Wiesbaden, where he became teacher of the pianoforte and the organ at the Conservatory there. In 1891 some of his compositions were published. He began to teach theory, but in 1896–97 he performed his military service. Soon afterwards he was sick nigh unto death. After his convalescence (1898) he went back to Weiden and composed industriously. In 1901 he moved to Munich, and there took to himself a wife and joined the faculty of the Royal Academy of Music. A statement was made recently that he had left or purposed to resign this position.

The list of his works is a long one, and he is continually adding to it. It includes the Sinfonietta already mentioned; Violin Sonatas, Op. 1, 3, 41, 72; Sonatas for violin alone, Op. 41; Sonatas for clarinet and pianoforte, Op. 49; Two Violin Romances, Op. 50; Trio with viola, Op. 2; Three String Quartets, Op. 54; String Quintet, Op. 64; Violoncello Sonatas, Op. 5 and 28; Songs, Op. 4, 8, 12, 15, 23, 31, 35, 37, 43, 48, 51, 55, 66, 68, 70; and other songs; Four-voiced Songs with pianoforte, Op. 6; Duets, Op. 14; Sacred Songs with organ, Op. 19; Hymn, "An den Gesang," Op. 21, for male chorus and orchestra; "Gesang

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der Verklärten," Op. 71, for chorus of five voices and orchestra; Folk-songs for male chorus and also for mixed chorus; "Palmsonntagmorgen" (five voices a cappella); many organ pieces of all sorts, Op. 7, 16, 27, 29, 30, 33, 40, 46, 47, 52, 57, 60, 63, 67, 69, 73. He has arranged for the organ preludes and fugues written by Bach for the clavichord; and with Richard Strauss he has arranged Bach's two-voiced Inventions as trios for organ. He has also written much music for the pianoforte, both for two and four hands: Op. 9, 10, 11, 13, 17, 18, 20, 22, 24, 25, 26, 32, 36, 44, 45, 53, 59, 62, 65. He has transcribed for the pianoforte songs of Hugo Wolf. This list is by no means complete. In 1903 he published "Beiträge zur Modulationslehre." The report was spread some time ago that he purposed to rewrite the more important of Bach's pieces for the organ. Dr. Riemann said that Reger has won his reputation by expressing his own individuality in a language that comes from deep study of Bach, Beethoven, and Brahms.

"SALOME," A TONE POEM FOR FULL ORCHESTRA AFTER OSCAR WILDE'S TRAGEDY, OP. 55 . . . . HENRY HADLEY

(Born at Somerville, Mass., December 20, 1871; now living in Germany.)

"Salome, Tondichtung für grosses Orchester nach Oscar Wilde's Trauerspiel," was published at Berlin late in 1906. I am told that it was composed in Paris before Richard Strauss's opera "Salome"

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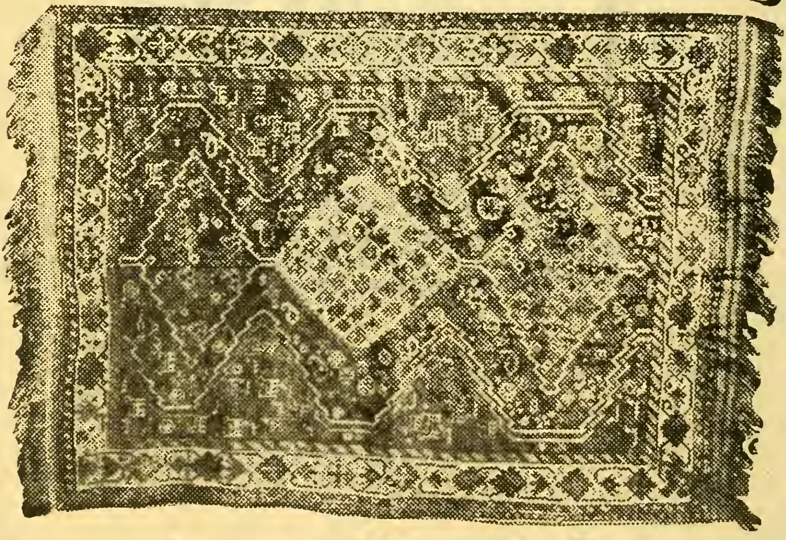

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was produced at Dresden (December 9, 1905),* and that it was completed before Mr. Hadley was acquainted with Strauss's score.

Mr. Hadley's "Salome" is announced for performance by the orchestra of La Scala, Milan, and for performance in London and Munich. It has been rehearsed by the Monte Carlo orchestra. To the best of my present information, the performance in Boston is the first.

The score of Mr. Hadley's tone poem contains an argument in German and in English.

Oscar Wilde's tragedy, "Salome," presents first a moonlight scene of oriental beauty. Without the palace the soldiers are keeping guard; within, a feast is in progress. Salome leaves Herod's banquet and seeks the grateful cool of the lovely night. John the Baptist (Iokanaan) has been made prisoner by Herod in an old well. On hearing his voice proclaiming the Christ, Salome is deeply moved and determines to see him. She prevails upon the captain, Narraboth, who is in love with her, to have Iokanaan brought forth. When Salome beholds him, Salome, the wilful and haughty, who has always triumphed in her loves, finally herself † falls a victim to a consuming passion for Iokanaan. Notwithstanding her pleadings, he repulses and condemns her as the daughter of a wicked woman, while the soldiers reconduct him to his imprisonment. The music and revelry of Herod's banqueters are heard. Missing Salome at the feast, Herod leaves the palace and seeks her. Upon finding her cold and silent to his advances he asks her to partake of fruits and wine with him. This she refuses to do. Finally he begs her to dance, promising her anything her heart desires, if she will but consent. At last Salome is persuaded, and dances the dance of the seven veils for Herod. Delighted and enchanted with Salome's charms and maddening dance, he lays half his kingdom at her feet. She will have none of it, but, reminding him of his promise, demands the head of Iokanaan in a silver plate. Herod, superstitious and now thoroughly alarmed at so extraordinary a request, pleads with Salome. It is of no avail. She will have only what she demanded. At last, to the utter collapse of Herod, he is bound to keep his promise. Salome, on being presented with the head of Iokanaan, fondles and caresses it, breathing words of passion into its deaf ears. Herod, in fright of what has been done and in rage and disgust with Salome, orders her instant death. The soldiers rush upon her with their spears,‡ and put her to death.

Mr. Hadley's tone poem is scored for piccolo, two flutes, two oboes,

---

*Strauss's "Salome" was produced at the Metropolitan Opera House, New York, January 22, 1907.

†Mr. Hadley makes this statement on his own authority. In Wilde's tragedy Salome is a virgin, and all men save Iokanaan are hateful to her.

‡The stage direction in Wilde's tragedy is: "The soldiers rush forward and crush beneath their shields Salome, daughter of Herodias, Princess of Judæa."—P. H.

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"Salome" begins in E major, Lento e molto tranquillo, 4-4, with a description of the moonlit scene. The music follows the course of the argument, but how literally, how imaginatively, must be determined by each hearer. It will be remarked that a theme, which might be called Salome's desire, introduced early in the work after a passage for solo violoncello (for horns and then for clarinets, oboes, and English horn), is used at the end of the tone poem, "con adore" (*sic*), to accentuate the address of Salome to Iokanaan's head. "Salome's Dance," Allegretto ben ritmato, 3-4, with a "stretto con delirio," is specified by the composer with a title. The chief motives elsewhere are unidentified by him. One hearer, then, may take the motive, poco largamente, early in the work, given to trombones and tuba fortissimo with drum-roll, for Iokanaan's denunciation and recognize the significance of its entrance after the dance, while to another the motive may have another meaning. So, too, there may be various opinions concerning the precise significance of other themes. It is enough to say that the music follows the course of the published argument. After the dance and the scene in which Herod consents to the beheading of the holy man there is a return to the opening tonality, tempo, and mood. Themes already typical of Salome are again used. There is a suddenly introduced and short Allegro con

SPECIAL SCHUBERT NUMBER

THE **April Number** of **The Musician** is a Special Schubert number, and contains six of this famous composer's compositions. The following is a partial list of the interesting articles about Schubert which appear in this number:

The Story of Schubert's Life
H. E. Krehbiel

Singing Schubert Songs
Karleton Hackett

Schubert as a Composer
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Schubert Songs for the Piano and Young Hands
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fuoco. Grand pause: Lento. The English horn sighs the love theme of Salome.

⁂

"Salome" was written in French by Oscar Wilde for Sarah Bernhardt, but she did not produce the play, as he had hoped. Possibly she thought that a woman of her years should not dance, draped or undraped, before the tetrarch. There was a production in Paris, but Sarah was not the heroine. The performance was at the Nouveau Théâtre, October 28, 1896, and Mme. Lina Munte impersonated Salome.

The play was translated into English by Lord Alfred Douglas and published in 1894 with remarkable illustrations by Aubrey Beardsley. Two or three of the illustrations were not included in the volume, but were given to friends of the publishers, who in Boston were Messrs. Copeland & Day. This edition soon went out of print. During the last year three or four editions have been published, and Mr. John Lane has published the pictures of Beardsley in their original size.

A performance of the English version of the tragedy in London, May 10, 1905, excited screams of protest, but when the Literary Theatre Club of London gave a performance of "Salome" and Wilde's "Florentine Tragedy," June 18, 1906, the play was at least discussed, and not merely hooted. One critic wrote: "It is difficult to say which is the more harrowing, but both are calculated to make your soul turn gray. Several people, presumably those having souls, could not bear the stress of this double performance. They made unseemly exits at impressive moments. George Bernard Shaw was one of those who endured to the end." Another wrote: "Salome herself looked almost too modern, yet she held the audience throughout, even in the most realistic passages, the passion getting the better of the physical horror. The dance was not a whirl of glory, as Flaubert pictures it, but its solemn sedateness was eminently subtle, suggestive, and serpentine. Salome was not dancing off the head of the apostle, she was rather half-reluctantly picturing the priceless voluptuousness he had flaunted. . . . A certain incongruity was at times produced owing to some of the actors

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speaking like poets, and others like policemen." Miss Darragh was the Salome and Mr. Robert Farquharson the Herod. The costumes, described as beautiful, were designed by Mr. Charles Ricketts. A correspondent of the *New York Sun*, speaking of the refusal of the censor to allow a performance in London when Sarah Bernhardt wished to produce it there,—the censor objected on religious grounds,—added: "It must now be admitted apologetically that 'Salome' is not so very dreadful. It is, however, the most intensely dramatic play that Wilde ever wrote, and it contains, incidentally, some of the finest and most imaginative writing of this master of the English language." This is an unconscious compliment to Lord Alfred Douglas, the translator.

"Salome," as a drama, has been performed in many European cities and with special success in Berlin. The play was performed in New York by the Progressive Stage Society, November 14, 1905. Salome was impersonated by Mercedes Leigh, who was described by the *Theatre Magazine* as "presenting an attractive appearance," but "hopelessly crude." "Her gestures were awkward, and the attempt at dancing almost ludicrous. The support was still worse, one character playing a Roman with a strong Yankee accent, while the King might be termed Celtic. The play contains many frankly suggestive lines, but these were not as noticeable as they would have been had not the audience found so much that was involuntarily amusing."

"Salome," in German, is in the repertory of the Irving Place Theatre, New York. The play in English was produced recently in San Francisco.

⁂

Little is said about Salome or her dance in the New Testament. Matthew wrote: "But when Herod's birthday was kept, the daughter of Herodias danced before them and pleased Herod." She was "instructed of her mother" to ask as a reward "John Baptist's head in a charger." And the king was sorry. The account in Mark's gospel is a little longer, but we learn nothing more about the dance: "And when the daughter of the said Herodias came in, and danced, and pleased Herod and them that sat with him, the king said unto the damsel, Ask of me whatsoever thou wilt, and I will give it thee." Then the

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daughter went forth and said unto her mother, "What shall I ask?" Herodias was wroth with John on account of his public denunciation of her behavior: "For John had said unto Herod, It is not lawful for thee to have thy brother's wife. Therefore Herodias had a quarrel against him, and would have killed him; but she could not. For Herod feared John, knowing that he was a just man and an holy, and observed him; and when he heard him, he did many things, and heard him gladly." Yet Herodias persuaded him to jail John, and Salome danced off the head of the forerunner.

Nowhere in the New Testament is the daughter of Herodias called by name Salome. She was not killed by order of Herod: she lived and was married twice,--first to Philip, tetrarch of Trachonitus, her uncle on her father's side (she was the daughter of Herod Philip); afterward to her cousin, Aristobulus, son of Herod, the king of Calchas. According to Josephus she had three sons by Aristobulus.

Fantastical legends took their rise from this simple story. According to one Salome went with her mother and Herod when they were banished from Judæa. They crossed a frozen river, and the ice broke under Salome's feet. She sank in up to her neck; the ice united and she remained suspended by it.

According to others Herodias was in love with John the Baptist. Spurned by him, she demanded his head,—Josephus assigns, however, a political motive for the execution of the Baptist,—and stabbed with a bodkin the tongue that had railed against her. Or she was condemned to wander till the Last Day, because she laughed at the Saviour on his way to Calvary.* Another legend tells us that Herodias attempted to kiss the head of John, but the head blew upon her a terrible blast and sent her flying into space, where she still revolves. Mr. W. J. Henderson, in his lecture on Strauss's "Salome," quoted from the Homilies of Ælfric the Saxon, who died in 1006: "Some

---

*See the opening chapter of Eugene Sue's "Wandering Jew." Note also the address of Klingsor to Kundry in "Parsifal" (act ii.): —

> Awake! Awake! To me!
> Thy master calls thee, nameless being,
> World-old devil! Rose of Helldom!
> Herodias wast thou, and what else?
> Gundrygia there, Kundry here!

Translation by Mr. George T. Phelps.

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heretics have said that the head blew the king's wife Herodias, for whom he had been slain, so that she went with the winds all over the world; but they erred in that saying, for she lived to the end of her life after the slaying of John." According to some the head was buried at Edessa; some say it was buried in St. Peter's at Rome; others insist that it was buried in the cathedral of Amiens.

In other legends Herodias rides in the chase of the Wild Hunter, or she is the Wild Huntress. She figures in Heine's "Atta Troll" (1841–42). The poet, looking out of the window of the witch Uraka's hut on the Eve of John the Baptist and in the time of full moon, saw the Wild Hunt hurry through a hollow. Three women were conspicuous in the pageant, Diana, Abunda, and Herodias. Heine thus describes Herodias:*—

O'er the face of glowing languor
Lay an oriental magic,
And the dress recalled with transport
All Sheherazade's stories.

Lips of softness like pomegranates,
Lily white the arching nose,
And the limbs, refreshing, taper,
Like a palm in some oasis.

---

* The translation into English is by Thomas Selby Egan (London, 1876).

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High she was on white steed seated,
Whose gold rein two Moors were holding,
As along the way they trotted
At the princess' side afoot.

Yes, she was indeed a princess,
Was the sovereign of Judæa,
Was the beauteous wife of Herod,
Who the Baptist's head demanded.

For this deed of blood was she, too,
Execrated; and as spectre
Must until the Day of Judgment
Ride among the goblin hunt.

In her hands she carries ever
That sad charger, with the head of
John the Baptist, which she kisses:
Yes, the head with fervor kisses.

For time was, she loved the Baptist—
'Tis not in the Bible written,
But there yet exists the legend
Of Herodias' bloody love—

Else there were no explanation
Of that lady's curious longing—
Would a woman want the head of
Any man she did not love?

Was perhaps a little peevish
With her swain, had him beheaded;
But when she upon the charger
Saw the head so well beloved,

Straight she wept and mad became,
And she died of love's distraction—
Love's distraction! Pleonasmus!
Why, Love is itself distraction!

Rising up at night she carries,
In her hand, as now related,
When she hunts, the bleeding head—
Yet with woman's maniac frenzy

Sometimes she, with childish laughter,
Whirls it in the air above her,
Then again will nimbly catch it,
Like a plaything as it falls.

. . . . . .

But for thee, Herodias,
Say, where art thou? Ah, I know it,
Thou art dead, and liest buried
By thy walls, Jerusholayim!

Starkened sleep of death by daylight
Sleep'st thou in the marble coffin;
But at midnight then awake thee
Cracking whips, huzza and halloh!

And thou follow'st that wild army
With Diana and Abunda,
With their merry hunt-companions
Who detest the cross and pain!

What a costly company!
Could I nightly hunt among ye,
Through the forests! I would ever
Ride by thee, Herodias!

For I love thee more than any!
More than yonder Grecian goddess,
More than yonder Northern fairy,
I adore thee, thou dead Jewess!

Yes, adore thee! I have marked it
In the trembling of my soul.
Love me and become my darling,
Beauteous form, Herodias,

Love me and become my darling!
Cast away that bloody plaything
With the charger, and delight in
Daintier and far better dishes.

I the true knight am so truly,
Whom thou wantest—matters little,
Thou art dead and damned already—
I have no such prejudices—

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Doubtless with my own salvation
There's a hitch, and if I really
Still am reckoned with the living
I begin at times to doubt!

As thy champion then accept me,
As thy cavalier-servente;
I will still thy mantle carry
And will bear with all thy whims.

Every evening, close beside thee,
I will ride in that wild army,
And we'll fondle, laughing loudly
Over all my mad discourse.

I will make the hours fly quickly
Through the night—but in the daytime
Joy must pause awhile and weeping
I will sit above thy grave.

Yes, by day will sit complaining
On the dust of royal tombs,
On the grave of my beloved one,
By thy walls, Jerusholayim.

Aged Jews, whilst passing by me,
Will believe that I am mourning
O'er the Temple's last destruction
And thy walls, Jerusholayim.

Mr. Jacob N. Beam, in an article published in *Modern Language Notes* (January, 1907), says of the story of Salome and the Baptist that this love element is probably wholly of nineteenth-century romantic origin. "It does not seem to have existed in the older authorities on the legends of the martyrs and saints." Eusebius Emesenus spoke of Salome playing with the head as with an apple, but he said nothing of Salome's passion for John. Mr. Beam adds: "In view of the well-known fertility and perversity of Heine's imagination, it is likely that he invented the *Sage*, pure and simple, and assigned a fictitious source."

Wilde no doubt based his story of Salome's passion on the passage in "Atta Troll." He borrowed from Flaubert's story the stage setting, the banquet, the cistern, the voice of the Baptist, the Roman visitors, the desire of Herod for Salome, who in Flaubert's tale is an innocent and charming young girl, hardly knowing John's name.

Mr. Percival Pollard translated into English an essay on Salome

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by a Spaniard, Gomez Carillo, who had talked with Wilde about portraits of Herodias' daughter. This translation was published in an issue of *Papyrus*, last year, edited by Mr. Michael Monahan. Wilde said to Carillo: "I have always longed to go to Spain, that I might see in the Prado Titian's Salome,* of which Tintoretto once exclaimed: 'Here at last is a man who paints the quivering flesh!'" And Wilde asked him if Carillo knew the Salome of Stranzioni and that of Alessandro Veronese.

According to Carillo, the dramatist dreamed constantly of Salome and her dance. At times he saw her chaste, and he spoke of her as "a gentle princess, who danced before Herod as if by a call from Heaven." He then saw her quivering body lily tall and pale. "Veils woven by angels conceal her slenderness, her blonde hair flows like molten gold over her shoulders."

And once, seeing the picture of a woman's pale head, severed from her body, Wilde exclaimed: "Why, that is Salome," and he told a story found in a Nubian gospel. A Jewish princess made a present of an apostle's head to a young philosopher. The youth smiled and said unto her: "I should rather have your own head, my dear." The princess went away all pale. That night a slave visited the philosopher, and he bore with him on a golden plate the head of the woman. The scholar looked up and said: "Why all this blood?" and he turned a leaf in Plato. Wilde believed this Jewish princess was Salome.

Picture after picture did not satisfy his ideal. The Salome of Leonardo was too cold in its dignity. He did not tarry before the Salome of Dürer, of Ghirlandajo, of Leclerc, of Van Thulden. The

---

* For a discussion of certain pictures of Salome see *Ars et Labor* (Milan, February, 1907).

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Salome of Regnault was a gipsy with an English complexion. Moreau's revealed to him "the soul of the dancing princess of his dreams," and, thinking of this picture, he would repeat Huysman's sumptuous words: "She is nearly naked. In the whirl of the dance the veils are unloosed, the shawls are fallen to the ground, and only jewels clothe her body. The tiniest of girdles spans her hips; a costly jewel glows like a star between her breasts; a chain of garnets fades into the glow of her hair." A woman whom Wilde met by chance in the street set him a-dreaming of the daughter of Herodias, and before a jeweller's window he would plan various combinations of gems to deck his idol. Sometimes he thought she must have been resplendent in nudity, but "strewn with jewels, all ringing and tinkling in her hair, on her ankles, her wrists, her throat, enclosing her hips and heightening with their myriad glittering reflections the unchastity of that unchaste amber flesh. For of an unknowing Salome, who is a mere tool, I refuse to hear a word. In Leonardo's painting, her lips disclose the boundless cruelty of her heart. Her splendor must be an abyss; her desire an ocean . . . that the pearls on her breast die of love; that the bloom of her maidenhood pales the opals and fires the rubies, while even the sapphires on this feverish skin lose the purity of their lustre."

⁂

How far we are from the libretto of "John the Baptist" written by Nicolai, not Otto, the composer of "The Merry Wives of Windsor," but Gustav, a literary man! This libretto is for an oratorio in two acts. It was published by Nicolai in the second and last volume of his "Arabesken für Musikfreunde" at Leipsic in 1835.

The oratorio opens with contrasting choruses of pious priests, Levites and Pharisees. Andrew, a disciple of John and afterward of Jesus, sings; choruses follow, and John is introduced as in the wilderness. The Pharisees ask him if he is either the Messiah, Elias, or a prophet. The Saviour is baptized. Herod and Herodias enter. The latter sings of the sweetness of life. Herod sings to her: "Herodias, how beautiful and amiable you are: a field of lilies with tender roses, from which milk and honey flow. Oh, kiss me, and let us sweetly caress each other,"—as sentimental a Herod as is the King in Massenet's opera, who is in

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love with Salome. Herodias answers: "How beautiful and magnificent you are, radiant with royal splendor and honor; a crag in a tumultuous sea; the sun shines on its height." John interrupts them rudely, reproaches Herod, curses the two, and then is thrown into a dungeon. The first act of the oratorio ends with a chorus of fiends: "Triumph! John is in chains. The kingdom of darkness is yet to be saved!"

Herod at the beginning of the second act is in doleful dumps. He regrets that he ever saw Herodias, but the feast is prepared, and the guests assemble. Andrew and John sing in the dungeon. Andrew assures the Baptist that the king is willing to let him escape; but John insists on remaining a prisoner. They farewell each other. Herodias observes the king's perturbation and is afraid, but she remembers that Herod has for some time looked lustfully on her daughter. Furthermore, she observes that he is heated with wine. Salome dances and sings, and her song is a paraphrase of these words from the Song of Solomon: "My beloved is white and ruddy; his locks are bushy, and black as a raven; his eyes are as the eyes of doves; his lips like lilies, dropping sweet smelling myrrh; his mouth is most sweet." And she adds: "Such a one is my beloved. The beloved one art thou, my king." Herod exclaims, "How beautiful she is! Fill again my cup! Ecstasy dissolves my body." Salome again dances and sings: "My beloved is the chiefest among ten thousand. His head is as the most fine gold. His belly is as bright ivory overlaid with sapphires; his legs are as pillars of marble, set upon sockets of fine gold." The king is crazed with love and wine. There is a trio in which Salome woos the King, and Herodias exults in her vengeance. Alas for John! He sings passages from the

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"De Profundis" and welcomes the executioner. The hosts of hell rejoice. Salome brings in the head, and the dismayed guests leave the banqueting-hall. Andrew curses the guilty three, who are overwhelmed with remorse and terror. Salome exclaims: "Why, O mother, did I heed your counsel," and she and Herodias curse the day of their birth.

Was music set to this libretto?

Richard Hengist Horne, the author of the epic "Orion," which has won the unstinted praise of many, from Poe to George Meredith, wrote three "Bible Tragedies," and one of them is entitled "John the Baptist, or the Valor of the Soul." The volume was published in London in 1881. Horne, in his preface to the first "library edition" of "Orion" (1871),—the ninth edition in all,—wrote these words, that might be well appended to "John the Baptist," as we shall see:—

"From time immemorial, though this monomania of superstition seemed to reach its height in the cruel self-martyrdom of old monastic devotees and their deluded victims, the system of 'mortifying the flesh,' and the general view taken of the human body, with all its immutable laws and functions, has continued down to the present day. Notwithstanding all the knowledge of physiology and the psychology inextricably involved in our corporeal fabric and conditions, the same dead-set against man's body is constantly made. Man seems determined to know better than his Maker, and not merely to regulate dogmatically, but altogether to check, if not expunge, some of the divine ordinations. Among the latest signs of this ascetisism we may point to an article that has just appeared—and in one of the most intellectual

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of our periodicals—entitled 'The Fleshly School of Poetry' [Horne referred to Robert Buchanan's violent article against Rossetti and Swinburne, which Buchanan published, signing an assumed name]. Supposing there were such a school, why should it not exist, as well as schools that preach exclusively of the spirit? Are we gravely to be told at this day that 'the flesh and the devil' are almost cognate terms, and that the spirit and the devil never cause men to commit evil deeds?"

In Horne's tragedy Herod and Herodias, who is "richly and immodestly attired," are seated at chess in the portico of the palace. (We have here to do only with scenes in which the mother and daughter figure.) John, the "wild man from the wilderness," enters to warn Herod of his doom. He denounces Herodias as a "stone-eyed concubine."

Herodias, after a vain search for means of vengeance, bethinks herself of Salome. In the third scene of the second act the curtain rises on Herodias caressing Salome in the girl's bedchamber.

> HERODIAS. Thou hast a Mænad shape, and in the dance
> 'Twill best be seen.
> SALOME. But not as for the bath!
> HERODIAS. No; for these garments I will substitute
> This rich transparent veil and wide-mesh'd nets
> Enwrought with gold threads and keen-flashing gems.
> Come—fold thee—thus—or thus?
> SALOME. I fear this dress will discompose all modesty.

The girl in her innocence cannot understand her mother, who talks of plotting with music and lamps, wine and incense, to breed delirium when she dances. Herodias answers: "The better will thine innocence and art make others feel it."

> HERODIAS. Cast back thy beaming hair—thine arms on high
> Wave, and fling back, and bend thy serpent shape
> On all sides, thus—t' the music. I shall call thee
> "Dipsas"!
> SALOME. A burning serpent! do not so!
> HERODIAS (*laughing*). Or "Seminuda"! vestal of the sun!
> SALOME. I do not like these names.

In the festal hall Herodias plies Herod with wine, and there is music

---

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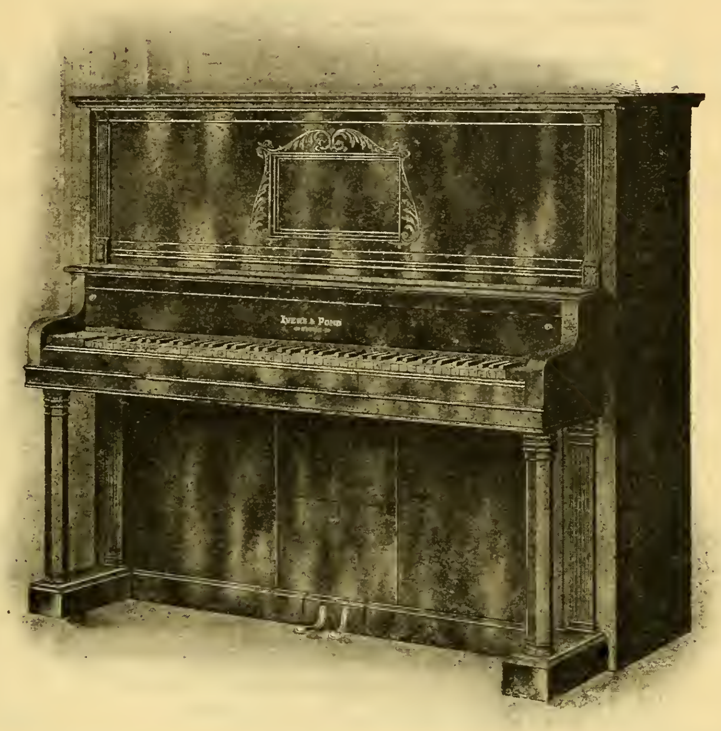

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of psaltery, sackbut, harps, and cymbals. She tells him of a wondrous dancing-girl. Herod drinks, but would fain taste the wine of his first youth. "The king falls into a delirium, as the colors of the incense are varied with the movements of the dance music."

Meanwhile Herodias undresses Salome.

HERODIAS (*wildly*). Now! now! my shrinking girl.
SALOME. What would you do?
HERODIAS. Make you a true Terpsichore!
SALOME. But not like Greek or Roman statuary.

. . . .

HERODIAS. Take this veil!
This flying cloud! Hold out your wrists! These bracelets!
The jewelled anklets now! That's well. Now fold thee
I' the lustrous serpent volumes of this scarf.
The King is mad for thee! begone! and dance!

She thrusts Salome out. She hears the dance music in the hall.

HERODIAS. Ha! the harp and flute!
Sackbut and cymbals! now the tambourine
Beats at the heart and spins around the brain!
Now I behold my glorious naked one!
Yet not all naked—I'm too wise for that—
How the witch dances! Ha! ha! Seminuda!
She was well named, I know; for madness breeds
On expectation—pants for the next moment!
That's well! I love the changes of the dance!
Oh, it is wondrous beautiful, my girl!
My grace—my limbs—my glancing mysteries—
My jewelled anklets—rich breasts—showers of hair!
Oh, I will kiss my beautiful one all over,
And with fond bites of transport cover her!

Salome is dancing in the festal hall, with a tambourine in one hand and amidst clouds of incense of changeful colors. Herod is in a wild rapture.

"The priestess of Sol's Temple now hath sent
A goddess clad in nought but odorous clouds
To madden each delight! No more! No more!
Yet cease not—cease not—my brain whirls! No more!
Her flying locks were golden! Now they change
To gilded black, shot with a lightning blue!

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Now, all of silver! tossing flames! and now—
Her limbs are roseate, and a sparkling dew
Besprays her symmetry, as from the sea
Her feet came splashing through the bright-edged foam!
I say, no more! Oh, I do swear to give thee
Whatever thou shalt ask, thou wondrous sprite!
Yea, to my kingdom's half—hear it, ye gods!
Ye great lords, captains all—all hear the king!"

Salome retires amidst clouds of incense and the clash of cymbals. A lord remarks aside: "The king hath lost his wits."

HEROD. Now breathe soft Lydian flutes with sweet accord
Of voice and dulcimer! I'll drink no more,
But let the fumes of wine give music shapes.
And visions of such forms as now we saw
Multiplied, passion-varied, intervolvent limbs!

Salome, half-fainting, enters the marble bathroom.

SALOME. Why was the king so wrought upon? What spell
Can a girl's dance enkindle, thus to madden
Into such promises?
(*She walks up to a mirror and prepares for the bath.*)
HERODIAS (*enters*). Witch! larks-heel! now
Will I kiss thy feet, thou wonder!
SALOME. Have I done so very well?
HERODIAS. Oh, matchless well!

Herodias tells her to ask for John's head. The girl, dismayed, shrinks, refuses, is threatened, and at last consents. She asks. A hurricane rises. Herod comes on the stage and protests. "I do repent mine oath. Curs'd be that dance!" But Herodias reminds him that his crown and his life are at stake.

Mr. Lawrence Gilman, in his "Strauss's Salome" (London and New York, 1907), refers to a "dramatic poem" written and published in this country by Joseph Converse Heywood.

⁂

Massenet's "Hérodiade," libretto by Paul Milliet and Henri Grémont (Georges Hartmann), was produced at Brussels, December 19, 1881. In this opera Salome is in love with John the Baptist and Herod is in love with her. Salome does not know that Herodias is her mother,

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until, going to kill her after the beheading, Herodias discloses the fact. Salome then stabs herself.

"Salome," a pantomime by Armand Silvestre and Charles Henry Meltzer, with music by Gabriel Pierné, was produced at Paris in March, 1895, at the Comédie Parisienne. Miss Loïe Fuller mimed Salome.

Only a passing reference can here be made to Hermann Sudermann's play, "John the Baptist," or to the poems by Stéphane Mallarmé and Arthur Symons.

⁂

Mr. Hadley comes of a musical family. His father, Mr. S. Henry Hadley, a musician by profession, instructor of singing in public schools and conductor, was his first teacher, and Mr. Arthur Hadley, another son, a violoncellist, is a member of the Boston Symphony Orchestra. After lessons from his father Mr. Hadley studied in Boston,—the violin with Mr. Henry Heindl and the late Charles Allen, harmony with the late Stephen Emery, and counterpoint with Mr. George W. Chadwick. Before he was twenty-one he had composed a dramatic overture, a string quartet, a trio, and choruses and songs. He went to Vienna in 1894 and studied composition with Eusebius Mandyczewski.* In Vienna he composed his third suite for orchestra. He returned to America in 1896 and took charge of the music department of St. Paul's School at Garden City, L.I. His first symphony, "Youth and Life," was produced under the direction of Anton Seidl at New York in December, 1897. The second movement of this symphony was played here at a concert of American compositions conducted by Mr. Mollenhauer. The list of Mr. Hadley's works includes three symphonies (the one in F minor, No. 2, "The Four Seasons," took two prizes in 1901, one offered by Mr. Paderewski and one by the New England Conservatory of Music, Boston, and it was performed here at a Symphony Concert, April 15, 1905); three serious overtures for orchestra,—

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*Mandyczewski was born at Czernowitz, August 18, 1857. He studied music with Robert Fuchs and Nottebohm in Vienna. In 1887 he was appointed choirmaster of the Vienna Singakademie and archivist of the Gesellschaft der Musikfreunde. In 1897 he was made Doctor of Philosophy by the University of Leipsic for his work, especially on the complete edition of Schubert. That year he was appointed teacher of instrumentation at the Vienna Conservatory and in 1900 instructor in musical history at the same institution. To him was intrusted the task of completing K. F. Pohl's Life of Haydn, a task unfortunately not yet accomplished.

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of Japan," a cantata for female voices and orchestra; a pianoforte quintet in A minor, which was performed recently in Cologne; church music; and some songs (text by Otto Julius Bierbaum), which were published in Munich.

Mr. Hadley has been living in Europe about three years. He has conducted orchestral concerts in several cities, conducted works of others and produced his own. He has led the Kaim Orchestra in Munich and Mannheim, and given an orchestral concert in Paris.

ENTR'ACTE.

SALOME'S DANCE.

Did Salome dance the wondrous dance imagined by Flaubert? Was she the dancer of Moreau?

The painters of old times clothed her in the costume of their own period, and she danced as the noble dames of their own period would have minced it, strutted it, or lolled and languished at the court. The dance might have been at a Dutch, Italian, or German ball. See, for example, the picture by Israel von Menecken or the one by Karel von Mander. In the latter Herod is clothed as a deep-thinking philosopher; Salome is sumptuously dressed, with a long, flowing train, with a high-cut bodice, with a jewelled velvet head-dress, and she is attended by a handsome sprig of nobility. In a corner, far in the background, the sworder is already at work on the kneeling John.

In illuminated manuscripts of the fourteenth century and in windows of stained glass, Salome walks on her hands before Herod, to his great delight and to the amazement of his guests, who uplift hands. For in an old version of the New Testament it is said that Salome "vaulted" before Herod. The pictorial representations of this performance are disappointing. The daughter of Herodias is clad as in a meal-sack, and not even her feet are visible. Furthermore, she is sour-visaged.

The early fathers of the church insisted that the dance was suggestive, provocative, wanton. Saint Gregory reproached the Emperor

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Julian for his misuse of dancing, saying: "If it pleases you to dance, if your inclination drags you to these festivities, of which you seem to be passionately fond, dance as much as you like; but why renew before our eyes the dissolute dances of the barbarous Herodias and the pagans? Perform, rather, the dance of King David before the ark; dance to honor God. These exercises of peace and piety are worthy of an emperor and a Christian."

Poor Salome! Does not the Breton folk-song remind a maiden with itching feet of the daughter of Herodias? "When thou seest dancing, think of the bloody head of John the Baptist on the charger, and hellish longing will not fill thy soul."

According to Saint Chrysostom, Salome committed a double crime: she danced, and she pleased by her dancing ("Duplex crimen, et quod saltavit et quod placuerit"). It was Satan who made her dance gracefully, and therefore she delighted Herod, who fell into her snares. For Satan is always present when there is dancing. "To love the dance is to abuse the gifts of the Lord and to go contrary to his views in giving us feet, for feet were given to us, not to make a shameful use of them, as in the dance, but only to walk modestly." And, if the body be dishonored by these indecent movements, how much more is the soul!

It is true, said the saint, that dancing to-day does not cause the death of John the Baptist, but it does harm to the members of our Lord. They that dance to-day do not ask for the head of John the Baptist on a charger, but they ask for Satan the souls of all that are present. If the daughter of Herodias is not now at a ball, the Devil who danced then in some way in her is present, and he enlivens the dances and

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takes souls captive by them. Yet this saint was named the golden-mouthed.

In like manner the Censure of the Waldenses and Albigenses used Salome as a shocking example. What did they not say? "As many paces as a man maketh in dancing, so many paces doth he make to hell." Observe the directness of this statement. Then the story of Salome is told—and conclusions are drawn.

"For the women come not willingly to the dance if they be not painted and adorned; the which painting and ornament is as a grindstone upon which the Devil sharpeneth his sword. They that deck and adorn their daughters are like those who put dry wood to the fire, to the end it may burn the better: for such women kindle the fire Luxury in the hearts of men .... For dancing is the pomp of the Devil, and he that danceth maintaineth his pomp and singeth his mass. For the woman that singeth in the dance is the prioress of the Devil, and those that answer are clerks, and the beholders are the parishioners, and the music are the bells, and the fiddlers the ministers of the Devil. For as when hogs are strayed, if the hogherd call one, all assemble themselves together: so the Devil causeth one woman to sing in the dance or to play on some instrument, and presently all the dancers gather together." There is much more of this and some of the words are themselves unseemly.

The daughter of Herodias was by some supposed to lead the dancing at the Devil's Sabbath. There was no lack of partners for the women. Amiable and graceful demons were ready. But sometimes a young girl preferred to dance with a frog. Jeannette d'Abadie saw Mme. de Martibalserena dance with four at the same time at a Sabbath personally conducted by Satan, who fiddled in an extraordinarily wild manner. Satan's favorite instrument, by the way, was the fiddle, though he occasionally favored the bagpipe.

As the Negro preacher Jones, of Cleveland, Ohio, remarked, in the course of a powerful discourse reported by Artemus Ward: "Whar there's dancing, there's fiddling; whar there's fiddling, there's unrighteousness; and unrighteousness is wickedness, and wickedness is sin! That's me—that's Jones."

Nor should it be forgotten that Satan is a most accomplished dancer.

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Yet what man of us does not feel the force of the words put by Landor into the mouth of William Penn? "There is something in a violin, if played discreetly, that appeareth to make hot weather cool, and cold weather warm and temperate; not, however, when its chords have young maidens tied invisibly to the end of them, jerking them up and down in a strange fashion before one's eyes, and, unless one taketh due caution, wafting their hair upon one's face and bosom, and their very breath too between one's lips, if peradventure one omitteth to shut them bitterly and hold tight."

As the old carol puts it:—

Thus wine and women we do see,
  Men's minds to folly win;
For Herod did too soon agree,
  And gave consent to sin.
Then on this day, as Scriptures say,
  Saint John did lose his head,
Whilst she did sing before the king,
  As he at table fed.

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In Flaubert's story Salome danced as dance the priestesses of India, as the Nubians of the cataract, as the bacchantes of Lydia. Now she pursued, light as a butterfly, as a curious Psyche, as a vagabond soul, some one unseen who ever fled before her. Now she was languorous, so that no one knew whether she wept a god or was dying in his arms. Now she danced the *danse du ventre,* with eyelids half-closed, with face immovable. Now she was like a wind-swept flower. And now from her arms, feet, clothing, flashed forth sparks which inflamed the men looking on her with dilated nostrils. And the tetrarch cried out: ''Come! come! You shall have Capernaum, the plain of Tiberias, my strongholds, the half of my kingdom!" 'Twas then she said to him in a childlike manner: ''I wish that you would give me on a charger the head—." She had forgotten the name her mother had whispered in her ear. At last she remembered, and said with a smile: ''The head of Iaokannan!"

For Flaubert's Salome, as the heroine of Horne's tragedy, is a simple maiden, who knows not love, and is merely the unconscious tool of a corrupt and revengeful mother.

Then there is the Salome of Jules Laforgue.

Laforgue's maiden was a metaphysician, and John, or Iaokannan, as he spells it, was a socialist from a Northern country, probably Germany.

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 ''Toedium laudamus," on the cemetery of beasts and things, and on other curiosities.

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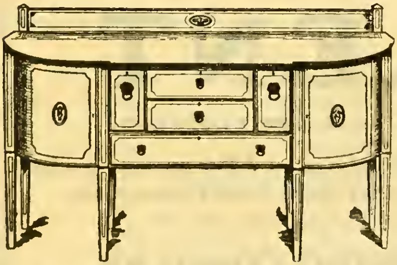

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They partook of a sumptuous fish and vegetarian dinner; they visited the wonderful aquarium and gaped at the fields of sponges, plantations of asparagus swollen in the alcohol of silence; they finally saw John in his dungeon. The nephew of the satrap 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 cantharides, 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 emmuslined 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 emmuslined, 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, co-existent 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?" The courtiers, intoxicated by the speech, wiped foreheads. There was a momentary silence of ineffable confusion.

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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,

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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.

"ROMEO AND JULIET," OVERTURE-FANTASIA AFTER SHAKESPEARE.

PETER ILJITSCH TSCHAIKOWSKY

(Born at Votinsk, in the government of Viatka, Russia, May 7,* 1840; died at St. Petersburg, November 6, 1893.)

The "Romeo and Juliet" overture-fantasia as played to-day is by no means the work as originally conceived and produced by the composer.

Kashkin told us a few years ago about the origin of the overture, and how Tschaikowsky followed Mily Balakireff's suggestions: "This is always associated in my mind with the memory of a lovely day in May, with verdant forests and tall fir-trees, among which we three were taking a walk. Balakireff understood, to a great extent, the nature of Tschaikowsky's genius, and knew that it was adequate to the subject he suggested. Evidently he himself was taken with the subject, for he explained all the details as vividly as though the work had been already written. The plan, adapted to sonata form, was as follows:

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* Mrs. Newmarch, in her translation into English of Modest Tschaikowsky's Life of his brother, gives the date of Peter's birth April 28 (May 10). Juon gives the date April 25 (May 7). As there are typographical and other errors in Mrs. Newmarch's version, interesting and valuable as it is, we prefer the date given by Juon, Hugo Riemann, Iwan Knorr, and Heinrich Stümcke.

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first, an introduction of a religious character, representative of Friar Laurence, followed by an Allegro in B minor (Balakireff suggested most of the tonalities), which was to depict the enmity between the Montagues and Capulets, the street brawl, etc. Then was to follow the love of Romeo and Juliet (second subject, in D-flat major), succeeded by the elaboration of both subjects. The so-called 'development'—that is to say, the putting together of the various themes in various forms—passes over to what is called, in technical language, the 'recapitulation,' in which the first theme, Allegro, appears in its original form, and the love theme (D-flat major) now appears in D major, the whole ending with the death of the lovers. Balakireff spoke with such conviction that he at once kindled the ardor of the young composer." (Englished by Mrs. Rosa Newmarch.)

After Kashkin's Reminiscences of Tschaikowsky appeared, Modest Tschaikowsky's Life of his illustrious brother was published. I quote in the course of this article from Paul Juon's translation into German. Let us see what Modest says about the origin and early years of this overture.

The first mention of "Romeo and Juliet" is in a digression concerning the influence of Henri Litolff, the composer of the "Robespierre" and "The Girondists" overtures, over Tschaikowsky; and, if we wonder at this, it is a good thing to remember that the flamboyant Litolff was once taken most seriously by Liszt and others who were not ready to accept the claims of every new-comer. But it is not necessary for us to examine now any questions of opinion concerning real or alleged influence.

It was during the winter of 1868–69 that Tschaikowsky fell madly in love with the singing-woman, Marguerite Joséphine Désirée Artôt. The story of this passion, of his eagerness to marry her, of her sudden choice of the baritone Padilla as a husband, has already been told in a programme book as an Entr'acte.* It is enough to say that in 1869 Tschaikowsky was still passionately fond of her, and it was not for some years that he could even speak her name without emotion.

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* Programme book of January 31, 1903. Mme. Artôt died in Paris a few days ago.

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In August, 1869, Tschaikowsky wrote to his brother Anatole that Mily Balakireff, the head of the neo-Russian band of composers (among whom were Rimsky-Korsakoff, Borodin, César Cui), was then living at Moscow. "I must confess that his presence makes me rather uncomfortable: he obliges me to be with him the whole day, and this is a great bore. It's true he is a very good man, and he is deeply interested in me: but—I don't know why—it is hard work for me to be intimate with him. The narrowness of his musical opinions and his brusque manner do not please me." He wrote a few days later: "Balakireff is still here. We meet often, and it is my firm belief that, in spite of all his virtues, his company would oppress me like a heavy stone, if we should live together in the same town. The narrowness of his views and the arrogance with which he holds them are especially disagreeable to me. Nevertheless, his presence has helped me in many ways." And he wrote August 18: "Balakireff went away to-day. If he was in my opinion irritating and a bore, justice compels me to say that I consider him to be an honorable and a good man, and an artist that stands immeasurably higher than the crowd. We parted with true emotion."

Tschaikowsky began work on "Romeo and Juliet" toward the end of September, 1869. Balakireff kept advising him, urging him on by letter. Thus he wrote October 16: "It seems to me that your inactivity comes from the fact that you do not concentrate yourself, in spite of your 'friendly hovel' of a lodging." (Yet Tschaikowsky had been working furiously on twenty-five Russian songs arranged for pianoforte, four hands, "in the hope of receiving money from Jurgenson," the publisher.) Balakireff went on to tell him his own manner of composition, and illustrated it by his "King Lear" overture. "You should know," he added, "that in thus planning the overture I had not as yet any determined ideas. These came later, and began to adjust themselves to the traced outlines of the forms. I believe that all this would happen in your case, if you would only first be enthusiastic over the scheme. Then arm yourself with galoshes and a walking-stick, and walk along the boulevards. Begin with the Nikitsky, let yourself be thoroughly impregnated with the plan, and I am convinced

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that you will have found some theme or an episode by the time you reach the Sretensky Boulevard. At this moment, while I think of you and your overture, I myself am aroused involuntarily, and I picture to myself that the overture must begin with a raging 'Allegro with sword-cuts,' something like this" (Balakireff sketched five measures, to which Tschaikowsky evidently paid little heed); "I should begin something like this. If I were to compose the overture, I should thus grow enthusiastic over this egg, and should hatch it, or I should carry about the kernel in my brain until something living and possible in this fashion were developed from it. If letters just now would exert a favorable influence over you, I should be exceedingly happy. I have some right to lay claim to this, for your letters are always a help to me." In November he wrote again in words of lively interest; he asked Tschaikowsky to send him sketches, and promised that he would say nothing about them until the overture was finished.

Tschaikowsky sent him his chief themes, and, lo, Balakireff wrote a long critical review: "The first theme does not please me at all; perhaps it will come out all right in the development, but as it now is, in its naked form, it has neither strength nor beauty, and does not adequately characterize Friar Laurence. Here is the place for some-

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thing after the manner of a choral by Liszt ('Der nächtliche Zug,' 'Hunnenschlacht,' and 'Die heilige Elisabeth') in old Catholic style; but your theme is of a wholly different character, in the style of a quartet by Haydn, bourgeois music which awakens a strong thirst for beer. Your theme has nothing antique, nothing Catholic about it; it is much nearer the type of Gogol's 'Comrade Kunz,' who wished to cut off his nose so that he should not be obliged to pay out money for snuff. It is possible your theme will be very different in the development—and then I'll take all this back. As for the theme in B minor, it would serve as a very beautiful introduction for a theme. After the running about in C major must come something very energetic, powerful. I take it that this is really so, and that you were too lazy to write out the continuation. The first theme in D-flat major is exceedingly beautiful, only a little languishing; the second in D-flat is simply wonderful. I often play it, and I could kiss you heartily for it. There is love's ardor, sensuousness, longing, in a word, much that would be exactly to the taste of the immoral German Albrecht. I have only one criticism to make about this theme: there is too little inner, psychical love, but rather fantastical, passionate fervor, with only slight Italian tinting. Romeo and Juliet were no Persian lovers: they were Europeans. I don't know whether you understand what I wish to say—I always find a great difficulty in expression; I launch into a musical treatise, and I must take refuge in illustrative examples: the theme in A-flat major in Schumann's 'Braut von Messina' overture is a good example of a motive in which there is expression of inner love. This theme, I admit, has its weaknesses; it is morbid and too sentimental toward the end, but the ground-mood is exceedingly well caught. I await impatiently the whole score for a just view of your overture, which is full of talent. It is your best work, and your dedication of it to me pleases me mightily. This is the first piece by you which fascinates by the mass of its beauties, and in such a way that one without deliberation can call it good. It is not to be likened to the old drunken Melchisedek, who breaks into a horrible trepak * in the Arbatsky Place, from sheer misfortune. Send me the score as soon as possible. I pant to know it."

Tschaikowsky made some changes; and still Balakireff was not satisfied. He wrote February 3, 1871: "I am much pleased with the introduction, but I do not at all like the close. It is impossible for me to write explicitly about it. It would be better for you to come here, where we could talk it over. You have made something new and good in the middle section, the alternating chords on the organ-point

---

* A Russian national dance.

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above, a little '*à la Ruslan.*'* There is much routine in the close; the whole part after the end of the second theme (D major) is, as it were, pulled violently out of the head. The very end itself is not bad, but why these blows in the last measures? They contradict the contents of the drama, and it is coarse. Nadeshda Nikolajewna † has stricken out these chords with her pretty little hand, and would fain close her pianoforte arrangement with a pianissimo."

Nor was Balakireff content with these criticisms. He wrote: "It's a pity that you, or, rather, N. Rubinstein, was in such a hurry about the publication of the overture. Although the new introduction is far more beautiful, I had the irresistible wish to change certain passages in the overture, and not to dismiss it so quickly, in the hope of your future works. I hope that Jurgenson will not refuse to give the score of the newly revised and finally improved overture to the engraver a second time."

Tschaikowsky wrote, October 19, 1869, that the overture was completed. It was begun October 7, 1869; the sketch was finished October 14; by November 27, 1869, it was scored. In the course of the summer of 1870 it was wholly rewritten: there was a new introduction, the dead march toward the close was omitted, and the orchestration was changed in many passages.

"Balakireff and Rimsky-Korsakoff were here yesterday," Tschaikowsky wrote on January 25, 1870; "Balakireff begins to honor me more and more.‡ . . . My overture pleased them very much, and it also pleases me."

---

* After the manner of Glinka in his opera, "Ruslan und Ludmilla" (St. Petersburg, 1842).

† The wife of Rimsky-Korsakoff. In his final version Tschaikowsky himself struck out the chords.

‡ Tschaikowsky some years afterward wrote letters in which he defined clearly his position toward the "Cabinet" of the neo-Russian school, and also put forth his views on "national music." In a letter written to Mrs. von Meck (January 5, 1878) he described Balakireff as "the most important individuality of the circle; but he has grown mute and has done little. He has an extraordinary talent, which has been choked by various fatal circumstances. After he had made a parade of his infidelity, he suddenly turned devote. Now he is always in church, fasts, prays to all sorts of relics—and does nothing else. In spite of his extraordinary gifts, he has stirred up much mischief. It was he that ruined the early years of Rimsky-Korsakoff by persuading him that he had nothing to learn. He is the true inventor of the doctrines of this remarkable circle, in which so much undeveloped or falsely developed strength, or strength that prematurely went to waste, is found." Balakireff, born in 1836, still lives in St. Petersburg. He has not been idle of late years, but has written a symphony as well as ingenious pianoforte pieces. Among his earlier orchestral works are symphonic poems ("Tamara" and "King Lear") and overtures with Russian, Czech, and Spanish themes. His oriental fantasia, "Islamei," for pianoforte, is well known in this country, and his "Tamara" was first played by the Chicago Orchestra in 1896.

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A day or so before the performance Tschaikowsky wrote his brother Modest: "There has already been one rehearsal. The piece does not seem to be ugly. As for the rest—that is known only to the dear Lord!"

The first performance of the overture was on March 16, 1870, at a concert of the Musical Society, Moscow. The work was not successful. Nicolas Rubinstein, who conducted, had just been sentenced to a fine of twenty-five roubles on account of some act of executive severity in the Conservatory. A newspaper on the day of the concert suggested that the admirers of Rubinstein should take up a collection at the concert, so that he should not be obliged to serve out the fine in jail. This excited such indignation that, when Rubinstein appeared on the stage, he was greeted with great enthusiasm, and no one thought of overture or concert. Tschaikowsky wrote to Klimenko: "My overture had no success at all here, and was wholly ignored. . . . After the concert a crowd of us supped at Gurin's restaurant. During the whole evening no one spoke to me a word about the overture. And yet I longed so for sympathy and recognition."

During a sojourn in Switzerland that summer Tschaikowsky made radical changes in "Romeo and Juliet." Through the assistance of N. Rubinstein and Karl Klindworth, the overture, dedicated to Mily Alexejewtisch Balakireff, was published by Bote and Bock, of Berlin, in 1871. It was soon played in German cities.

But Tschaikowsky was not satisfied with his work. He made still other changes, and, it is said, shortened the overture. The second edition, published in 1881, contains these alterations.

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The first performance of "Romeo and Juliet" in America was by the Philharmonic Society of New York, Carl Bergmann conductor, April 22, 1876. The first performance in Boston was by the Symphony Orchestra, February 8, 1890.

The work is scored for piccolo, two flutes, two oboes, two clarinets, English horn, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, harp, strings.

⁂

The overture begins Andante non tanto, quasi moderato, F-sharp minor, 4-4. Clarinets and bassoons sound the solemn harmonies which, according to Kashkin, characterize Friar Laurence; and yet Hermann Teibler finds this introduction symbolical of "the burden of fate." *

A short theme creeps among the strings. There is an organ-point on D-flat, with modulation to F minor (flutes, horns, harp, lower strings). The Friar Laurence theme is repeated (flutes, oboes, clarinets, English horn), with pizzicato bass. The ascending cry of the flutes is heard in E minor, instead of F minor as before.

Allegro giusto, B minor, 4-4. The two households "from ancient grudge break to new mutiny." Wood-wind, horns, and strings picture the hatred and fury that find vent in street broils. There is a brilliant passage for strings, which is followed by a repetition of the strife music. Then comes the first love theme, in D-flat major (muted violas and English horn, horns in syncopated accompaniment, with strings *pizz.*).

---

* "I do not think that Romeo is designed merely as an exhibition of a man unfortunate in love. I consider him to be meant as the character of an *unlucky* man,—a man who, with the best views and fairest intentions, is perpetually so unfortunate as to fail in every aspiration, and, while exerting himself to the utmost in their behalf, to involve all whom he holds dearest in misery and ruin." This is the view of Dr. William Maginn, who contrasted Romeo, the unlucky, with Bottom, the lucky man.

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This motive is not unlike in mood, and at times in melodic structure, Tschaikowsky's famous melody, "Nur wer die Sehnsucht kennt" (Op. 6, No. 6), which was composed in December, 1869. In the "Duo from 'Romeo and Juliet,'" found among Tschaikowsky's sketches and orchestrated by S. Tanéïeff, this theme is the climax, the melodic phrase which Romeo sings to "O nuit d'extase, arrête toi, O nuit d'amour, étends ton voile noir sur nous!" ("Oh, tarry, night of ecstasy, O night of love, stretch thy dark veil over us!") Divided and muted violins, with violas *pizz.*, play most delicate and mysterious chords (D-flat major), which, in the duet above mentioned, serve as accompaniment to the amorous dialogue of Romeo and Juliet in the chamber scene. Flutes and oboes take up the first love theme.

There is a return to tumult and strife. The theme of dissension is developed at length, and the horns intone the Friar Laurence motive. The strife theme at last dominates in fortissimo until there is a return to the mysterious music of the chamber scene (oboes and clarinets, with murmurings of violins, and horns). The song grows more and more passionate until Romeo's love theme breaks out, this time in D major, and is combined with the strife theme and the motive of Friar Laurence in development. A tremendous burst of orchestral fury, and there is a descent to the depths, until 'cellos, basses, bassoons, alone are heard; they die on low F-sharp with roll of kettledrums. Then silence.

Moderato assai, B minor, 4-4. Drum-beats, double-basses, *pizz.*, and Romeo's song arises in lamentation. Soft chords (wood-wind and horns) bring the end.

⁂

The overture-fantasia, "Romeo and Juliet," has been performed at these concerts February 8, 1890, February 21, 1891, April 1, 1893, April 4, 1896, January 28, 1899, March 14, 1903, April 28, 1906. It was played by the Boston Philharmonic Orchestra, Mr. Listemann conductor, November 16, 1890.

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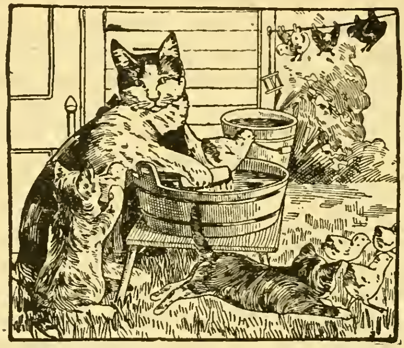

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SATURDAY EVENING, APRIL 20, at 8 o'clock.

PROGRAMME.

Grieg	Overture, "Im Herbst."	First time
Sibelius	Concerto for Violin.	First time
J. K. Paine	Prelude to "The Birds" of Aristophanes Changed. Incidental music Oedipus Tyrann	
Debussy	"La Mer"	

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PROGRAM

1. SILHOUETTES, Suite No. 2 . . . . Arensky
For two pianos
   1. Le Savant
   2. La Coquette
   3. Le Rêveur
   4. Polichinelle

2. JEUX D'EAU . . . . Ravel
SONETTO 123 DEL PETRARCA . . . . Liszt
TWO PRELUDES
BALLADE in A-flat
ETUDE in C minor } . . . . Chopin

3. TOCCATA . . . . . . (Arranged by I. Philipp) . . . . Widor
SCHERZO, Op. 87 . . . . Saint-Saëns
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1. SCHUBERT	Rondo Brillant, Op. 70 For Piano and Violin
FIORILLO (1753)	Adagio, C minor, from Étude No. 35 (Unaccompanied)
2. TARTINI (1692-1770)	L'Art de l'Archet. Variations on a theme By Corelli
COUPERIN (1668-1733)	La Fleurie Transcribed by Maud Powell
MOZART (1756-1791)	Rondo. From the Serenade written for the wedding of Elizabeth Haffner
3. ARENSKY	Concert de Salon, Op. 54 Allegro, Lento, Valse, Allegro
BROCKWAY	The Coquette. From Op. 31
DVORAK	Slavic Dance, No. VII. From Op. 72
WIENIAWSKI	Polonaise, D major

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The programme will include Schubert's Trio in E-flat, Opus 100, for Piano, Violin, and 'Cello; Brahms's Trio, Opus 8, for the same instruments; a new Prelude by Rachmaninoff; and Leschetitsky's "Danse à la Russe." Mr. Hess will play the Romance, Opus 42, by Max Bruch; and Scherzo, Tarantelle, Opus 16, by Wieniawski.

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Monday Evening, April 22,

At eight o'clock

.. PROGRAM ..

SCHUMANN	String Quartet in A minor, Op. 41, No. 1
EMILE JAQUES-DALCROZE	Three movements from Serenade for two Violins, Viola, and Violoncello, Op. 61 (new)
BEETHOVEN	Septet for String and Wind Instruments, in E-flat, Op. 20

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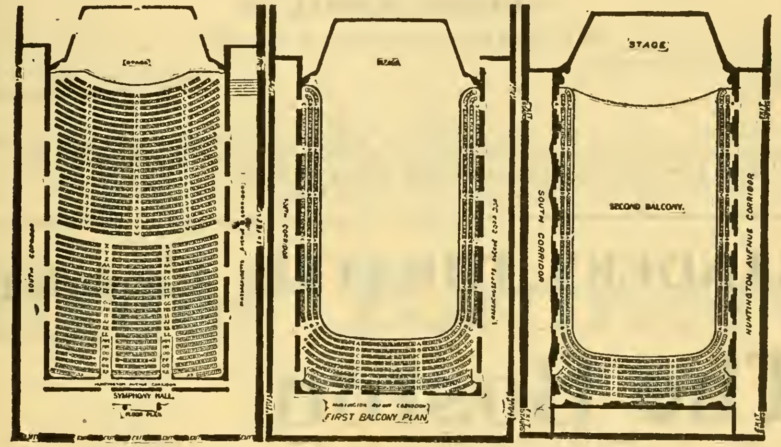
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BEETHOVEN	Sonata, C-sharp minor
CHOPIN	Ballade, A-flat Nocturne, D-flat Polonaise, A-flat
EMIL PAUR	Intermezzo
LISZT	Rhapsodie No. 12
RUBINSTEIN	Barcarole, F minor
BALAKIREFF	Islamey

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2.	SUITE D'ORCHESTRE, "L'Arlésienne" *a.* Prelude. Tempo di marcia. *b.* Minuet. Allegro giocoso. *c.* Adagietto. Adagio. *d.* Carillon. Allegretto moderato.	Bizet
3.	EUPHONIUM SOLO, "Le Secret" Mr. OLE J. MAY	Waldron
4.	PRELUDE, "Parsifal"	Wagner
	INTERMISSION	
5.	SCENES from "La Bohème"	Puccini
6.	SOPRANO SOLO, "Thou Brilliant Bird," from "The Pearl of Brazil" Miss CHARLOTTE ST. JOHN ELLIOTT (Flute Obbligato by Mr. ROBERT E. SEEL)	David
7.	LARGO AND SCHERZO from Symphony, "The New World"	Dvorak
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FRIDAY AFTERNOON, APRIL 19
AT 2.30 O'CLOCK

SATURDAY EVENING, APRIL 20
AT 8.00 O'CLOCK

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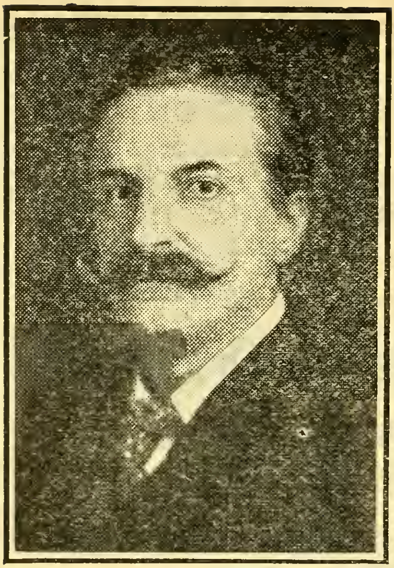

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PROGRAMME.

Grieg . . . Overture, "In Autumn," Op. 11. First time in Boston

Sibelius . . . Concerto in D minor, for Violin and Orchestra, Op. 47
First time in Boston

I. Allegro moderato.
II. Adagio di molto.
III. Allegro, ma non tanto.

J. K. Paine . . . Prelude to the "Œdipus Tyrannus" of Sophocles

Debussy . . . . . "The Sea," Three Orchestral Sketches
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II. Frolics of Waves.
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Concert Overture, "In Autumn," for Full Orchestra, Op. 11.

Edvard Grieg *

(Born at Bergen, Norway, June 15, 1843; still living, now at Bergen, now at Christiania.)

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 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 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."

---

* Mr. Finck says: "In cyclopædias 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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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" ("Efterårsstormon," 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.
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!

---

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

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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 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

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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 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

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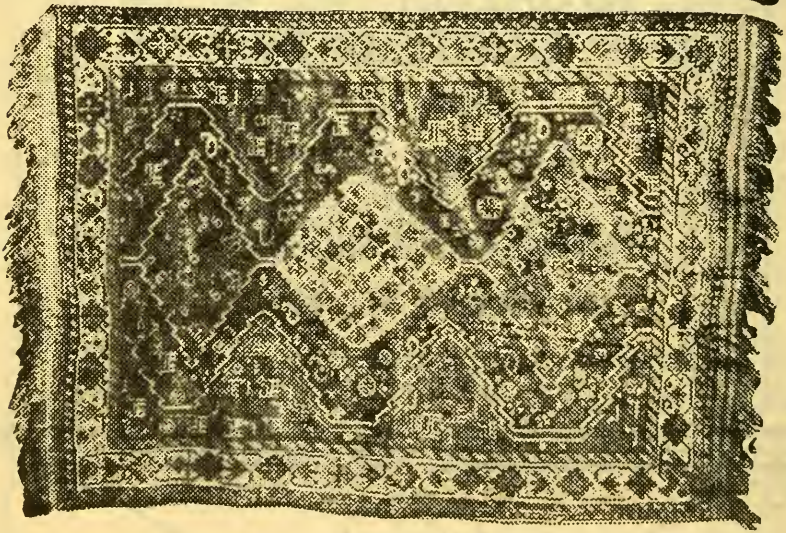

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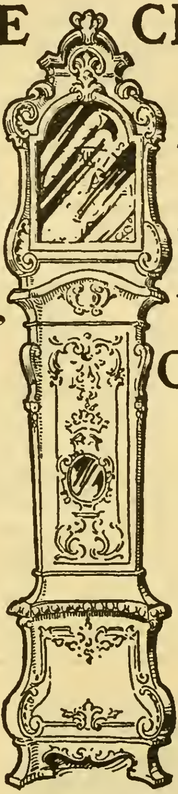

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the most striking effects to the revival of the old modes, which are certainly destined to play a great rôle in the music of the future. As regards Grieg's occasional use of them, he informs me that they came under his pen almost unconsciously. Some 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 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.

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

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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.''

Mme. MAUD POWELL (Mrs. H. Godfrey Turner), violinist, was born at Peru, Ill. Her father was of English-Welsh extraction, and her mother was of German-Hungarian stock. At the age of nine Mme. Powell was playing the pianoforte and the violin in public. Her earliest lessons were from William Fickenscher and his daughter in Aurora. For four years she studied the violin with William Lewis

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Professor of Theory of Music at the New England Conservatory of Music

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in Chicago and the pianoforte with Miss Agnes Ingersoll. Mme. Powell went to Europe for further study when she was thirteen years old. She spent a year with Henry Schradieck in Leipsic, and at the end (1881) was awarded a diploma at the examinations held in the Gewandhaus; a year at the Paris Conservatory with Charles Dancla; and she then, at the advice of Léonard, went to England in 1883. She played in London and the English provinces. In London she met Joachim, who became interested in her and put her at once in his class in the Royal Academic High School of Music. She made her début in Germany at a Philharmonic concert in Berlin in 1885. At the end of a year she returned to the United States, and made her first appearance at a concert of the Philharmonic Society of New York, Theodore Thomas conductor, November 14, 1885, when she played Bruch's First Concerto. Since that time she has lived the life of a virtuoso. She has played in the chief cities of Europe, with orchestra and in recitals. In 1892 she gave concerts in Germany and Austria. In 1898 she visited London and played at the Philharmonic and the Saturday Popular Concerts and in the provinces with the Hallé Orchestra, the Scottish Orchestra, etc. She afterward made tours in Germany, Austria, Holland, Belgium, France, Russia, Denmark, South Africa.

Mme. Powell played here at a concert of the Boston Symphony Orchestra, March 5, 1887 (Bruch's Concerto, No. 1), and again, April 13, 1901 (Tschaikowsky's Concerto). Her last recital in Boston was on March 30, 1901.

She has been the first to play these concertos in the United States: Saint-Saëns's in C major, Dvořák's in A minor, Shelley's in G minor, Huss's in D minor, Arensky's in A minor, and Sibelius's in D minor. She played Tschaikowsky's Concerto in New York as early as January 19, 1889, but it is possible that Dr. Leopold Damrosch played it in New York before her.

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CONCERTO IN D MINOR, FOR VIOLIN AND ORCHESTRA, OP. 47.

JAN SIBELIUS

(Born at Tavastehus, Finland, December 8, 1865; now living at Helsingfors.)

This concerto was published in 1905. It was played at Berlin, October 19 of that year, by Karl Halir. The first performance in America was at a concert of the Philharmonic Society of New York, November 30, 1906, when Mme. Powell was the violinist. She played the concerto with the Theodore Thomas Orchestra at Chicago, January 25, 26, 1907.

Mrs. Newmarch says in her sketch of Sibelius:* "With the advance of years, he [Sibelius] has shown an increasing respect for the requirements of conventional form, without, however, becoming conventional in the contemptible sense of the word. The sign of this reaction has been the revision of many of his early works. The Violin Concerto, Op. 47, is a case in point. We cannot judge it by comparison with its original conception, but the Finnish critics consider it to be far more acceptable in its revised form. Sibelius's Violin Concerto, like that of Tschaikowsky, has been pronounced 'impossibly difficult'; but it has not had to wait so long for its interpreter as the Russian concerto waited for a Brodsky."

I. The first movement, D minor, Allegro moderato, various rhythms, is somewhat in the nature of an improvisation. The traditional two themes are to be recognized clearly, but they are treated in a rhapsodic rather than in a formal manner. The first chief theme is of a dark and mournful nature. This is sung by the solo violin at the beginning over an accompaniment of orchestral violins, divided and muted. This theme is treated rhapsodically until an unaccompanied passage for solo instrument leads to a climax. There is a short orchestral tutti, which leads to the announcement by the solo violin of the more tranquil second theme. After the development of this motive there is a long tutti passage. Then the solo violin has an unaccompanied cadenza, and it states again the dark first theme. The second motive reappears in altered rhythm. The movement ends in a brilliant climax. In this movement the time taken

---

* "Jean Sibelius, a Finnish Composer," by Rosa Newmarch, 24 pp. Published by Breitkopf and Härtel.

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III. The third and last movement, D major, Allegro, ma non tanto, 3-4, is an aggressive rondo. The statement of the first theme is made by the solo violin, and the development leads to a climax. The second theme is of a resolute nature. It is given to the orchestra with the melody in the violins and the violoncellos. The Finale is built chiefly on these two motives. A persistent and striking rhythmic figure is coupled with equally persistent pedal-points in the harmony.

⁂

Mrs. Newmarch says in her sketch of Sibelius: "From its earliest origin the folk music of the Finns seems to have been penetrated with melancholy. The Kanteletar, a collection of lyrics which followed the Kalevala, contains one which gives the key-note of the national music. It is not true, says the anonymous singer of this poem, that Vainomöinen made the 'Kantele' out of the jaw of a gigantic pike:—

The Kantele of care is carved,
Formed of saddening sorrows only;
Of hard times its arch is fashioned
And its wood of evil chances.
All the strings of sorrows twisted,
All the screws of adverse fortunes;
Therefore Kantele can never
Ring with gay and giddy music,
Hence this harp lacks happy ditties,
Cannot sound in cheerful measures,
As it is of care constructed,
Formed of saddening sorrows only.

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---

* The gusslee, or gusli, was a musical instrument of the Russian people. It existed in three forms, that show in a measure the phases of its historical development: (1) the old Russian gusli, with a small, flat sounding-box, with a maple-wood cover, and strung with seven strings, an instrument not unlike those of neighboring folks,—the Finnish "kantele," the Esthonian "kannel," the Lithuanian "kankles," and the Lettic "kuakles"; (2) the gusli-psaltery of the fourteenth and fifteenth centuries, differing from the first named in these respects, —greater length and depth of the sounding-box, from eighteen to thirty-two strings, and it was trapeziform; (3) the piano-like gusli of the eighteenth century, based on the form and character of the clavichord of the time. See Faminzin's "Gusli, a Russian Folk Musical Instrument" (St. Petersburg, 1890). The gusli is not to be confounded with the Dalmatian gusla, an instrument with sounding-box, swelling back, and finger-board cut out of one piece of wood, with a skin covering the mouth of the box and pierced with a series of holes in a circle. A lock of horse-hairs composed the one string, which was regulated by a peg. This string had no fixed pitch; it was tuned to suit the voice of the singer, and accompanied it always in unison. The gusli was played with a horse-hair bow. The instrument was found on the wall of a tavern, as the guitar or Spanish pandero on the wall of a posada, or as the English cithern of the sixteenth and seventeenth centuries, commonly kept in barber shops for the use of the customers.—P. H.

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the Finnish temperament are not far to seek. Influences climatic and historical have moulded this hyperborean people into what we now find them. Theirs is the most northern of all civilized countries. From November till the end of March it lies in thrall to a gripping and relentless winter; in the northern provinces the sun disappears entirely during the months of December and January. Every yard of cultivated soil represents a strenuous conflict with adverse natural conditions. Prosperity, or even moderate comfort, has been hardly acquired under such circumstances.

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... "Many so-called Finnish folk-songs being of Scandinavian origin. That the Finns still live as close to Nature as their ancestors, is evident from their literature, which reflects innumerable pictures from this land of granite rocks and many-tinted moorlands; of long sweeps of melancholy fens and ranges of hills clothed with dark pine-forests; the whole enclosed in a silver network of flashing waters—the gleam and shimmer of more than a thousand lakes. The solitude and silence, the familiar landscape, the love of home and country—we find all this in the poetry of Runeberg and Tavaststjerna, in the paintings of Munsterhjelm, Westerholm, and Järnefelt, and in the music of Sibelius.

... "Sibelius's strong individuality made itself felt at the outset of his career. It was, of course, a source of perplexity to the academic mind. Were the eccentricity and uncouthness of some of his early compositions the outcome of ignorance, or of a deliberate effort to be original at any price? It was, as usual, the public, not the specialists,

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who found the just verdict. Sibelius's irregularities were, in part, the struggles of a very robust and individual mind to express itself in its own way; but much that seemed weird and wild in his first works was actually the echo of the national spirit and therefore better understood by the public than by the connoisseurs. . . . From his novitiate, Sibelius's melody has been stamped with a character of its own. This is due in a measure to the fact that it derives from the folk-music and the *runo*:—the rhythm in which the traditional poetry of the Finns is sung. The inviolable metrical law of the rune makes no distinction between *epos* and *melos*. In some of Sibelius's earlier works, where the national tendency is more crudely apparent, the invariable and primitive character of the rune-rhythm is not without influence upon his melody, lending it a certain monotony which is far from being devoid of charm. 'The epic and lyric runes,' says Comparetti, 'are sung to a musical phrase which is the same for every line; only the key is varied every second line, or, in the epic runes, at every repetition of the line by the second voice. The phrase is sweet, simple without emphasis, with as many notes as there are syllables.' Sibelius's melody, at its maturity, is by no means of the short-winded and broken kind, but rather a sustained and continuous cantilena, which lends itself to every variety of emotional curve and finds its ideal expression through the medium of the cor anglais. His harmony—a law unto itself—is sometimes of pungent dissonance and sometimes has a mysterious, penetrating sweetness, like the harmony of the natural world. In the quaint words of the Finnish critic Flodin: 'It goes its own way,

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which is surely the way of God, if we acknowledge that all good things come from Him.' It seems impossible to hear any one of Sibelius's characteristic works without being convinced that it voices the spirit of an unfamiliar race. His music contains all the essential qualities to which I have referred as forming part and parcel of the Finnish temperament.

. . . "Like Glinka, Sibelius avoids the crude material of the folk-song; but, like this great national poet, he is so penetrated by the spirit of his race that he can evolve a national melody calculated to deceive the elect. On this point the composer is emphatic. 'There is a mistaken impression among the press abroad,' he has assured me, 'that my themes are often folk melodies. So far I have never used a theme that was not of my own invention.'"

⁂

Sibelius at first studied the violin; but, as it was intended that he should be a lawyer after his schooling, he entered the University of Helsingfors in 1885. He soon abandoned the law for music. He studied at the music school of Martin Wegelius at Helsingfors, then with Albert Becker at Berlin (1889–90) and with Fuchs and Goldmark at Vienna (1890–91). He then returned to Helsingfors. He received a stated sum from the government, so that he was able to compose without annoyance from the cares of this life that is so daily,—to paraphrase Jules Laforgue's line: "*Ah! que la Vie est quotidienne!*"*

---

* It was stated recently that this stipend had been withdrawn by the Russian government.

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His chief works are the Symphony No. 1, E minor, Symphony No. 2, D major (1901–1902),—it is said that he has recently completed a third symphony; "Kullervo," a symphonic poem in five parts for solo voices, chorus, and orchestra (composed in 1898, but not yet published); "Lemminkäinen," symphonic poem in four parts, Op. 22 (two of these parts are entitled, respectively, "The Swan of Tuonela" and "Lemminkäinen's Home-faring"); "Finlandia," symphonic poem, Op. 27; overture and orchestral suite, "Karelia," Op. 10 and Op. 11; "Islossningen," "Sandels," and "Snöfrid," three symphonic poems with chorus; "Varsang"; "En Saga," tone poem; "Jungfrau i Tornet" ("The Maid in the Tower"), a dramatized ballad in one act, the first Finnish opera (Helsingfors, 1896); incidental music to Adolf Paul's tragedy, "King Christian II." (1898),—an orchestral suite has been made from this music; incidental music to Maeterlinck's "Pelléas and Mélisande," an orchestral suite, Op. 46, of eight numbers; Concerto for violin, Op. 47, played in Berlin, October 19, 1905, by Carl Halir, and in New York by Mme. Maud Powell at a Philharmonic concert, November 30, 1906; "Des Feuer's Ursprung," cantata; "Koskenlaskijan Morsiamet" ("The Ferryman's Betrothed"), ballad for voice and orchestra; Sonata for pianoforte, Op. 12; "Kylliki," lyric suite for pianoforte, Op. 41; other pieces for pianoforte, as Barcarole, Idyll, and Romanze, from Op. 24, and transcriptions for the pianoforte of his songs; choruses, and many songs, Op. 13, 31, 36, 37, 38,—fifteen have recently been published with English words.

⁂

Sibelius's Symphony No. 2, D major, was played in Boston at a concert of the Boston Symphony Orchestra, March 12, 1904.

His Symphony No. 1, E minor, was performed here at a concert of the Boston Symphony Orchestra, January 5, 1907.

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The prelude, incidental music, and postlude to Sophocles' "Œdipus Tyrannus" were composed by Professor Paine for the performance of the tragedy in the original Greek by students of Harvard University in Sanders Theatre in Cambridge, Mass., on May 17, 1881. The tragedy itself is the first of a trilogy comprising "Œdipus Tyrannus," "Œdipus Coloneus," and "Antigone."

⁂

Chorus: "O inhabitants of Thebes, my country, behold this Œdipus, who solved the famous enigma, and was the most exalted of mankind, who, looking with no envious eye upon the enviable fortunes of the citizens, into how vast a stormy sea of tremendous misery he hath come! Then, mortal as thou art, looking out for a sight of that day, the last, call no man happy, ere he shall have crossed the boundary of life, the sufferer of nought painful."

Let us hear the story of Œdipus, "the most ancient story in the pagan records, older by two generations than the story of Troy," as it was told in 1624 by Thomas Heywood, play-actor and playwright, characterized by Lamb as the prose Shakespeare. The story is in the Fourth Book of "Nine Bookes of various History concerninge Women."

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tooke to wife the daughter of Menocoeas called Jocasta, or (as others write) Epicasta. This Laius being warned by the Oracle, that if of her he begat a sonne, he should proove a Patricide and be the death of his father; notwithstanding . . . she brought forth a male issue, whom the king caused to be cast out into the mountaine Cytheron, thinking by that meanes to prevent the predicted destinie. Polybus the heardsman to the King of Corinth finding this infant, bore it home to his wife Periboea who nourced and brought it up as her owne, and causing the swelling of the feet (with which the child was then troubled) to be cured, they grounded his name from that disease, and called him Œdipus. This infant as he increased in yeares, so hee did in all the perfections of nature as well in the accomplishments of the mind as the body; insomuch that in capacitie and volubilitie of speech, as in all active and generous exercises, he was excellent above all of his age, his vertues beeing generally envied by such as could not equall them, they thought to disgrace him in something, and gave him the contemptible name of counterfeit and bastard: this made him curiously inquisitive of his supposed mother, and she not able in that point to resolve him, hee made a journey to Delphos, to consult with the Oracle: about the true knowledge of his birth and parents, which forewarned him from returning into his countrey, because he was destinied not onely to be the deathsman of his father, but to adde misery unto mis-

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chiefe, he was likewise borne to be incestuous with his mother. Which to prevent: and still supposing himselfe to be the sonne of Polybus and Periboea, he forbore to returne to Corinth, and hyring a charriot, took the way towards Phocis. It happened that in a strait and narrow passage meeting with his father Laius and Polyphontes his charioter, they contended for the way, but neither willing to give place, from words they fell to blowes: in which contention Polyphontes kild one of the horses that drew the charriot of Œdipus: at which inraged he drew his sword, and first slew Polyphontes, and next Laius who seconded his servant, and thence tooke his ready way towards Thebes. . . . In this interim Creon the sonne of Menecoeus in this vacancie whilest there was yet no king, invades Thebes, and after much slaughter possesseth himselfe of the kingdome. Juno, to vexe them the more sent thither the monster Sphinx, borne of Echidna and Tiphon; she had the face of a woman, the wings of a fowle, and the breast feete and tayle of a lyon: she having learned certain problemes and Aenigmas of the muses, disposed her selfe in the mountaine Phycaeus, The riddle which she proposed to the Thebans was this, *What creature is that which hath one distinguishable voyce, that first walkes upon foure, next two, and lastly upon three feet, and the more legges it hath, is the lesse able to walke?* The strict conditions of this monster were these, that so often as he demanded the solution of this question, till it was punctually resolved, he had power to chuse out any of the people where he best liked, whom hee presently devoured: but they had this comfort from the Oracle, That this Aenigma should be no sooner opened, and reconciled with truth, but they should bee freed from this misery and the monster himselfe should be destroyed. The last that was devoured was Aemon son to king Creon, who fearing least the like sad fate might extend it selfe to the rest of his issue, caused proclamation to bee made,

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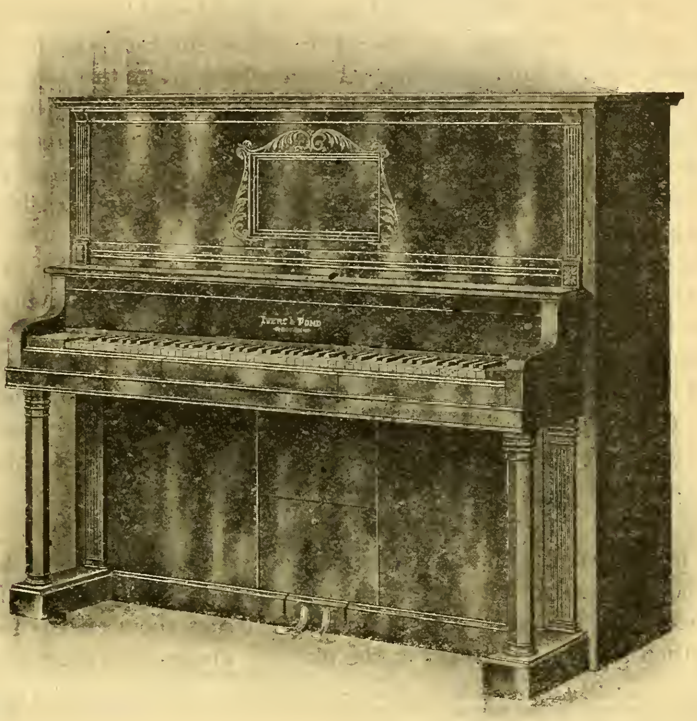

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That whosoever could expound this riddle should marry Jocasta . . . and be peaceably invested in the kingdome: this no sooner came to the ears of Œdipus, but he undertooke it and resolved it thus: This creature (saith he) is Man, who of all others hath onely a distinct voice, he is borne four-footed, as in his infancy crawling upon his feet and hands, who growing stronger, erects himselfe and walkes upon two onely, but growing decrepit and old, he is fitly said to moove upon three, as using the helpe of his staffe. This solution was no sooner published, but Sphinx cast her selfe headlong from the top of that high Promontory, and so perisht; and Œdipus by marrying the queene was with a general suffrage instated in the kingdome. He begot of her two sonnes, and two daughters, Eteocles and Polinices, Ismene and Antigone (though some write that Œdipus had these children by Eurigenia the daughter of Hiperphantes*).

"These former circumstances after some yeares, no sooner came to light, but Jocasta in despaire, strangled her selfe; Œdipus having torne out his eyes was by the people expulsed Thebes, cursing at his departure his children for suffering him to undergoe that injurie."

And here we are not concerned with the sublime piety of Antigone, the death of both sons fighting against each other, or Œdipus summoned mysteriously to "some ineffable death" in the woods of Colonus, not far from Athens.

⁂

We know that the chorus in the time of Sophocles numbered fifteen; that the *choragus*, a rich citizen, was obliged to look after the welfare of the members during rehearsals and to provide them with food to strengthen their voices; that in the play the chorus was preceded by a

---

* Pausanias declares that Œdipus had no children by Jocasta, and quotes a passage from the eleventh book of the Odyssey as conclusive evidence. He also refers to the author of a lost poem, "The Adventures of Œdipus" (Pausanias, Book IX., chapter 5).—Ed.

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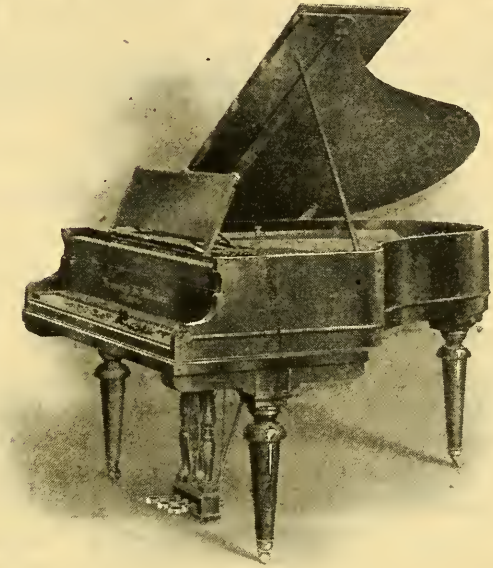

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band of flute-players; that, while Æschylus was famous as a stage manager and impresario, Sophocles was a musician, and had played the lyre on the stage in the character of Thamyris. It is said that Polus created the part of Œdipus; but who knows the precise nature of the music that accompanied the first performance of "Œdipus Rex"?

Much music has been suggested by this tragedy.

That most accomplished artist, the Emperor Nero, "ceased not to come ever and anon abroade to showe his skill in open place. . . . He sung, moreover, disguised, Tragedies of the worthies and gods. . . . Among the rest he chanted the tale . . . of Orestes who killed his own Mother; of Œdipus that plucked out his own eyes, and of Hercules enraged."' So says Suetonius through the mouth of Philemon Holland.

⁂

Here is a list, no doubt imperfect, of opera and stage music composed for this tragedy:—

Operas: "Œdipus," George Gebel (Rudolfstadt, 1751).

"Œdipe à Thèbes," Lefroid de Méreaux (Paris, 1791).

Stage music: "Œdipus," tragedy by Dryden and Lee, music by Purcell (London, 1692).

"Œdipus Rex," music by H. Bellermann (about 1860), by Ed. Lassen (Weimar, 1874), Lachner (about 1850), Méhul (for Chénier's tragedy, accepted by the Comédie-Française in 1804 and not performed), Membrée (Paris, 1858), Paine (Cambridge, Mass., 1881), Villiers Stanford (Cambridge, England, November, 1887).

Overture: Symphonic Prologue to Sophocles' "Œdipus Rex," Op. 11, performed here at a concert of the Boston Symphony Orchestra, March 1, 1902.

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CONCERNING GRIEG.

BY JOHN F. RUNCIMAN.

(From the *Saturday Review*, London, May 8, 1897.)

One of the few concerts worth attending recently was Mr. Wood's of last Saturday afternoon. It was quite as exhilarating a function as the circumstances permitted. But, if the truth must be told, Grieg, delightful for a few minutes, becomes a trifle of a bore in a couple of hours. He is a musical minor poet,—a real musician, a real poet, but none the less of the lesser sort, unmistakably minor. Everything he writes reveals a temperament, a sense of the picturesque, a flow of melody, a love of the dainty and delicately perfect, and, so to speak, an essential smallness almost amounting to pettiness. Analysed, this smallness resolves itself not merely into a lack of the greater elements of character, —an absence of breadth of vision, of power of sustained thought, of profound feeling,—but, besides these negative qualities, into what seems like a positive love of the small. He does not write grand, sweeping phrases, and this is not odd: a great many people cannot write grand, sweeping phrases: it is not an easy thing to do; but he actually seems undesirous of writing grand, sweeping phrases, of writing any other than small, dainty ones. He prefers to write in the smaller forms; and if he writes in the larger form—if he writes a concerto, for example —he treats it as a series of details more or less independent of one another. He likes to write for the piano in preference to the orchestra; but when he writes for the orchestra he simply writes piano music: in fact, some of his most popular things were first written for piano and afterwards arranged for orchestra. These facts alone would account for the weariness which a long dose of his music produces, for nothing is more tiring than

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a long series of scraps; but over and above that there is to be reckoned a perpetual sameness of flavour, the ceaseless predominance of a Scandinavian element. Grieg, as we all know, wishes to be a "national" musician. Heaven help him! He seems first of all to have been a follower of Mendelssohn, and of Gade, who was Mendelssohn and water; then he met Nordraak, and, according to Mr. Newman's tame programmist, he himself is said to have written, "The scales fell from my eyes; through him [Nordraak] I first learned to know the feelings of the people and of my own nature. We conspired against the effeminate Scandinavianism of Gade mixed with Mendelssohn, and with enthusiasm entered the new path, along which the Northern school is now travelling." So far the Northern school has travelled no further than the drawing-room, and has produced nothing better than drawing-room composers. Grieg himself, with all his prettiness and dainty little kitten ways, is a drawing-room composer, though far above the English variety. But there is no doubt that he has learnt the secret of distilling something of the essence of his national popular music into his own music; there

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is not a bar of his that has not this distinctive Norwegian flavour. But the flavour is everlastingly the same, and one can tire of it. Moreover, one always thinks of it as a flavour, and easily realizes that the music into which it is infused is in reality as effeminate, as characterless, as unnational, as Gade or as Mendelssohn. The true national composers—for example, Weber and Wagner, Borodin and to an extent Tschaikowsky—did not infuse a flavour, always the same flavour, into their music: they were themselves truly national, and they wrote music as full of character as their own countries and yet with the eternal variety of their countries' rocks and streams and woods and mountains. Grieg's compositions make one think of a confectioner's shop-window wherein are cakes of divers shapes and hues, but all heavily dosed with one flavouring.

This simile, however, is in one respect unfair to Grieg. A flavouring added to confectionery implies something sweet and sickly; whereas in the case of Grieg's music it is the musical basis which is sweet and sickly and the Scandinavian flavouring which is fresh, pungent, and communicative of a sense of the open air. It is precisely the flavouring that saves it from being stuffy. Of pictorial effect Grieg knows little; of the trick of writing picturesque melodies he knows little more; yet the perpetual presence of Norwegian folk-time (*sic*), and its fragrance and freshness, actually seduce one into the belief that one is listening to music of the same sort as Wagner's, Weber's, and Purcell's,—of the same sort, though far less graphic, breezy, and gloriously coloured. Yet skill, art, perhaps genius, are required to produce such work as the "Autumn" Overture and the piano concerto and one or two things in the "Peer Gynt" music; and for my part I gladly recognize that Grieg has skill,—of a kind; art,—of a kind; perhaps even genius,—also of a kind. The "Autumn" Overture has not a touch of the wondrous, incomprehensible beauty of the very finest music; it has nothing of the sheer beauty of Bach and Mozart; neither does it carry you up to the mountain tops and make you face the stinging northeaster and the bitter cold rain; but the incessant suggestions of wild folk-melody do unmistakably give one a sense of nature's wildness, a sense of air and of trees and waters, and the inherent melancholy of the folk-melody adds a sober colouring

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to the picture, touches it with an autumnal sadness and gloom. The concerto is in some ways a much better piece of work. Of course, its length exposes Grieg's weakness, his lack of continuity and concentration. Yet there are passages in it which are, for Grieg, both lengthy and sustained; there are moments of something approaching real power. Moreover, the slow movement is full of a rare, dreamy passion, especially that Chopin-like repeated cadence. The finale is rather common, but lively, and good enough to end up a concerto. A word must be said about Grieg's scoring. I have often read about its wonders, and I have smiled the smile of the superior. Yet, after all, it is wonderful, though not quite in the way the ordinary musical reporter of the daily press means. Grieg's music is essentially piano music; and Grieg's scoring of it is wonderful because he does manage to make it sound well on the orchestra, and because he makes it sound well in a peculiar way. Its peculiarity is that it perpetually suggests the piano while making full use of the orchestral colours, the result being a pleasing piquancy. But it may be noted that others have done this with Grieg's music, quite in the Grieg manner, and nearly as well as Grieg. The rather rubbishy Norwegian dances which Mr. Wood played last Saturday were scored by Hans Sitt, and had the music been worth scoring at all, which it is not, one could scarcely have distinguished between it and Grieg at his best.

Far be it from me to depreciate Grieg. While the Grieg boom raged, I might possibly have underrated him; but it is long since over and forgotten, and my desire is only to criticise him fairly, thus rescuing him from the amateurs who write "criticism" in the dailies and make him

---

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ridiculous by comparing him preposterously with the gods of music. If we allow that he is a drawing-room composer of a fine sort (and let it be remembered that Chopin, at best, was only the prince of drawing-room composers), that his music is pretty and charmingly piquant, skilfully made, and raised to the highest drawing-room level by its freshness and breeziness, that it does actually sometimes express mild human emotion, that within its extraordinarily narrow limits it has never been surpassed, then we have not only said as much of him as may justly be said, but given him a high place amongst musicians living and dead.

"THE SEA" (THREE ORCHESTRAL SKETCHES): I. FROM DAWN TILL NOON ON THE OCEAN; II. FROLICS OF WAVES; III. DIALOGUE OF THE WIND AND THE SEA . . . . CLAUDE DEBUSSY

(Born at Saint-Germaine (Seine and Oise), France, August 22, 1862; now living at Paris.)

These orchestral pieces ("La Mer: I. De l'aube à midi sur la mer; II. Jeux de vagues; III. Dialogue du vent et de la mer,—trois esquisses symphoniques") were performed for the first time at a Lamoureux concert in Paris, October 15, 1905. The concert, the first of the season of 1905–1906, was also the twenty-fifth anniversary of the establishment of the Concerts Lamoureux. Mr. Camille Chevillard conducted.

The sketches, dedicated to Jacques Durand, were published at Paris in 1905.

The first performance in the United States was in Boston at a concert of the Boston Symphony Orchestra, March 2, 1907.

"From Dawn till Noon on the Ocean" is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, three bassoons,

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"Frolics of Waters" is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, three bassoons, four horns, three trumpets, cymbals, triangle, a glockenspiel (or Celesta), two harps, and strings.

"Dialogue of the Wind and the Sea" is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, three bassoons, one double-bassoon, four horns, three trumpets, two cornets-à-pistons, three trombones, one bass tuba, a set of three kettledrums, bass drum, cymbals, tam-tam, glockenspiel, two harps, and strings.

⁂

These sketches are impressionistic. The titles give the cue to the hearer. As Mr. Jean d'Udine said of these very compositions: "When art is concerned, grammatical analyses belong to the kingdom of technical study; they have a didactic character and interest only professionals. The public demands logical analyses from the critics. But how can any one analyze logically creations which come from a dream, if not from a nightmare, and seem the fairy materialization of vague, acute sensations, which, experienced in feverish half-sleep, cannot be disentangled? By a miracle, as strange as it is seductive, Mr. Debussy possesses the dangerous privilege of being able to seize the most fantastical sports of light and of fluid whirlwinds. He is cater-cousin to the sorcerer, the prestidigitateur, and his art rests almost wholly on the association of musical ideas whose relations are

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clearly perceived only in a state of semi-consciousness, with the condition of not thinking about them. It is an exclusively sensual art, wholly like that of Berlioz, situated almost outside of time, floating in space with the disturbing absence of rhythm shown by the careless, intoxicated butterfly, an art that is astonishingly French, pictorial and literary to that degree of disembodiment where sound is only a cabalistic sign."

Whether you dispute or agree to this characterization of Debussy's art,—the comparison of his art with that of Berlioz is at least surprising, if it be not inexplicable,—Mr. d'Udine's statement that these sketches do not submit to analysis is unanswerable. To speak of fixed tonalities would be absurd, for there is incessant modulation. To describe Debussy's themes without the aid of illustrations in notation would be futile. To speak of form and development would be to offer a stumbling-block to those who can see nothing in the saying of Plotinus, as Englished by Thomas Taylor: "It is on this account that fire surpasses other bodies in beauty, because, compared with the other elements, it obtains the order of form; for it is more eminent than the rest, and is the most subtle of all, bordering as it were on an incorporeal nature."

The question for the hearer to determine is whether Debussy and the ocean are on confidential terms.

Henley wrote: "The ocean as confidant, a Laertes that can neither avoid his Hamlets nor bid them hold their peace, is a modern invention. Byron and Shelley discovered it; Heine took it into his confidence, and told it the story of his loves; Wordsworth made it a moral influence; Browning loved it in his way, but his way was not often the poet's; to Matthew Arnold it was the voice of destiny, and its message was a message of despair; Hugo conferred with it as with an humble friend, and uttered such lofty things over it as are rarely heard upon the lips of man. And so with living lyrists, each after his kind. Lord Tennyson listens and looks until it strikes him out an undying note of passion or yearning or regret:—

> Sunset and evening star,
> And one clear call for me;

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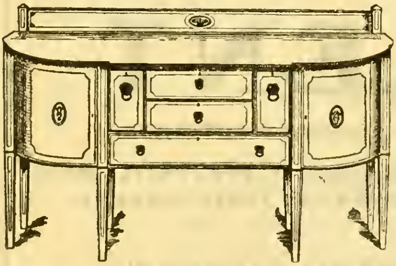

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Mr. Swinburne maddens with the wind and the sounds and the scents of it, until there passes into his verse a something of its vastness and its vehemency, the rapture of its inspiration, the palpitating, many-twinkling miracle of its light; Mr. William Morris has been taken with the manner of its melancholy; while to Whitman it has been 'the great Camerado' indeed, for it gave him that song of the brown bird bereft of his mate, in whose absence the half of him had not been told to us. But to Longfellow alone was it given to see that stately galley which Count Arnaldos saw; his only to hear the steersman singing that wild and wondrous song which none that hears it can resist, and none that has heard it may forget. Then did he learn the old monster's secret,—the word of his charm, the core of his mystery, the human note in his music, the quality of his influence upon the heart and the mind of man; and then did he win himself a place apart among sea poets."

⁂

The artistic career of Debussy has been sketched graphically by Alfred Bruneau in the chapter, "Jeunes Œuvres et Vieux Chefs-d'Œuvre," of his "Musiques de Russie et Musiciens de France" (Paris, 1903):—

"Here is a composer of singular and striking originality, of admirable tenacity of purpose. He is to-day forty years old, and, since he determined to take to the road in which he has walked, nothing has swerved him from his goal. He has produced comparatively little, but that which he has done, after having groped for a moment, after having quickly searched and found his own path, bears witness to most individual talent, to most stubborn resolution. Such rare qualities are enough to put a man apart from others, and Debussy must be thus placed, whatever be the feeling of extreme joy or of keen irritation incited by his music.

"His first attempts were in 1884, an epoch in which the *Institut*, without mistrust, sent him with the diploma of a good and industrious pupil in his pocket to the Villa Médicis. One will search vainly in the academic cantata, 'L'Enfant Prodigue,' of which the gentle Guiraud, his master, was so proud, for a trace of the tendencies which now ravish some and shock others. A little suite, the 'Arabesques,' for the pianoforte, and some songs appeared after his return; although pretty, they

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had no other precise significance. The composer of 'Pelléas et Mélisande' was revealed brusquely by the six 'Ariettes'; poems by Paul Verlaine inspired him in the manner that was to be definitely his own.* Less audacious than his latest work, they nevertheless resemble it in the frequent modulations, in harmonic boldness, in the dolorous sadness of expression,—'Les Chevaux de Bois,' alone, in spite of the melancholy ending, is of a frank gayety which Debussy will probably never find again,—in the deliberately intended monotony of declamation, in the absence of all formulas hitherto employed, in the something that is mysterious, vague, fluid, impossible to grasp, haunting,—the something that has become a sort of hall-mark in which no one can be deceived.

"The taste of the composer for the exceptional, his intense abhorrence of the accepted and the banal, led him straight to Stéphane Mallarmé, who then fascinated certain minds, as by a violent spell. Debussy undertook an orchestral explanation of 'L'Après-Midi d'un Faune,' an arduous task; for this eclogue, to which I am far from denying a special charm, sprung from ingenious couplings of syllables and subtile associations of timbres, remains very 'hermetic,' as one said during the short and already distant moment of the decadent movement. The poem of Mallarmé is almost purely musical, and Debussy's task was to translate it into instrumental language, to catch the flying sonorities in their flight and to fix them on music paper. He succeeded marvellously. In the mist of a dream, murmuring violins and tinkling harps are heard rustling, pastoral flutes and oboes of the

---

*These "Ariettes," published in 1888, were revised—not always bettered—and republished in 1903.—Ed

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field are singing, and they are answered by forest horns. An exquisite fairyism, I assure you, which is equalled in prodigious super-refinement by 'La Demoiselle Élue.'

"'This time Debussy was seduced by præ-raphaelism. He borrowed from Dante Gabriel Rossetti his woman-angel, who, with three lilies in her hand, with seven stars in her hair, leaning on the golden bar of heaven, calls her mystic lover, and weeps because he, still a man on the earth, does not answer her. Grace is here excessive; it approaches insipidity and effeminacy. Let us avow it: so much immateriality astonishes, frets, vexes. Debussy affects to withdraw himself from life, to be without interest in it; but it is necessary to adore life even when it gives only suffering, deception, pain, for it is the sole source of all beauty. I do not know whether he fears it, but I fear that he detests it.

"'In the collection of his four 'Proses de Rêve, de Grève, de Fleurs, et de Soir,'[*] with music that is affected, bewitching, and often distressful, he speaks only of 'frail fingers just touching souls,' of 'the tears of old trees,'[†] of 'lamentable hailed-on lawns,' of the 'mad noise of the

---

[*] These songs, with text by Debussy, were published in 1894–95.—Ed.

[†] But is not the radical Bruneau in this instance a highly respectable bourgeois? The poets have for centuries seen trees weeping. Compare Thomas Hood's verses from "The Elm Tree":—

> The pines—those old gigantic pines,
>   That writhe—recalling soon
> The famous human group that writhes
>   With snakes in wild festoon—
> In ramous wrestlings interlaced,
>   A forest Laocoon—
>
> Like Titans of primeval girth
>   By tortures overcome,
> Their brown enormous limbs they twine,
>   Bedewed with tears of gum—
> Fierce agonies that ought to yell,
>   But, like the marble, dumb.

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black petals of boredom falling drop by drop on the head'; he glorifies twilights and curses the sun, 'slayer of illusions, the blessed bread of miserable hearts.'

"Logically, he should have written 'Les Nocturnes,'* which are most delicious. Here, with the aid of a magic orchestra, he has lent to clouds traversing the sombre sky the various forms created by his imagination; he has set to running and dancing the chimerical beings perceived by him in the silvery dust scintillating in the moonbeams; he has changed the white foam of the restless sea into tuneful sirens. Logically, also, it was he that should rhythm the dangerous 'Chansons de Bilitis'† by Pierre Louys. In these he mingled an antique and almost evaporated perfume with penetrating modern odors, and again intoxicated us with strange and voluptuous mixtures. The quartet,‡ remarkable for its free and extraordinary fancy, for the manner in which the chief theme from the beginning to the end is developed, brought back, dislocated, shortened, enlarged; the curious poems of Baudelaire, published some time ago, I believe,—this music and that previously mentioned made up Debussy's compositions before he girded up his loins for 'Pelléas et Mélisande.'"

And Bruneau added in his examination of Debussy's opera: "The idea of fatality, of death, on which all the pieces of Maeterlinck are based, the atmosphere of sorrowful legend which enwraps them as in a great veil of crape, that which is distant and enigmatical in them, their vague personages, poor kings, poor people, poor inhabitants of unnamed lands whom fate leads by the hand in the midst of the irreparable, the resigned, naïve, gentle, or solemn conversation of these passive unfortunates,—all this suited in a most exact manner the temperament of Claude Debussy."

⁂

Debussy himself has described his purpose. In 1901 he wrote: "I

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* These three orchestral pieces, "Nuages," "Fêtes," "Sirènes," last with female chorus, are dated 1897–99.—Ed.

† "La Flûte de Pan," "La Chevelure," "Le Tombeau des Naïades," were published in 1898.—Ed.

‡ This string quartet is dated 1893. "Cinq Poèmes de Baudelaire: Le Balcon, Harmonie du Soir, Le Jet d'Eau, Recueillement, Mort des Amants," are dated 1889–90.—Ed.

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make music to serve music as best I can and without other preoccupations. My music, then, logically runs the risk of displeasing those who like '*une musique*' and remain jealously faithful to it in spite of its paint and wrinkles." Poverty compelled him to write for some years pieces which he calls "compositions de circonstance"; yet their physiognomy is not vulgar. "Artists," says his correct and phantasmal M. Croche, "struggle long enough to win their place in the market; once the sale of their productions is assured, they quickly go backward."

It is a pity that Debussy's opinions on music, scattered through reviews and journals, have not been collected. He is fond of frightening the bourgeois, he deals occasionally in paradox, but even his most extravagant articles are stimulating and full of suggestion. Here are examples: "The primitives, Palestrina, Vittoria, Orlando di Lasso, employed the divine 'arabesque.'" By this he means the principle of "ornamentation" which is the foundation of all fashions in art, not "ornamentation" with the meaning given in music lexicons. "They found the principle in the Gregorian chant, and they propped the frail interlacings with resisting counterpoint. Bach made the arabesque more supple, more flowing, and, in spite of the severe discipline to which this great master subjected Beauty, she can move with the free fancy, always new, that still astonishes our epoch. In the music of Bach it is the curve, not the character of the melody that moves one; more frequently it is the parallel movement of several lines whose meeting, either accidental or inevitable, compels emotion."

Of Beethoven's Ninth Symphony he said: "Beethoven was not literary for two sous,—at least not in the sense that one now gives to the word. He loved music with an enormous pride; it was to him the passionate joy of which his own life was cruelly barren. Perhaps one should see in the Symphony with chorus only a gesture of extravagant musical pride, and only that."

He replied to critics of "Pelléas et Mélisande" who accused him of "ignoring melody": "I have been reproached because in my score the melodic phrase is always found in the orchestra, never in the voice. I wished,—intended, in fact,—that the action should never be arrested;

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that it should be continuous, uninterrupted. I wanted to dispense with parasitic musical phrases. Melody is, if I may say so, almost anti-lyric, and powerless to express the constant change of emotion or life. Melody is suitable only for the song (*chanson*), which confirms a fixed sentiment. I have never been willing that my music should hinder, through technical exigencies, the changes of sentiment and passion felt by my characters. It is effaced as soon as it is necessary that these should have perfect liberty in their gestures as in their cries, in their joy as in their sorrow."

⁂

Mr. Lawrence Gilman in his "Music of To-morrow,"* dedicated to Mr. Loeffler, has written felicitously about Debussy. The essay was published originally in the *North American Review*. The courtesy of the author and publisher allows the use of the following quotations:—

"It is made clear throughout his later and characteristic work that this unique tone-poet lives almost wholly, and with an unequalled intensity, in what one must call, for want of an apter term, the psychic world. His music is colored, not with the hue and quality of moods

---

* "The Music of To-morrow" is published by John Lane of London and John Lane Company of New York (1907).

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which are the result of vague or specific emotional stimuli, but, as it were, their astral images—their reflection in the supersensuous consciousness: he gives you, in brief, the thing alembicated, distilled to the last degree. Herein lies, I believe, the secret of his remarkable art. For him the visible world does not, recognizably, exist—it is only upon the border-land of his soul that he discerns any certitude of what other men know as passion and emotion. In his eager and insatiable thirst for all beauty that is fugitive, and interior, and evanescent, he reminds one of that most sensitive of modern poets, William Butler Yeats. He is like him in his supreme unconcern with those emotional gestures that are traditional and immediately significant. Hence it is that he is far less responsive to that region of the spirit where 'the multitudinous beatings of many hearts become one' than to the thrall of a luminous and absorbing world of dream and fantasy. His contemplation of reality is at once clairvoyant and ecstatic:—

'You need but lift a pearl-pale hand
And bind up your long hair and sigh,
And all men's hearts must burn and beat.'

But he worships at an altar whose true significance, it may be, he does not fully apprehend. His is less the adoration of beloved things than of the priestess of beauty who discloses their immortal substance.

"This spiritual attitude is revealed through the medium of a style which is, in itself, singular and arresting enough to suggest to the most casual the presence of a new voice among the clamorous tongues of contemporary music. Certain of its roots strike deep into the fertile soil of Wagner; yet from that source of immeasurable richness Debussy has won a product that is, to-day, altogether his own. He has contrived an entirely novel system of expression. It pays tribute neither to the elder traditions of diatonic procedure nor to the ungoverned chromaticism whose formulas have so dominated the music of the last half-century. From the tyranny of the ascending half-tone progression of which Wagner's 'Tristan' gave modern musicians the pattern, he has, in his later and representative work, kept himself conspicuously free. His system is, in a narrow and pedagogic sense, subversive, for it involves a complete overthrow of those canons of tonal integrity which, for so long, have seemed to have the force and authority of immutable law. Wagner was censured for modulating in every bar; but Debussy modulates with every beat of the measure. It is the signature of his style. He has broken down almost the last of the artificial barriers that a restricted interpretation of musical principles has arbitrarily set up between the different keys; and he

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has attained thereby an order of fluid and expansive utterance that is capable of an unpredictable eloquence.

"Harmonically, his style is a marvel of invention and artistry. Almost twenty years ago Debussy was employing in certain songs harmonic ideas that, even to-day, perplex and disconcert many minds not unreclaimably orthodox; and in his maturer work—in, for example, 'Pelléas et Mélisande' and in the 'Nocturnes'—he does things that, for those whose chosen or hieratic function it is to uphold the elder codes, seem little short of anarchistic. Yet, when his idiom is comprehended, one becomes aware of a delicately inexorable logic, an uncompromising ideal of form, underlying the shifting and apparently lawless structure. He is the first composer to suggest completely the analogy of a painter mixing colors. His harmonic hues are not so much juxtaposed as blended; his tonal combinations refract, and, so to speak, re-echo one another, as the dominant notes of the painter's color scheme merge into and react upon their complements. For in this music the key relationships established by long tradition are no longer apparent—indeed, for our ears, they cease to exist at all. We are, to alter the figure, upon a changing and multicolored sea; there are impinging currents, and we are conscious of waves and tides. The familiar buoys are absent; yet we are not sensible of being adrift—we are invited merely to yield ourselves to a new control, to a wayward-seeming pilot whose understanding, it may be, perceives deeper currents and subtler winds than does our own.

"Debussy marks a return—how broadly significant one need not now inquire—to a method essentially homophonic,—made natural enough, no doubt, by his preoccupation with specifically harmonic effects. He has shown no especial fondness for intricate polyphony. There are not a few contrapuntal felicities in his writing, but they impress one as incidental. He has demonstrated no particular capacity, or perhaps one should say no liking, for the deliberate accomplishment of such polyphonic miracles as are worked by Richard Strauss with so superb a mastery. Instead, he has carried to a point of almost incredible adroitness, flexibility, and resourcefulness the art of purely harmonic utterance. He has invented, indeed, a new harmonic idiom,

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and has measurably enlarged and enriched the expressional material of music.

"The melodic element does not hold so significant a place in his scheme. But one must immediately qualify such a statement by the observation that Debussy is very far from turning melody and its persuasions out of doors; nor is the type of melody which is native to his genius to be impeached because it will not stand the absurd test of being listened to and appraised without its harmonic support. His melody is emphatically individual. There are times when it verges upon obviousness, and it is not wholly guiltless of the sentimental curve. Sometimes, and quite properly and inevitably, it is but the border of his harmonic design, or is more rhythmic than melodic, without marked character of its own; again, though less often, it asserts itself with both saliency and beauty, and then it partakes of the deep-seated and influential magic that informs his musical personality.

"It is less with the thought of marking its deficiencies than of defining the limits of what it attempts, that one notes of Debussy's art, as a whole, that it has more of ecstasy than of vigor, that it excels in subtlety rather than in breadth. Yet it is neither frail nor slight. It is always, in its graver moments, at close quarters with human and sincere emotion; but Debussy, one must say again, envisages his world through a psychic veil that magicalizes without distorting—a veil that, while it may lessen the impression of actuality, yet has the curious and compensating property of revealing unsuspected and secret aspects, unnoticed lights and surfaces and contours. Here is a

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⁂

Debussy's Works.

Lyric: "L'Enfant Prodigue," June 27, 1884. "La Demoiselle Élue," a scene for soprano, alto, female chorus, and orchestra, composed at Rome in 1888, first performed at Paris early in April, 1893, revived at a Colonne concert, December 14, 1902. "Pelléas et Mélisande," lyric drama in five acts, composed in 1893–95, produced at the Opéra-Comique, Paris, April 30, 1902.

Orchestral: "Fantaisie," in two parts, for pianoforte and orchestra (1889). "Prélude à l'Après-Midi d'un Faune" (1892). "Trois Nocturnes," composed 1897–99; first two produced at a Lamoureux concert, Paris, December 9, 1900, the third produced with the others, October 27, 1901. "Danses: Danse Sacrée, Danse Profane," for chromatic harp or pianoforte with orchestra (1904). Orchestration of Erik-Satie's "Gymnopédies." "La Mer," three sketches (1905).

Chamber: String Quartet in G minor, composed in 1893, produced by Ysaye's quartet at Paris in December, 1893.

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Songs: "Mandeline," "Nuit d'Étoiles," "Romance," "La Belle-au-Bois-Dormant" (all 1880). "Beau Soir" (1888). "Ariettes: C'est l'Extase, Il pleut dans mon Cœur, L'Ombre des Arbres, Tournez, bons Chevaux de Bois, Green, Spleen" (1888; published again in 1903 and entitled "Ariettes oubliées; Paysages belges; Aquarelles"). "Fleur de Blé," "Les Cloches"; "Cinq Poèmes de Baudelaire: Le Balcon, Harmonie du Soir, Le Jet d'Eau, Recueillement, Mort des Amants" (1889–90). "Les Angélus" (1892, 1901). "Fêtes galantes: En Sourdine, Fantoches, Clair de Lune" (1892, 1903). "Proses lyriques: De Rêve, De Grève, De Fleurs, De Soir" (1894–95). "Chansons de Bilitis: La Flûte de Pan, La Chevelure, Le Tombeau des Naïades" (1898). "Trois Mélodies (P. Verlaine): La Mer est belle, Le Son du Cor, L'Échelonnement des Haies" (1899). "Paysage Sentimental" (1901). "La Saulaie"; "Nuits blanches"; "Fêtes galantes (deuxième recueil): Les Ingénus, Le Faune, Colloque Sentimental" (1904).

"Trois Chansons de France": "Rondel," poem by Charles, Duke of Orleans; "La Grotte," poem by Tristan Lhermite; "Rondel," poem by Charles, Duke of Orleans (1904).

A volume of "12 Songs," with French and English text, was published at Paris in 1906, and in the same year the songs of Baudelaire were published with German as well as English text.

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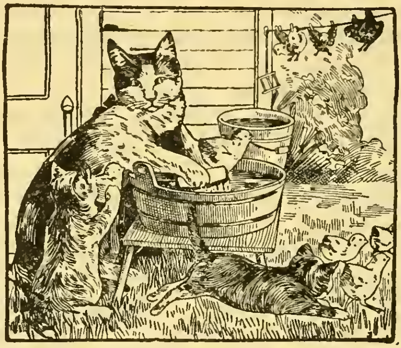

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3.	ARENSKY	CONCERT DE SALON, Op. 54 Allegro, Lento, Valse, Allegro
4.	BROCKWAY	THE COQUETTE. From Op. 31
	DVORAK	SLAVIC DANCE, No. VII. From Op. 72
	WIENIAWSKI	POLONAISE, D major

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Monday Evening, April 22,

At eight o'clock

.. PROGRAM ..

TSCHAIKOWSKY	Quartet for two Violins, Viola, and Violoncello, in D major, Op. 11, No. 1
EMILE JAQUES-DALCROZE	Three movements from Serenade for two Violins, Viola, and Violoncello, Op. 61 (new)
BEETHOVEN	Septet for Violin, Viola, Clarinet, Horn, Bassoon, Violoncello, and Double-bass, in E-flat major, Op. 20

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Mr. M. HESS	Horn
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PROGRAM

BACH	Prelude and Fugue, D major, for Organ Arranged by BUSONI
BEETHOVEN	Sonata, C-sharp minor
CHOPIN	Ballade, A-flat Nocturne, D-flat Polonaise, A-flat
EMIL PAUR	Intermezzo
LISZT	Rhapsodie No. 12
RUBINSTEIN	Barcarole, F minor
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WEBER	Overture, "Euryanthe"
ARENSKY	Concerto for Pianoforte
BRAHMS	Symphony No. 1

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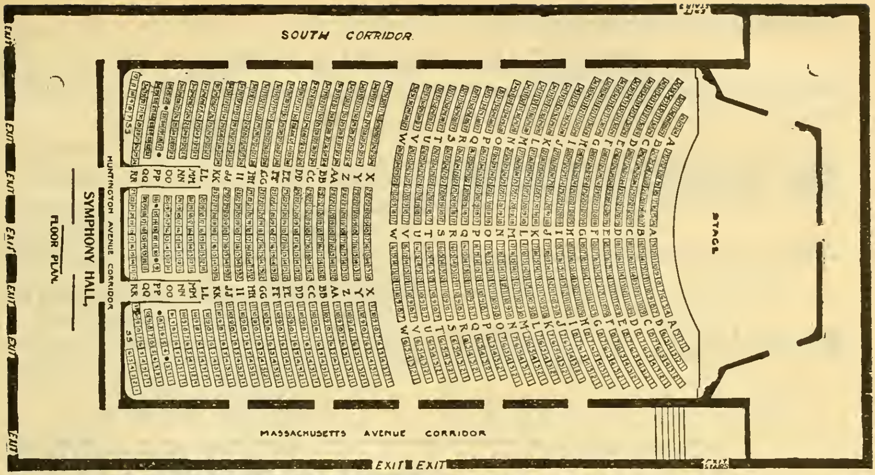
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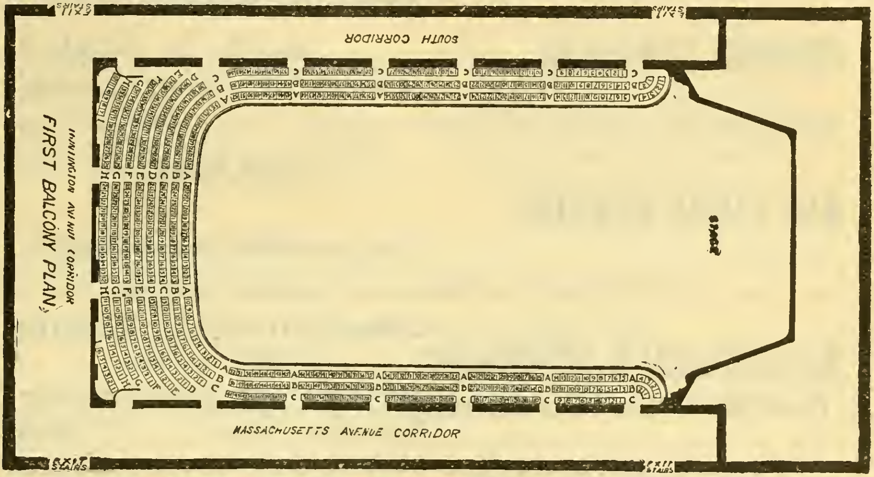
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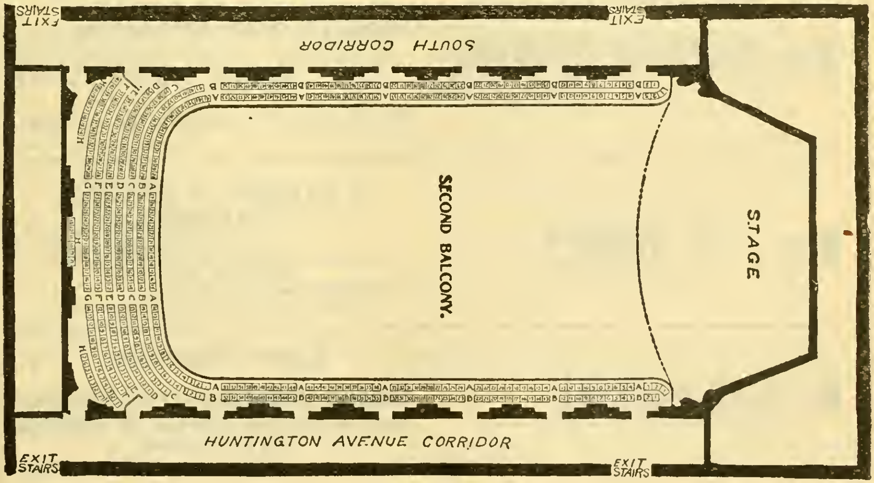
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DR. KARL MUCK, Conductor

Programme of the
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WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE

FRIDAY AFTERNOON, APRIL 26
AT 2.30 O'CLOCK

SATURDAY EVENING, APRIL 27
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Adamowski, T.
Akeroyd, J.

Bak, A.
Bareither, G.
Barleben, C.
Barth, C.
Berger, H.
Bower, H.
Brenton, H.
Brooke, A.
Burkhardt, H.
Butler, H.

Currier, F.

Debuchy, A.
Dworak, J.

Eichheim, H.
Eichler, J.
Elkind, S.

Ferir, E.
Fiedler, B.
Fiedler, E.
Fiumara, P.
Fox, P.
Fritzsche, O.

Gerhardt, G.
Gietzen, A.
Goldstein, S.
Grisez, G.

Hackebarth, A.
Hadley, A.
Hain, F.
Hampe, C.
Heberlein, H.
Heim, G.
Heindl, A.
Heindl, H.
Helleberg, J.
Hess, M.
Hoffmann, J.
Hoyer, H.

Keller, J.
Keller, K.
Kenfield, L.
Kloepfel, L.
Kluge, M.
Kolster, A.
Krafft, W.
Krauss, H.
Kuntz, A.
Kuntz, D.
Kunze, M.
Kurth, R.

Lenom, C.
Loeffler, E.
Longy, G.
Lorbeer, H.
Ludwig, C. F.
Ludwig, C. R.

Mahn, F.
Mann, J.
Maquarre, A.
Maquarre, D.
Marble, E.
Mäusebach, A.
Merrill, C.
Mimart, P.
Moldauer, A.
Mullaly, J.
Müller, F.

Nagel, R.
Nast, L.

Phair, J.

Regestein, E.
Rettberg, A.
Rissland, K.
Roth, O.

Sadony, P.
Sauer, G.
Sauerquell, J.
Sautet, A.
Schuchmann, F.
Schuëcker, H.
Schumann, C.
Schurig, R.
Senia, T.
Seydel, T.
Smalley, R.
Sokoloff, N.
Strube, G.
Swornsbourne, W.

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FRIDAY AFTERNOON, APRIL 26, at 2.30.

SATURDAY EVENING, APRIL 27, at 8 o'clock.

PROGRAMME.

Victor Bendix . . . Symphony in D minor, No. 4, Op. 30 (MS.)
First performance

I. Allegro animato.
II. Intermezzo: Molto moderato.
III. Adagio non troppo.
IV. Finale: Allegro animato.

Chabrier . . . . . "España," Rhapsody for Orchestra

Smetana . . . . Overture to the Opera, "The Sold Bride"

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

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SYMPHONY IN D MINOR, OP. 30 . . . . VICTOR BENDIX

(Born at Copenhagen, May 17, 1851; now living at Copenhagen.)

Victor Emanuel Bendix, composer, conductor, and pianist, was the son of a Danish merchant, an amateur musician, who was a capable flute-player. Victor studied at the Conservatory of Copenhagen under Niels Gade and August Winding. From 1870 to 1872 he was engaged as *solo repetitor* at the Royal Opera House, and for the next four years he conducted the Chorus Society of the city. He taught the pianoforte at the Conservatory (1880–82). In 1882 a stipend was given to him, and for two years he studied in Germany and gave concerts in that country and in Russia. In 1884 he returned to Copenhagen, where he has been busy as teacher of the pianoforte, conductor, and composer. He has conducted Philharmonic concerts and the Volksconcerte in Copenhagen.*

His chief works are as follows: Symphony No. 1, C major, Op. 16, "Zur Höhe" (performed by the "Musikverein," Copenhagen; by the Philharmonic Orchestra, Berlin; by the Royal Orchestra, Dresden); Symphony No. 2, D major, Op. 20, "Sommerklänge aus Süd-Russland" (performed by the "Concertverein" of Copenhagen; by the Philharmonic Orchestra, Berlin; and at one of Nicodé's concerts at Dresden); Symphony No. 3, A minor, Op. 25 (performed by the "Musikverein," Copenhagen, and by the Royal Orchestra of Dresden);† "Comedy Overture," for orchestra; Pianoforte Con-

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* Dr. Wilh. Altmann, in his "Chronik des Berliner Philharmonischen Orchesters," published in *Die Musik* of 1901–1902, says: "On December 28–30, 1896, the Orchestra gave three concerts in Copenhagen under the direction of Nikisch, Dr. Karl Muck, and Victor Bendix." Dr. Muck tells me that one of the conductors at that time was Édouard Colonne.

† For the record of these performances and for some other information concerning Bendix I am indebted to Dr. Muck. There is a short sketch of Bendix in Riemann's Musik-Lexikon (Leipsic, 1905). His name is not mentioned in the revised edition of Grove's "Dictionary of Music and Musicians" (vol. i., A–E, London, 1904), but this is not surprising, for this dictionary is distinguished for its omissions, its lack of proportion, and its parochial spirit.

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Two brothers of Victor Bendix were musicians: Otto, born July 26, 1845, known in Boston as a pianist and teacher, came here about 1880, moved to San Francisco some years ago, and died there; Fritz, born January 12, 1847, a pupil of Grützmacher, was, and according to latest information is, violoncellist in the Royal Orchestra of Copenhagen.

The second and third symphonies of Bendix are in the Brown collection at the Boston Public Library. The third has the nature of a suite rather than of a symphony. It is in three movements,—Fantasie, Scherzo appassionato ("Bunte Bilder"), Elegie.

The Symphony in D minor, No. 4, was composed in 1906, according to a note in the score. The work is scored for two flutes (one interchangeable with piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, two trumpets, three trombones, bass tuba, kettledrums, snare-drum, cymbals, triangle, and strings.

The first movement, Allegro animato, D minor, 3-4, is distinguished by the resolute boldness of the chief themes, frankly exposed, and the elaboration of the development. The second movement is an intermezzo, Molto moderato, B minor, 2-4. The chief motive is given first to flutes and oboe with accompaniment of strings. The contrasting section is in E major. The third movement, Adagio non troppo, E major, 4-4, has a few introductory measures. The English horn has an expressive phrase. The melodic thought is taken up and extended by violins, which are strengthened later by flutes and clari-

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nets. The middle section is built on a phrase for horn, then clarinet, then oboe, with accompaniment in the strings. The finale, Allegro animato, D minor, 2-2, opens with fortissimo measures of announcement. The chief theme enters in the violas, with imitation in bassoon. A more cantabile and passionate theme is given to the violins (A major). The spirited coda is in D major.

RHAPSODY FOR ORCHESTRA, "ESPAÑA" . . . EMMANUEL CHABRIER

(Born at Ambert (Puy-de-Dôme), France, on January 18, 1841; died at Paris on September 13, 1894.)

Chabrier journeyed in Spain and was thus moved to write "España." The first performance of the Rhapsody was at a Lamoureux concert, Paris, on November 4, 1883.

The first performance in Boston was at a concert of the Philharmonic Orchestra, Mr. Listemann conductor, in the Tremont Theatre, January 14, 1892. The Rhapsody was played here at a concert of the Boston Symphony Orchestra, Mr. Paur conductor, October 16, 1897, and at a concert of the Orchestral Club, Mr. Longy conductor, April 15, 1903.

The Rhapsody is dedicated to Charles Lamoureux, and it is scored for piccolo, two flutes, two oboes, two clarinets, four bassoons, four horns, two trumpets, two cornets-à-pistons, three trombones, bass

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tuba, kettledrums, bass drum, cymbals, triangle, tambourine, two harps, and strings. The Rhapsody is in F major.

This brilliant fantasia is based on original Spanish dance tunes. The various forms of the Jota and the Malagueña are especially prominent.

The Jota is one of the most popular of North Spanish dances. According to tradition, it originated in the twelfth century, and it is attributed to a Moor named Aben Jot,* "who, expelled from Valencia owing to his licentious singing, took refuge in a village of Aragon. There his effort was received with enthusiasm, while in Valencia the governor continued to impose severe punishments on its performance."

Almost every town in Spain has its own Jota, but the best known is the Jota Aragonesa, the national dance of Aragon, and it originated, as some think, in the Passacaille.

La Jota en el Aragon
Con garbosa discrecion.

This couplet, says Gaston Vuillier, indicates at once the modesty and the vivacity of the dance, which is distinguished "by its reticence from the dance of Andalusia." The Jota is danced not only at merry-makings, but at certain religious festivals and even in watching the dead. One called the "Natividad del Señor" (nativity of our Lord)

---

* Other derivations are given.

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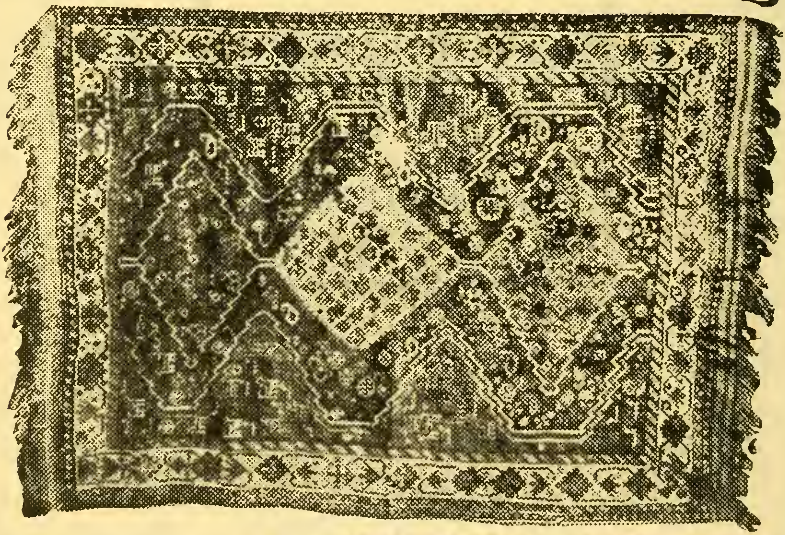

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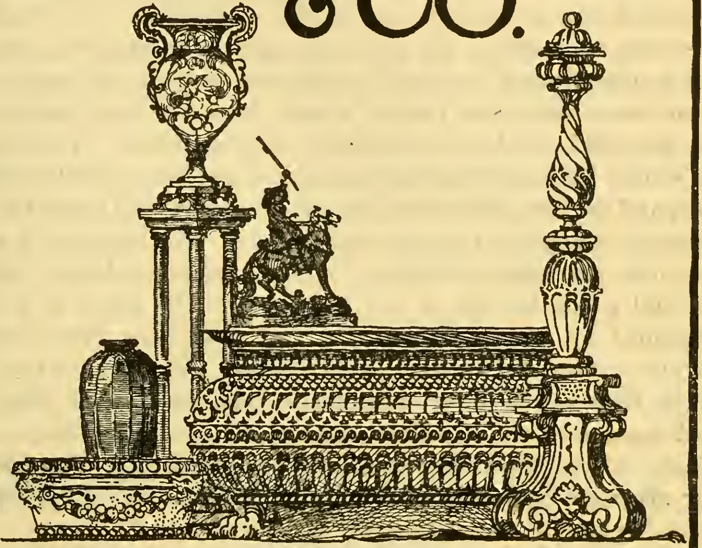

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is danced on Christmas Eve in Aragon, and is accompanied by songs, and Jotas are sung and danced at the cross-roads, invoking the favor of the Virgin, when the festival of Our Lady del Pilar is celebrated at Saragossa.

The Jota has been described as a kind of waltz, "always in three time, but with much more freedom in the dancing than is customary in waltzes." Albert Czerwinski says it is danced by three persons; others say, and they are in a great majority, that it is danced by couples. Major Campion, in his "On Foot in Spain," says: "It is danced in couples, each pair being quite independent of the rest. The respective partners face each other; the guitar twangs, the spectators accompany with a whining, nasal, drawling refrain and clapping of hands. You put your arm round your partner's waist for a few bars, take a waltz round, stop, and give her a fling under your raised arm. Then the two of you dance, backward and forward, across and back, whirl round and chassez, and do some nautch-wallah-ing, accompanying yourselves with castanets or snapping of fingers and thumbs. The steps are a matter of your own particular invention, the more *outrés* the better, and you repeat and go on till one of you tires out." The dance is generally accompanied by guitars, bandurrias, and sometimes with castanets, pandereta (a small tambourine), and triangle. Verses have been sung with the dance from time immemorial, and they either have been handed down with the particular tune of the locality, or they are improvised. These *coplas* are sometimes rudely satirical. For example: "Your arms are so beautiful, they look like two sausages, like two sausages hanging in winter from the kitchen ceiling."

The Aragonese * are proud of their dance.

---

* Richard Ford, who spoke in 1845 of Aragon as a disagreeable province inhabited by a disagreeable people, described their Jota as "brisk and jerky, but highly spirit-stirring to the native, on whom, when afar from Aragon, it acts like the Ranz des Vaches on the Swiss, creating an irresistible nostalgia or homesickness."

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Las mas talentosas son,
Mas en gracia las esceden
Las muchachas del Aragon!

Los que ensalzan la cachucha
De Cadiz y de Jerez,
Cierto es que bailar no vieron
La Jota una sola vez.

(The Andalusian women are the more accomplished, it is said, but the girls of Aragon are the more graceful. Those who boast of the Cachucha of Cadiz and of Jerez have surely never seen the Jota danced.)

Chateaubriand said that the Jota was woven together out of passionate sighs, and the Aragonese believe that a pretty girl dancing the Jota "sends an arrow into every heart by each one of her movements." The compiler of the Badminton book on Dancing finds that the Jota corresponds with the ancient "Carole, which in Chaucer's time meant a dance as well as a song." This comparison seems to me far-fetched from what is known of the "Carole's" character: the Carol was a ring-dance with accompaniment of song. Gower in 1394 wrote:—

With harpe and lute and with citole
The love daunce and the carole . . .
A softe pas they daunce and trede.

ELSON'S MUSIC DICTIONARY

By LOUIS C. ELSON

Professor of Theory of Music at the New England Conservatory of Music

There are no obsolete terms in Elson's Music Dictionary, but every necessary word is included *with its pronunciation.* By pronunciation is meant a phonetic spelling in the English language, not merely accent marks. This applies as well to composers' names, for instance: Rachmaninoff=Rachh-*mahn*-nee-noff.

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This term "Carole" was applied by the Trouvères to a dance in which the performers moved "slowly round in a circle, singing at the time."

Gaston Vuillier, in his "History of Dancing," gives this description: "At the town of Pollenza in Majorca the people of the inn where I lodged organized a sort of fête, to which they invited the best local dancers and musicians. A large hall, cleared of its furniture and lined along the walls with chairs, was turned into a ball-room. On the appointed evening young men with guitars arrived, and girls dressed in their best and accompanied by their families. When all had taken their places, the sides of the hall being occupied by spectators, who even overflowed into the passages, two guitars and a violin executed a brilliant overture, founded upon the popular airs of Majorca. Then quite a young boy and girl, castanets in hand, danced a charming Jota to an accompaniment of guitars and of castanets, deafeningly and ceaselessly plied by girls who waited their turn to dance. The Majorcan Jota, while lacking the *brio* and voluptuousness of the Jotas of the mainland, is charmingly primitive, modest, and unaffected.. Other provinces besides Aragon have their Jotas, Navarre and Catalonia, for example. The Jota Valenciana closely resembles that of Aragon. The Valencians have always loved dancing. History informs us that as early as the seventh century the entrance of the archbishops into Tarragona was celebrated by dances. And in 1762, at the laying of the foundation-stone of Lerida Cathedral, dancers were brought from Valencia to celebrate the event."

Glinka wrote a "Jota Aragonese" and "Une Nuit à Madrid," two fantasias for orchestra, after he had sojourned in Spain. Liszt, in his "Spanish Rhapsody" for pianoforte (arranged as a concert piece for

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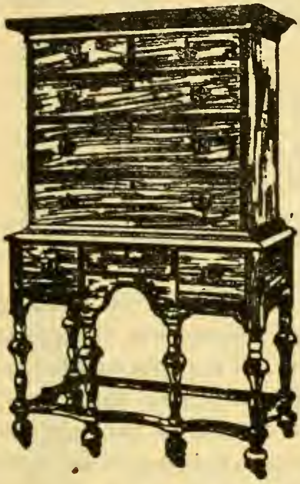

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pianoforte and orchestra by Mr. Busoni, who played it in Boston at a Symphony Concert, January 27, 1894), used the Jota of Aragon as a theme for variations. There is a delightful orchestral suggestion of the Jota in Massenet's "La Navarraise," in the course of the dialogue between the lovers and the angry father of the youth:—

ANITA. Et c'est à Loyola
Le jour de la Romeria,
Un cher lundi de Pâques
Que nous nous sommes vus pour la première fois!
ARAQUIL. Avec de Navarrais . . .
ANITA. Il jouait à la paume,
Il les avait battus. J'applaudissais, et puis
A la course des Novillos . . .
ARAQUIL. Je ne la quittais pas des yeux!
ANITA. Le soir . . .
ARAQUIL. Elle et moi, nous dansâmes . . .
ANITA. L'air de cette jota, je l'entendrai toujours.

The Malagueña, with the Rondeña, is classed with the fandango: "A Spanish dance in 3-8 time, of moderate movement (allegretto), with accompaniment of guitar and castanets. It is performed between rhymed verses, during the singing of which the dance stops." The castanet rhythm may be described as on a scheme of two measures, 3-8 time; the first of each couple of measures consisting of an eighth, four thirty-seconds, and an eighth; and the second, of four thirty-seconds and two eighths.

The word itself is applied to a popular air characteristic of Malaga, but Ford described the women of Malaga, "las Malagueñas," as "very bewitching." Mrs. Grove says the dance shares with the Fandango the rank of the principal dance of Andalusia. "It is sometimes called the Fla-

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menco,* a term which in Spain signifies gay and lively when applied to song or dance. It is said to have originated with the Spanish occupation of Flanders. Spanish soldiers who had been quartered in the Netherlands were styled Flamencos. When they returned to their native land, it was usually with a full purse; generous entertainment and jollity followed as a matter of course."

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 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

---

* "Flamenco" in Spanish means flamingo. Mrs. Grove here speaks of the tropical use of the word. A lyric drama, "La Flamenca," libretto by Cain and Adenis, music by Lucien Lambert, was produced at the Gaîté, Paris, October 30, 1903. The heroine is a concert-hall singer. The scene is Havana in 1897. The plot is based on the revolutionary history of the time. Mr. Jackson, an American who is helping the insurgents, is one of the chief characters in the tragedy. The composer told a Parisian reporter before the performance that no place was more picturesque than Havana during the struggle between "the ancient Spanish race, the young Cubans, and the rude Yankees so unlike the two other nations"; that the opera would contain "Spanish songs of a proud and lively nature, Creole airs languorous with love, and rude and frank Yankee songs." The last named were to be sung by an insurgent or "rough rider." The singer at the Café Flamenco was impersonated by Mme. Marie Thiéry. The opera was performed eight times.

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animation—quivering, sonorous, passionate, seductive. *Olè! Olè!* Faces beam and eyes burn. *Olè, olè!*

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⁂

This Rhapsody was the foundation-stone in France of Chabrier's reputation. After the first performance Victor Wilder wrote in *Le Ménestrel*:—

"While cultivating classic art with a predilection that justifies itself, Mr. Lamoureux has taken pains in his first concert to introduce to his audience a composer who is still little known, but will succeed in making a fine place for himself in the pleiad of young talents who do honour to our French school. We mean Mr. Emmanuel Chabrier and his instrumental fantasia entitled 'España.' This composition, written on popular motives of *jotas* and *malagueñas*, is a musical picture which promises us a master colourist. Mr. Chabrier handles the orchestra with astonishing skill, and no one knows better than he how to make effects of light and shade start forth from it. In this piece there is a really extraordinary expenditure of verve, dazzling the ear and reviving, by the power of sound alone, the whole of musical Spain."

Requests for repetitions of the Rhapsody were immediate.

⁂

Alexis Emmanuel Chabrier's father was a lawyer; his mother was not interested in music. In 1856 Emmanuel went to Paris to complete his studies and to be admitted to the bar. In 1862 his father placed him with the Minister of the Interior, but Emmanuel spent his spare time in practising the pianoforte, in consorting with musicians, in playing chamber music. His favorite composers then were Bach, Mozart, Beethoven, Berlioz, Schumann. He had uncommon mechanical skill as a pianist, and his left hand was a wonder even to virtuosos.

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He studied composition with Théophile Semet and Aristide Hignard and the pianoforte with Edouard Wolff, but he was chiefly self-taught.

In 1879 Chabrier resigned his position to devote himself wholly to music. Hugues Imbert described him as amiable, gay, fond of a joke, a man of keen wit, with a hearty laugh which was not always without malice. He gathered about him artists and amateurs. There were Saint-Saëns, with his prodigious musical memory and true Parisian playfulness; Massenet, "with his air of a repentant Magdalene"; the actors Grenier and Cooper; Manet, the painter; Taffanel, the flute-player. There were performances of Schumann's symphonies; there were also delirious parodies, as when Saint-Saëns impersonated Gounod's Marguerite. There were strange instruments, as a queer organ with strange stops, which set in motion cannon, drums, etc. One fine evening in spring the noise through the open windows drew a crowd in the street below, and some one shouted: "If I were your landlord, I should be too happy to ask you for rent."

His opéra-bouffe, "L'Étoile," in three acts, was performed at the Bouffe-Parisiens, Paris, November 28, 1877, with Mme. Paola-Marié as the heroine. On the libretto by Leterrier and Vanloo the story of "The Merry Monarch," in which Mr. Francis Wilson disported himself, was based. A little piece, "L'Éducation Manquée," was produced at the Cercle de la Presse, Paris, May 1, 1879. "Dix Pièces pittoresques," for pianoforte, were published.

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In 1881 Lamoureux engaged Chabrier to drill the chorus and prepare with him works of Wagner, which for a long time the intrepid conductor had intended to produce in Paris. Chabrier was thus made thoroughly acquainted with Wagner's music dramas, and even then he was busy on his own opera, "Gwendoline."

"España" was produced in 1883. The "Scène et Légende," from "Gwendoline," was performed with Mme. Montalba, soprano, at a Lamoureux concert, November 9, 1884. The prelude to the second act was produced by Lamoureux, November 22, 1885, and the overture on November 21, 1886.

"La Sulamite," text by Jean Richepin, for mezzo-soprano, female chorus, and orchestra, was produced by Lamoureux, March 15, 1885, with Mme. Brunet-Lafleur as the solo singer. When this work was performed at Brussels in 1896, Maurice Kufferath wrote: "There is not a vocal phrase which has a positively defined, expressive figure; the prosody defies common sense; the voices are tortured capriciously; the instrumentation jolts you, it is harsh, brutal, at times singularly clumsy; the harmonic progressions are offensive, not always correct. And yet this work has a singular charm; it is full of happy details, orchestral discoveries, piquant effects of contrast; it is alive and vibrant, to the last degree, with sonorous patches of extreme brilliance. There is a striking resemblance between Chabrier and the painters whom he

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admired and loved,—Manet, Pizzaro, Claude Monet. He was, indeed, a man of his period, and he will remain one of the characteristic figures of contemporaneous art. He sees only color in music; the rest is as nought. Novel rhythms, unheard-of associations of metres, bold and often ravishing combinations of instruments,—these he searches out; he instinctively finds extraordinary things which cause you to overlook a certain vulgarity of ideas, and they express in an original manner the intense passion of the poem which was inspired by 'The Song of Solomon.' After all, that is the main thing."

Chabrier visited London and Brussels to attend performances of Wagner's music drama. He frequented a club in Paris called "Le Petit Bayreuth." A small orchestra was assisted by two pianofortes. Among those who took part were Lamoureux, Garcin, Charpentier, Humperdinck, Camille Benoit, Wilhelmj. Vincent d'Indy played the drums.

Chabrier's "Gwendoline," an opera in two acts, was produced at Brussels, April 10, 1886. The chief singers were Mme. Thuringer, Bérardi, and Engel. The opera was performed at Carlsruhe in 1889, at Munich in 1890, at Lyons before it was performed at the Opéra, Paris, December 27, 1893.

His "Le Roi malgré lui," an opéra-comique in three acts, libretto by de Najac and Burani, based on an old vaudeville by Ancelot, was produced at the Opéra-Comique, Paris, May 18, 1887, with Miss Isaac, Delaquerrière, and Bouvet, the chief singers. There were three performances, and the Opéra-Comique was consumed by fire, May 25, 1887. The opera was mounted again, November 16, 1887, at the Châtelet. The same year, October 11, "La Femme de Tabarin," a *tragi-parade* in one act, by Mendès, music by Chabrier, with a story

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similar to that of Leoncavallo's "Pagliacci," was produced at the Théâtre-Libre, Paris.

Other compositions were "Suite Pastorale" (Idylle, Danse villageoise, Sous bois, Gigue), Prélude, Marche française, Habanera,—all produced at the Popular Concerts, Angers; "Marche Joyeuse" (Lamoureux concert, Paris, February 16, 1890); "A la Musique," for soprano, female chorus, and orchestra (Colonne concert, Paris, March 27, 1891); Fantasia for horn and pianoforte; Romantic Waltzes for two pianofortes (four hands); songs, among them "Credo d'amour," "Ballade de gros dindons," "Pastorale des petits cochons roses"; "Les plus jolies chansons du pays de France," selected by Mendès and with music noted by Chabrier and Armand Gouzien.

It is said that he wrote the music for "Sabbat," a comic opera by Armand Silvestre; for a burlesque opera, "Vaucochard," text by Paul Verlaine; for an opera, "Jean Hunyade," which was abandoned; and that he contemplated an opera, "Les Muscadins," based on Jules Claretie's novel.

The "Bourrée Fantasque," composed for pianoforte, was orchestrated by Felix Mottl and first played at Carlsruhe in February, 1897. Mottl also orchestrated "Trois Valses Romantiques."

"Briséïs," an opera in three acts, libretto by Ephraim Mikhaël and Catulle Mendès, was left unfinished. Chabrier completed only one

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act, which was produced in concert form by Lamoureux, January 31, 1897. The first performance on the operatic stage was at the Royal Opera House, Berlin, January 14, 1899 (Hiedler, Götze, Grüning, Hoffmann, and Knüpfer were the chief singers). Richard Strauss conducted. The fragment was performed at the Opéra, Paris, May 8, 1899.

⁂

Chabrier was described as exceedingly fat until disease shattered his body as well as his brain. His eyes were bright, his forehead was unusually developed. He delighted in snuff-colored waistcoats. Extracts from a letter written to the editor of the *Revue d'Aujourd'hui* (about 1890), who entreated Chabrier to serve as music critic for that magazine, will give some idea of his mad humor: ''Reserve for me, if you are so inclined, a position as bashibazouk, an intermittent gentleman; I give you full liberty to do this. Look for some one *recta*, a serious bearer of perfect copy—there are such competent persons; and, above all, a modern man, a fellow of hot convictions and fiery zeal. . . . Find a hairy slayer of the repertory, a slugger of opera managers, a nimble lighter of new street-lamps, and a radical extinguisher of the old ones; that's the ideal chap for you. But why look toward me for anything good? When a man has little hair left, and that is white, he should stop playing the pianoforte in public.''

He was an unlucky man. His ''Roi malgré lui'' was an instanta-

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neous success, but the Opéra-Comique was destroyed by fire after three performances. "Gwendoline" was successful at the Monnaie, Brussels, but the managers soon after failed. Alfred Bruneau wrote: "They performed 'Gwendoline' too late at the Opéra. No one was more overflowing with life, spirits, joy, enthusiasm; no one knew how to give to tone more color, to make voices sing with more exasperated passion, to let loose with more of a shock the howling tempests of an orchestra; no one was struck more cruelly, more directly, in his force than Chabrier. The good, jovial, tender, big fellow, who, changed to a thin, pale spectre, witnessed the performance, so long and so sadly awaited, without being able even to assure himself that he saw at last his work on the stage of his dreams, his work, his dear work; the master musician, deprived of his creative faculties, whom the passion for art led, however, each Sunday to the Lamoureux concerts, frenetic applauder of his gods, Beethoven and Wagner, finding again at the occurrence of a familiar theme or at the appearance of an amusing harmony the flaming look, the hearty laugh, which each day, alas, enfeebled!

"The prodigious liveliness which individualizes to such a high degree the works of Chabrier was the distinctive mark of his character. The exuberance of his gestures, the solid frame of his body, the Auvergnian accent of his voice, which uttered the most varied remarks and punctuated them at regular intervals by inevitable exclamations, 'Eh! bonnes gens!' or 'C'est imbécile,' the boldness of his hats, the audacity of his coats, gave to his picturesque person an extraordinary animation. He played the pianoforte as no one ever played before him, and as no one will ever play again. The spectacle of Chabrier stepping forward, in a parlor thick with elegant women, toward the feeble instrument, and performing 'España' in the midst of fireworks of broken strings,

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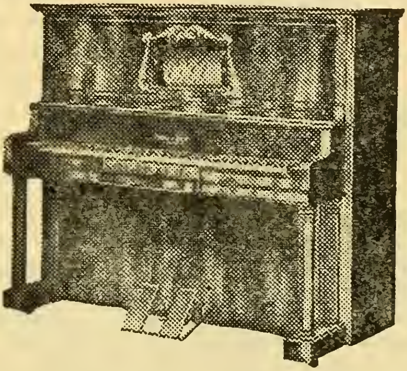

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hammers in pieces, and pulverized keys, was a thing of unutterable drollery, which reached epic proportions.

"Because Chabrier possessed also, and to a supreme degree, charm and grace,—nor do I need to say, without any affectation,—he enwrapped certain types of womanhood, his voluptuous Sulamite, for example, and the tragic bride of Harold (Gwendoline) in delicious dress of sevenths, ninths, and appoggiaturas, which adorned them in exquisite manner. But he had, above all, originality, the gift of creation, and refusing to be a vassal of any school, not being a pupil of any one, having acquired by patient study and repeated hearings of the masters the trade for which he had fashioned for himself his own tools, he allowed an admirable artistic temperament to develop itself in fullest liberty. . . .

"Let us also report the pitiless and idiotic cruelty of things. Can one never attain the wished-for goal, and will it never be permitted to any one to accomplish wholly the work of his life? After years of struggles and pains, Chabrier, in the ultimate hope of better days, is struck by the frightful disease which destroys his thought and leaves unfinished the lyric drama ["Briséïs"] which would have led him to glory and added to the honor of French music. I take pleasure in remembering him as he was formerly in his gay lodgings, where pictures by Manet, Monet, Renoir, fastened to the walls, laughed in their joyous harmonies of colors. I remember him young, robust, jovial, enthusiastic, playing for me the first act of 'Briséïs.' With what fire he declaimed the beautiful and sonorous verses of Mendès! With what ardor he sang at the poor thin pianoforte his magnificent orchestral hymns! But I open a drawer and find there one of his letters, which brings to me the sad reality of the present moment. It is the last letter he wrote to me. The rude and firm characters of former days

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are changed into a hesitating and feeble penmanship. The letter ends as follows: 'You are very happy, for you can work for a long time.'

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The curtain draws up; the bounding pair dart forward from the opposite sides, like two separated lovers, who, after long search, have found each other again, nor do they seem to think of the public, but only of each other; the glitter of the gossamer costume of the Majo and Maja seems invented for this dance—the sparkle of the gold lace and silver filigree adds to the lightness of their motions; the transparent, form-designing *saya* of the lady heightens the charms of a faultless symmetry which it fain would conceal; no cruel stays fetter her serpentine flexibility. They pause—bend forward an instant—prove their supple limbs * and arms; the band strikes up, they turn fondly towards each other, and start into life. What exercise displays the ever-varying charms of female grace and the contours of manly form like this fascinating dance? The accompaniment of the castanet

* Yet the English laugh at the Americans for certain prudish euphemisms.—Ed.

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gives employment to their upraised arms. "C'est," say the French, "le pantomime d'amour." The enamoured youth persecutes the coy, coquettish maiden; who shall describe the advances—her timid retreat, his eager pursuit, like Apollo chasing Daphne? Now they gaze on each other, now on the ground; now all is life, love, and action; now there is a pause—they stop motionless at a moment, and grow into the earth. It carries all before it. There is a truth which overpowers the fastidious judgment. Away, then, with the studied grace of the French danseuse, beautiful but artificial, cold and selfish as is the flicker of her love, compared to the real impassioned abandon of the daughters of the South. There is nothing indecent in this dance; no one is tired or the worse for it; indeed, its only fault is its being too short, for, as Molière says, "Un ballet ne saurait être trop long, pourvu que la morale soit bonne, et la métaphysique bien entendue." Not-

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withstanding this most profound remark, the Toledan clergy out of mere jealousy wished to put the bolero down, on the pretence of immorality. The dancers were allowed in evidence to "give a view" to the court; when they began, the bench and bar showed symptoms of recklessness, and at last, casting aside gowns and briefs, both joined, as if tarantula-bitten, in the irresistible capering. Verdict, for the defendants with costs.

This *Baile nacional*, however adored by foreigners, is, alas! beginning to be looked down upon by those ill-advised señoras who wear French bonnets in the boxes instead of Spanish mantillas.* The dance is suspected of not being European or civilized; its best chance of surviving is the fact that it is positively fashionable on the boards of London and Paris. These national exercises are, however, firmly rooted among the peasants and lower classes. The different provinces, as they have a different language, costume, etc., have also their own peculiar local dances, which, like their wines, fine arts, relics, saints, and sausages, can only be really relished on the spots themselves.

The dances of the better classes of Spaniards in private life are much the same as in other parts of Europe, nor is either sex particularly distinguished by grace in this amusement, to which both are much addicted. It is not, however, yet thought to be a proof of *bon ton* to dance as badly as possible, and with the greatest appearance of *bore*, that appanage of the so-called *gay* world. These dances, as everything national is excluded, are without a particle of interest to any one except the performers. An extempore ball, which might be called a carpet-dance, if there were any, forms the common conclusion of a winter's *tertulia*, or social meetings, at which no great attention is paid either to music, costume, or Mr. Gunter. Here English country dances,

---

* "Gatherings from Spain" was published at London in 1846.—Ed.

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French quadrilles, and German waltzes are the order of the night; everything Spanish being excluded, except the *plentiful want* of good fiddling, lighting, dressing, and eating, which never distresses the company, for the frugal, temperate, and easily-pleased Spaniard enters with school-boy heart and soul into the reality of any holiday, which, being joy sufficient of itself, lacks no artificial allurement.

Dancing at all is a novelty among Spanish ladies, which was introduced with the Bourbons. As among the Romans and Moors, it was before thought undignified. Performers were hired to amuse the inmates of the Christian harem; to mix and change hands with men was not to be thought of for an instant; and to this day few Spanish women shake hands with men—the shock is too electrical; they only give them with their hearts, and for good.

The lower classes, who are a trifle less particular, and among whom, by the blessing of Santiago, the foreign dancing-master is not abroad, adhere to the primitive steps and tunes of their Oriental forefathers. Their accompaniments are the "tabret and the harp"; the guitar, the tambourine, and the castanet. The essence of these instruments is to give a noise on being beaten. Simple as it may seem to play on the latter, it is only attained by a quick ear and finger, and great practice; accordingly these delights of the people are always in their hands; practice makes perfect, and many a performer, dusky as a Moor,

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rivals Ethiopian "Bones" himself; they take to it before their alphabet, since the very urchins in the street begin to learn by snapping their fingers or clicking together two shells or bits of slate, to which they dance; in truth, next to noise, some capering seems essential, as the safety-valve exponents of what Cervantes describes, the "bounding of the soul, the bursting of laughter, the restlessness of the body, and the quicksilver of the five senses." It is the rude sport of people who dance from the necessity of motion, the relief of the young, the healthy, and the joyous, to whom life is of itself a blessing, and who, like skipping kids, thus give vent to their superabundant lightness of heart and limb. Sancho, a true Manchegan, after beholding the strange saltatory exhibitions of his master, in somewhat an incorrect ball costume, professes his ignorance of such elaborate dancing, but maintained that for a *zapateo*, a knocking of shoes, none could beat him. Unchanged as are the instruments, so are the dancing propensities of Spaniards. All night long, three thousand years ago, say the historians, did they dance and sing, or rather jump and *yell*, to these "*howl*ings of Tarshish"; and, so far from its being a fatigue, they kept up the ball all night, by way of *resting*.

The Gallicians and Asturians retain among many of their aboriginal dances and tunes a wild Pyrrhic jumping, which, with their shillelah in hand, is like the Gaelic Ghillee Callum, and is the precise Iberian armed dance which Hannibal had performed at the impressive funeral of Gracchus. These quadrille figures are intricate and warlike, requiring, as was said of the Iberian performance, much leg-activity, for which the wiry, sinewy, active Spaniards are still remarkable. These are the *Morris* dances imported from Gallicia by our John of Gaunt, who supposed they were Moorish. The peasants still dance them in their best costumes, to the antique castanet, pipe, and tambourine.

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They are usually directed by a master of the ceremonies, or, what is equivalent, a parti-colored fool, Μωρος; which may be the etymology of Morris.*

These *comparsas*, or national quadrilles, were the hearty welcome which the peasants were paid to give to the sons of Louis Philippe at Vitoria; such, too, as we have often beheld gratis, and performed by eight men, with castanets in their hands, and to the tune of a fife and drum, while a *Bastonero*, or leader of the band, clad in gaudy raiment like a pantaloon, directed the rustic ballet; around were grouped *payesas y aldeanas*, dressed in tight bodices, with *pañuelos* on their heads, their hair hanging down behind in *trensas*, and their necks covered with blue and coral beads; the men bound up their long locks with red handkerchiefs, and danced in their shirts, the sleeves of which were puckered up with bows of different-colored ribands, crosses also over the back and breast, and mixed with scapularies and small prints of saints; their drawers were white, and full as the *bragas* of the Valencians, like whom they wore *alpargatas*, or hemp sandals laced with blue strings; the figure of the dance was very intricate, consisting of much circling, turning, and jumping, and accompanied with loud cries of *viva!* at each change of evolution. These *comparsas* are undoubtedly a rem-

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* See Douce's "Illustrations of Shakespeare," Dissertation III., concerning the Morris dance and its etymology. Douce thinks this old English dance was imported from the French or the Flemings rather than brought home by John of Gaunt from Spain.—ED.

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nant of the original Iberian exhibitions, in which, as among the Spartans and wild Indians, even in relaxations a warlike principle was maintained. The dancers beat time with their swords on their shields, and when one of their champions wished to show his contempt for the Romans, he executed before them a derisive pirouette. Was this remembered the other day at Vitoria?

But in Spain at every moment one retraces the steps of antiquity; thus still on the banks of the Bœtis may be seen those dancing-girls of profligate Gades,* which were exported to ancient Rome, with pickled tunnies, to the delight of wicked epicures and the honor of the good fathers of the early church, who compared them, and perhaps justly, to the capering performed by the daughter of Herodias. They were prohibited by Theodosius, because, according to St. Chrysostom, at such balls the devil never wanted a partner. The well-known statue at Naples called the Venere Callipige is the representation of Telethusa or some other Cadiz dancing-girl. Seville is now, in these matters, what Gades was; never there is wanting some venerable gipsy hag, who will get up a *funcion*, as these pretty proceedings are called, a word taken from the pontifical ceremonies; for Italy set the fashion to Spain once, as France does now. These festivals must be paid for, since the gitanesque race, according to Cervantes, were only sent into

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* The dancing-girls of Cadiz were famous—stern moralists might say infamous—in the great days of Rome. The satirists, Juvenal—

> "Forsitan expectes, ut Gaditana canoro
> Incipiat prurire choro," etc. (XI. 162)—

and Martial (V. 78, I. 62, III. 63, VI. 71), described vividly their performances. Nor does the serious Mr. Rowbotham overlook these dancers in his pompous description of an orgie when Nero, emperor and artist, ruled:—

"And the banquet was held in the gardens of Sallust, and all the nobility of Rome were there. And the tables were laid under the trees, and twinkling lamps were hung above the banqueters; and from one end of the gardens came the roar of vast bands of music, while dancing-girls, in the lulls between the courses, came dancing down the files of tables in troops, wrapped in thin gauze, and clattering their cracking castanets. And many of them were Spanish girls from Gades in Spain, who danced in line, rising and falling in waves of tremulous hips."—Ed.

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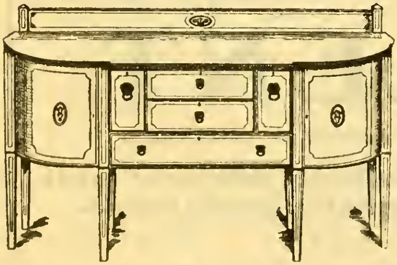

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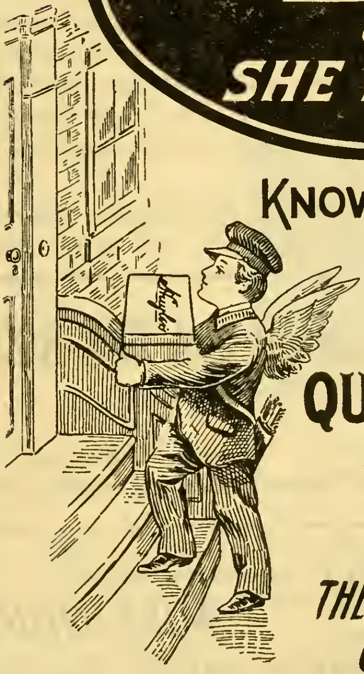

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this world as "fishhooks for purses." The *callees* when young are very pretty—then they have such wheedling ways, and traffic on such sure wants and wishes, since to Spanish men they prophesy gold, to women, husbands.

The scene of the ball is generally placed in the suburb Triana, which is the Transtevere of the town, and the home of bull-fighters, smugglers, picturesque rogues, and Egyptians, whose women are the premières danseuses on these occasions, in which men never take a part. The house selected is usually one of those semi-Moorish abodes and perfect pictures, where rags, poverty, and ruin are mixed up with marble columns, figs, fountains, and grapes; the party assembles in some stately saloon, whose gilded Arab roof—safe from the spoiler—hangs over whitewashed walls, and the few wooden benches on which the chaperons and invited are seated, among whom quantity is rather preferred to quality; nor would the company or costume perhaps be admissible at the Mansion-house; but here the past triumphs over the present; the dance which is closely analogous to the *Ghowasee* of the Egyptians, and the *Nautch* of the Hindus, is called the *Ole* by Spaniards, the *Romalis* by their gipsies; the soul and essence of it consists in the expression of certain sentiment, one not indeed of a very sentimental or correct character. The ladies, who seem to have no bones, resolve the problem of perpetual motion, their feet having comparatively a sinecure, as the whole person performs a pantomime, and trembles like an aspen leaf; the flexible form and Terpsichore figure of a young Andalusian girl—be she gipsy or not—is said by the learned to have been designed by nature as the fit frame for her voluptuous imagination.

Be that as it may, the scholar and classical commentator will every moment quote Martial, etc., when he beholds the unchanged balanc-

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ing of hands, raised as if to catch showers of roses, the tapping of the feet, and the serpentine, quivering movements. A contagious excitement seizes the spectators, who, like Orientals, beat time with their hands in measured cadence, and at every pause applaud with cries and clappings. The damsels, thus encouraged, continue in violent action until nature is all but exhausted; then aniseed brandy, wine, and *alpisteras* are handed about, and the fête, carried on to early dawn, often concludes in broken heads, which here are called "gipsy's fare." These dances appear to a stranger from the chilly North to be more marked by energy than by grace, nor have the legs less to do than the body, hips, and arms. The sight of this unchanged pastime of antiquity, which excites the Spaniards to frenzy rather disgusts an English spectator, possibly from some national malorganization, for, as Molière says, "l'Angleterre a produit des grands hommes dans les sciences et les beaux arts, mais pas un grand danseur—allez lire l'histoire." However indecent these dances may be, yet the performers are inviolably chaste, and, as far as ungipsy guests are concerned, may be compared to iced punch at a rout; young girls go through them before the applauding eyes of their parents and brothers, who would resent to the death any attempt on their sisters' virtue.*

During the lucid intervals between the ballet and the brandy, *la*

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* George Borrow gives similar evidence in "The Zincali," vol. i., chapter vii.—Ed.

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caña, the true Arabic *gaunia*, song, is administered as a soother by some hirsute artiste, without frills, studs, diamonds, or kid gloves, whose staves, sad and melancholy, always begin and end with an *ay!* a high-pitched sigh or cry.

OVERTURE TO THE OPERA, "THE SOLD BRIDE."

FRIEDRICH SMETANA

(Born at Leitomischl, Bohemia, March 2, 1824; died in the mad-house at Prague, May 12, 1884.)

"Prodana nevesta" ("Die verkaufte Braut"), a comic opera in three acts, the book by Karl Sabina, the music by Smetana, was performed for the first time at Prague, May 30, 1866. The overture was played in Boston for the first time at a Symphony Concert, December 31, 1887. It has also been played at these concerts, March 23, 1889, January 15, 1898, March 10, 1900, January 30, 1904.

The overture, which, according to Hanslick, might well serve as prelude to any comedy of Shakespeare,—and indeed the overture has been entitled in some concert-halls "Comedy Overture,"—is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings.

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The overture begins vivacissimo, F major, 2-2, with the chief theme at once announced by strings and wood-wind in unison and octaves against heavy chords in brass and kettledrums. This theme is soon treated in fugal manner; the second violins lead, and are followed in turn by the first violins, violas and first 'cellos, and second 'cellos and double-basses. The exposition is succeeded by a vigorous "diversion," or "subsidiary," for full orchestra. The fugal work is resumed; the wind instruments as well as the strings take part in it, and the subsidiary theme is used as a counter-subject. There is development fortissimo by full orchestra, and the chief theme is again announced as at the beginning. The second theme enters, a melody for oboe, accompanied by clarinets, bassoon, horn, second violins. This theme is as a fleeting episode; it is hardly developed at all, and is followed by a tuneful theme for violins and first 'cellos. The chief motive returns in the wood-wind, then in the strings, and the fugal work is resumed. The leading motive is reiterated as at the beginning of the overture (without the double-basses). The tonality is changed to D-flat major, and flutes and oboes take up the first subsidiary theme, which keeps coming in over harmonies in lower strings and wind, while the music sinks to pianissimo. Fragments of the first theme reappear in the strings, and there is a brilliant coda.

⁂

The story of the opera was told substantially as follows by the *Referee* (London) when the work was revived* at Covent Garden, January 24 of this year.

"When the curtain rises, the eye is greeted with a typical Bohemian village scene at the time of the spring fair. The villagers, clad in

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* The first performance in London was by the Saxe-Coburg and Gotha Company at Drury Lane, June 26, 1895.

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garments of as many colors as Joseph's coat, are singing gayly, but two of them are sad, Hans and Marie, betrothed lovers, who are threatened with separation because Marie's father, Kruschina, has determined she shall marry Wenzel, the son of his old friend Mischa. This situation affords the composer an opportunity for music of simple but expressive character that includes a duet in which the lovers pledge each other to constancy. The match has been brought about by Kezal, a marriage broker, and with his entrance the music becomes full of bustle and humor. After this the stormy strains are heard, for Marie flatly declines to obey her father's behest, but seriousness is dismissed by the return of the villagers, who start the national dance called 'The Hen,' the steps of which are remarkable for the high lift of the knee and the significant movements of the body. Although the name suggests the farmyard, the measure has nothing in common with the modern barn dance. It was executed with great verve and apparently faithful reproduction of its national characteristics, and formed a notable feature of the first act, which it concluded.

"The next scene takes place in the village inn, and opens with a well-written chorus for male voices, followed by another national dance, 'The Furiant,' wherein the principal dancers are two women and a man. The man is apparently wooed by the women till one of them captivates him, when the conquest is signalized by a series of wild whirlings on the part of the other dancers. The cross-rhythms and rubatos in the music of this dance are very remarkable. The action is resumed by the entrance of Wenzel, a half-witted lad who stutters, and who sings an amusing song. Subsequently Kezal offers Hans three hundred crowns if he will renounce Marie. At first the offer is indignantly rejected, but afterwards Hans consents, on the condition that Marie shall only be married to a son of Mischa. To

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this Kezal gladly agrees, and shortly afterwards the paper is signed, the entire village being called in to witness the signature. Hans, however, has some animated moments, for the women of the village do not approve of his conduct.

"The first notable event in the last act is the arrival of a troupe of strolling players. This gives the composer opportunity for some more vivacious dance music, and a humorous duet, in which Esmeralda, a member of the troupe who has fascinated Wenzel, shows him how, disguised as a bear, he may dance with her in the forthcoming entertainment. The troupe retiring, Marie tells her parents that she will not believe Hans has sold her for three hundred crowns, but Kezal produces Hans's receipt for the money; then the stricken maid sings a touching and plaintive ditty, but she rouses herself when Hans enters, and there is a lively duet between the two, the music cleverly suggesting the emotions each character feels. The more Marie upbraids, the more joyous Hans becomes, and the mystery is not explained until Mischa and his wife arrive and declare Hans to be their long-lost

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⁂

There is a story that Smetana was excited to the composition of "strictly national" music by a remark made at Weimar by Herbeck, when they were guests of Liszt,—that the Czechs were simply reproductive artists. The opening of the Czechic Interims Theatre at Prague, November 18, 1862, was the first step toward the establishment of a native operatic art. Smetana finished in April, 1863, his first opera, "Branibori Cechach," or "Die Brandenburger in Böhmen," but it was not performed until January 5, 1866. Karl Sebor was more fortunate: his opera, "Templari na Morave," was performed in the Czechic Theatre in 1865.

The libretto of Smetana's first opera was undramatic, improbable, ridiculous. The Bohemian operas before Smetana were in the old forms of the Italian, French, and German schools, and the public accused Smetana of "Wagnerism," the charge brought in Paris against Bizet even before "Carmen" saw the footlights. Smetana was a follower of Wagner in opera and of Liszt in the symphonic poem. He believed in the ever-flowing melody in the operatic orchestra; this melody should never interrupt, never disturb, the dramatic sense; the music should have a consistent physiognomy; it should characterize the dramatic; the *Leit-motive* should individualize; but Smetana knew the folly of imitation, nor was he the kind of man to play the sedulous ape. He once said, "We cannot compose as Wagner composes," and therefore he sought to place in the frame of Wagnerian reform his own national style, his musical individuality, which had grown up in closest intimacy with his love of the soil, with the life, songs, legends, of his countrymen.

When they celebrated the one hundredth performance of "The Sold Bride" at Prague, May 5, 1882, Smetana said: "I did not compose it from any ambitious desire, but rather as a scornful defiance, for they accused me after my first opera of being a Wagnerite, one that could do

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nothing in a light and popular style." The opera was composed, according to him, between January 5 and May 30, 1866; but Ottokar Hostinsky recalls the fact that in 1865 Smetana had performed fragments from a comic operetta, and Teige goes further and says the work was begun as far back as May, 1863. However this may be, Smetana composed at first only lyric parts, which were connected, twenty of them, by spoken dialogue. The opera was in two acts and without change of scene when it was produced.

When there was talk of a performance at the Opéra-Comique, Paris, Smetana added a male chorus, a song, and a ballet. The first act of the original version was divided into two scenes, and soon afterward the first scene was closed with a polka, and the second scene introduced with a furiant;* so now the opera is in three acts. Smetana changed the spoken dialogue into recitative for the production of the opera at St. Petersburg in January, 1871, and this recitative is used to-day even in Czech theatres.

"The Sold Bride" was performed for the first time before a German-Austrian public at the International Music and Theatre Exhibition at Vienna in 1892 (June 1).† As Hlavác says (Englished by Josephine Upson Cady): "Those who understood the situation were not surprised when Director Schubert appeared in Vienna in 1892 with his Bohemian Theatre and gave two works of Smetana, that the surprise of the audience was so great, and on all sides was heard, 'How is it possible that such genius was not recognized long ago?' For, as far as Austria is concerned, Smetana first became known in Vienna, June, 1892, where they had previously had no idea of the importance of his creations. . . .

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* Also known as the "sedlák" (the peasant), a characteristic and popular Bohemian dance, in which the male imitates a proud, puffed-up peasant, who at first dances alone, arms akimbo, and stamps; his partner then dances about him, or spins about on the same spot, until they embrace and dance slowly the sousedska, a species of ländler.

† Adolf Tschech, whose real name was Taussig, conductor of Czech operas at this exhibition, died late in 1903 at Prague at the age of sixty-three.

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* "Mala Vita," opera by Umberto Giordano (Rome, February 21, 1892, revived at Milan in 1897 as "Il Vito"). "A Santa Lucia," by Pierantonio Tasca (Kroll's Theatre, Berlin, November 16, 1892). Gemma Bellincioni as the leading woman made a profound sensation when these operas were performed at Vienna,—"Mala Vita" in 1892, "A Santa Lucia" in 1893.

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moderation, Smetana shows that it is not necessary to depict common people as rude and unrefined, and, although most of Smetana's operas are laid in villages, as is also 'Pagliacci,' he did not turn to the tragical, as Mascagni and Leoncavallo have done."

The success of "The Sold Bride" led to Smetana's appointment as conductor of the opera. (His deafness obliged him in 1874 to give up all conducting.) This appointment gave him great honor, small wages (twelve hundred florins), many enviers and enemies.

It was announced in the summer of 1903 that "The Sold Bride" would be produced for the first time in the United States and in English at the Metropolitan Opera House, New York, by Mr. Conried, in the course of the next season. Mr. Charles Henry Meltzer Englished the libretto, and there was a report that Mme. Camille Seygard would be the heroine. The opera has not yet been produced.

⁂

The other operas of Smetana are "Dalibor," serious opera in three acts, book by Josef Wenzig, Prague, May 16, 1868; "Libusa," festival opera in three acts, book by Wenzig, Prague, June 11, 1881; "Dve Vdovy" ("The Two Widows"), founded by Emanuel Züngel on a comedy by Mallefilles, Prague, March 27, 1874, revised in 1877; "Hubicka" ("The Kiss"), comic opera, book by Eliska Krasnohorska, Prague, November 7, 1876; "Tajemstvi" ("The Secret"), comic opera, book by Eliska Krasnohorska, September 18, 1878; "Certova stena" ("The Devil's Wall"), comic opera, book by Eliska Krasnohorska, 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

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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 reader interested in Czech music and musicians is referred to "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); "Bohême," 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); and articles in the *Mercure Musical* (Paris) of February and March, 1907.

ERRATA.

It was stated in Programme Book No. 21 that Reger's Serenade was produced at a Gürzenich concert at Cologne in November, 1906. The date October 23, 1906, should have been given.

On page 1700 of Programme Book No. 22 insert in last paragraph the name of Max Schillings as composer of the symphonic prologue to Sophocles' "Œdipus Rex," Op. 11.

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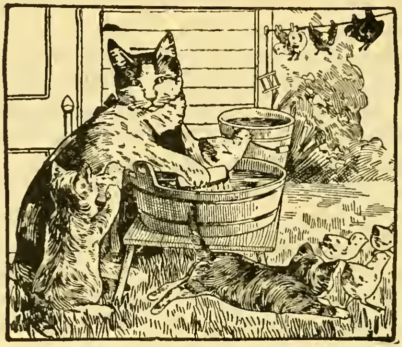

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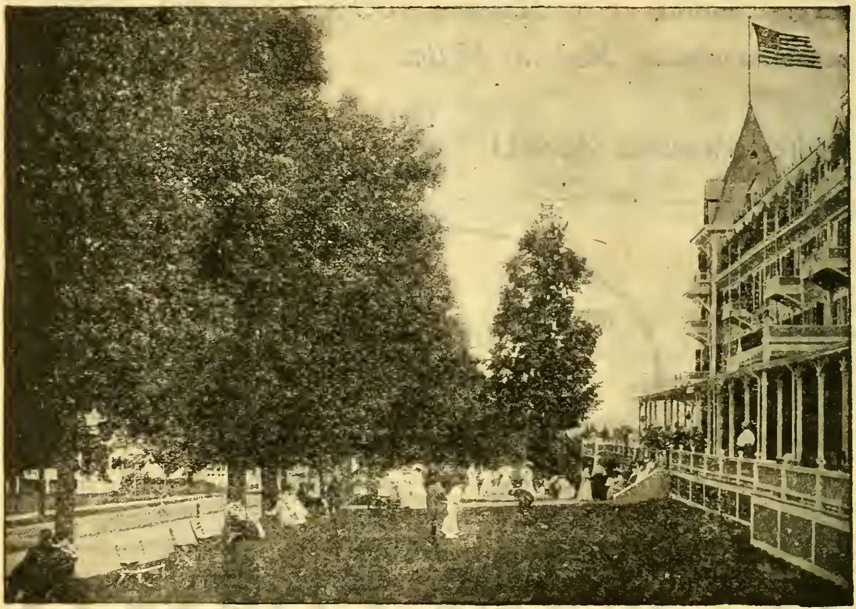

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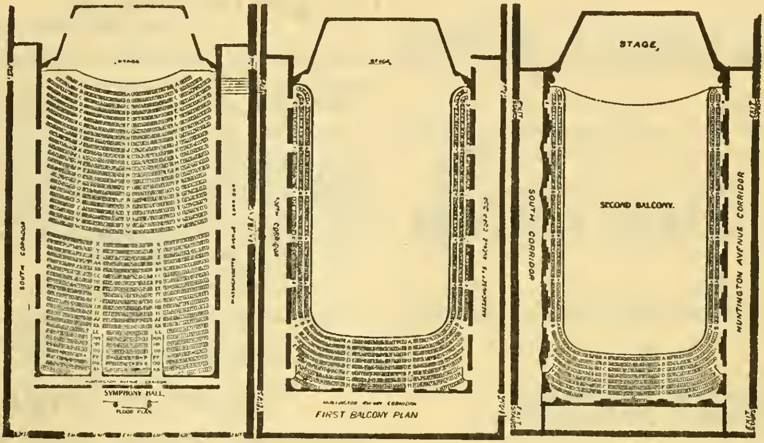
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Liszt . . Symphonic Poem, No. 11, "The Battle of the Huns"

Beethoven . . Symphony No. 3, in E-flat major, "Eroica," Op. 55

I. Allegro con brio.
II. Marcia funebre: Adagio assai.
III. Scherzo: Allegro vivace; Trio.
IV. Finale: Allegro molto.

There will be an intermission of ten minutes before 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.

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Overture to Shakespeare's "Richard III.," in F-sharp minor, Op. 68 . . . . Robert Volkmann

(Born at Lommatzsch (Saxony), April 6, 1815; died at Budapest, October 30, 1883.)

The music to Shakespeare's "Tragedy of King Richard the Third" was Volkmann's last and most important orchestral composition. He worked on it long before and after the Serenades for strings (C major, Op. 62; F major, Op. 63; D minor, with violoncello solo, Op. 69), which were written in 1869–70.

The overture was written first at Budapest. It was completed in 1870. It was performed for the first time at the Landessängerfest at Budapest, June 20, 1870.

The entr'actes and incidental music (Op. 73)—five short stage marches and six other pieces—were not completed until 1872. The tragedy with all this music was performed that year at the National Theatre, Budapest, under Hans Richter's direction. Wishing to have the music heard in concert halls, Volkmann with the help of his friend Heckenast arranged the entr'actes, etc., with an accompanying text to be spoken. A Suite without text—five pieces—was arranged and performed by the Dresden Gewerbehaus Orchestra, led by Trenkler.

The overture was played for the first time in Boston at a Symphony Concert, led by Mr. Gericke, March 14, 1885. It was played at these concerts, March 20, 1886, October 18, 1890, October 21, 1893, October 26, 1901.

The overture is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, snare-drum, triangle, tam-tam, and strings.

Volkmann took for his hero the traditional Richard,—the scowling, misshaped, melodramatic, bloody Richard, dear to Shakespeare and robust play-actors. The Rev. Nathaniel Wanley thus described him

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in "The Wonders of the Little World" (Book I., chapter xiii.: "Of the Signal Deformity, and very Mean Appearance, of Some Great Persons, and Others"): "There was never a greater uniformity of body and mind than our own King Richard the Third, for in both he was equally deformed. He was low of stature, crook-backed, hook-shouldered, splay-footed, goggle-eyed, his face small and round, his complexion swarthy, and his left arm withered from his birth. Born, says Truffel, a monster in nature, with all his teeth, hair on his head, and nails on his fingers and toes. Those vices which in other men are passions in him were habits. His cruelty was not casual, but natural; and the truth of his mind was only lying and falsehood."

The latest English historians laugh at this bogy of tradition; but their genteel, straight-backed, and beneficent ruler, with his hair pleasingly combed, would never have inspired tragedy, symphonic poem, overture. The whitewashed Richard now stands forth an enlightened and philanthropic monarch. Let us not forget that, like Nero and Henry VIII., he was passionately fond of music, so that it is a pity he could not have heard both Smetana's symphonic poem and Volkmann's overture, and compared them. In the second year of his reign he issued "a most arbitrary" order for impressing singing men and children, even from cathedrals, colleges, chapels, and houses of religion, for the purpose of affording him amusement.

The latest biographer of Richard, Sir Clements R. Markham, disposes of the fables. Richard was not humpbacked; he did not murder Edward of Lancaster; the charge that he murdered Henry VI. is an insinuation rather than an accusation, a "Tudor calumny"; his marriage with the Lady Anne Neville was a happy one; he did not imprison for life the Countess of Warwick; he was not a usurper; he did not poison his wife; he did not murder the princes in the Tower; the murderer was probably Henry Tudor.

Volkmann gave no programme to his overture. Here he differed from Smetana, who admitted, yes, boasted, that he could not compose music without a programme, and wrote as follows to his friend Srb concerning his symphonic poem, "Richard III."* (Gothenburg,

---

* Smetana's "Richard III." was performed in Boston at a Symphony Concert, April 25, 1903.

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1858): "You ask for an explanation? Whoever knows Shakespeare's 'Richard III.' can picture to himself the whole tragedy as he pleases while he listens to this music. I can say only this,—that in the very first measure I have embodied in music the character of Richard. The chief theme in all its varied forms dominates the whole composition. I have attempted shortly before the finale to picture in musical colors the frightful dream of the monarch before the battle,—the dream in which all of the persons murdered by him come as ghosts at night, and tell of his approaching downfall. The end is the death of Richard. In the middle of the work his victory as ruler is portrayed, and then there is the story of his fall, even till the very end."

It was the catastrophe of the tragedy that moved Volkmann, and the overture may be said to be inspired by scenes iii. and iv. of Act V. The programme suggested by Friedrich Brandes is as follows: The restless and perturbed Richard tosses and writhes in his tent on Bosworth Field. A theme goes crawling through the string quartet. The first ghost appears to fearful and mysterious music (clarinets, bassoons, trombones, gong), and Richard leaps wildly from his couch. An oboe wails.

"Give me another horse! bind up my wounds!
Have mercy, Jesu! Soft! I did but dream."

But the ghosts smile on Richmond.

"The sweetest sleep and fairest-boding dreams
That ever enter'd in a drowsy head
Have I since your departure had, my lords."

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> "Oh, no: alas! I rather hate myself
> For hateful deeds committed by myself."

The wailing motive, broadened and enlarged, is prominent in the development.

The morning breaks; and now is blown thrice, but in dull, pale tones the ghost theme. The flute takes up the wailing heard before from oboe and clarinet. As from afar is heard a lively tune, "an old English war song," "The Campbells are comin'," [*] from flute, piccolo, clarinets, bassoons, drum, and triangle. The fight begins with leaps of the double-basses. There are trumpet signals. The battle theme joins the themes of apparition, wailing, and "The Campbells." And

[*] The air now known as "The Campbells are comin'" is much older than the song with which it is now associated. Some say the tune is of Irish origin; that a song, "The Old Man," by A. MacGrath, was sung to it; that the melody dates back to 1620; that the earliest trace of the air in Scotland was in 1715; and that it was published there about 1760 (1764?) in Robert Bremner's "A Collection of Scots' Reels and Country Dances," No. 11 under the Campbell title. Some say, on the other hand, that the tune and the words were composed on the imprisonment of Mary Queen of Scots in Lochleven, 1567, but the words were probably written at the breaking out of the rebellion in 1715, when John Campbell, Duke of Argyle, was made commander-in-chief of the forces of George I. in North Britain.

The first appearance of the tune in print under the title, "The Campbells are comin'," is in James Oswald's Caledonian Pocket Companion Book III. (the twelve books were published from 1742 to 1759). The tune, entitled "Hob or Nob," is found in Walsh's "Caledonian Country Dances," about 1740 (the word Caledonian here refers to the steps of the dances); Johnson's "Two Hundred Country Dances," 1748; "Rutherford's Dances," 1750; Peter Thompson's "Two Hundred Country Dances," about 1758.

Bruch made use of a portion of the tune in his "Schön Ellen," published in the sixties.

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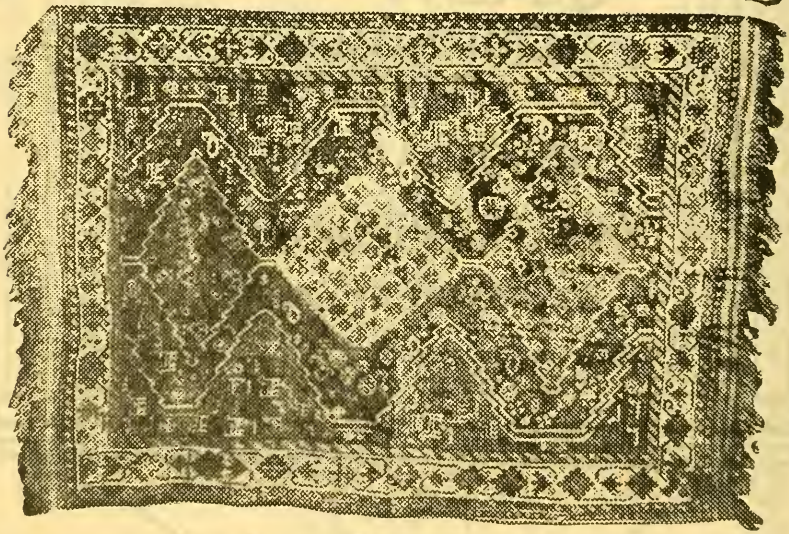

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at last is heard with terrible effect from trumpets and trombones the ghost theme, which closes with whirl of drums and stroke of gong. Richard is dead. Trumpets announce the approach of Richmond, the Conqueror. The prayer of the new king, a modification of the wailing theme, brings peace and forgetfulness of the bloody days.

It is hardly necessary to point out the fact that "The Campbells are comin'" was no more heard on Bosworth Field than "The Marseillaise" at Cannæ or at Fontenoy. But what English tune might have been heard in 1485 for the benefit of future composers?

There are also programme explanations by Th. Miller Reuter, who associates closely the music with the ghost scene, and by Hans Volkmann, a grand-nephew of the composer. According to the latter, the opening measures, largo, F-sharp minor, establish a dismal mood. The first chief theme, introduced, andante, by a little fugato, appears in the trombones, and with strokes of the gong suggests something mysterious and spectral. "It is the symbol of the horror inspired by Richard's murderous deeds, the horror that paralyzes mankind." This is followed by the second chief theme, made out of fragmentary phrases (clarinets, violins, etc.), which typify the complainants of the monster's victims. The beginning of the Allegro pictures the soul of Richard. The Scottish tune announces the approach of the rightful heir to the throne. The battle scene is broadly painted, and the theme of horror entering shows that the tyrant himself is panic-stricken. This motive (E minor, trombones) is still more terrible when it comes again (B minor) to proclaim the downfall of Richard, and the third time (F-sharp minor) it announces his death. The fanfares of the victors sound, and after a reassuring change in harmony the coda, F-sharp major, is a hymn of rejoicing, developed out of the former theme of lamentation.

⁂

Music to "Richard III." was written by G. A. Schneider (Berlin, 1828), overture, entr'actes, and incidental; Louis Schlösser (Darmstadt, 1835), overture, entr'actes, and incidental; Gieseker (composed in 1876, Würzburg); Edward German for Mr. Richard Mansfield's revival

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(London, 1889). German's overture was played at the Crystal Palace, February 22, 1890.

Overture, "Richard III." by Isidor Rosenfeld (composed in 1860); overture by Anton Emil Titl (composed about 1870 at Vienna). Add the symphonic poem by Smetana, above mentioned.

Operas with Richard as hero: "Richardus impius Angliae rex," Latin drama, with music by Eberlin (Salzburg, 1750, performed by students); "Riccardo III.," by Meiners (Milan, 1859); "Riccardo III.," by Canepa (Milan, 1879); and "Richard III.," music by Salvayre (in Italian at St. Petersburg, 1883; in the original French at Nice, 1891).

The book of Salvayre's opera is an extraordinary thing. The librettist, Blavet, does not allow Richard to die on the battlefield: he reserves him for a more horrible fate. The last scene begins with shouts of populace near a cathedral: "Hurrah pour Richmond!"

Richard, a high baritone, is exceedingly distressed by the pleasure of his enemies, and determines to die on the cathedral steps, but, like Charles II. and Tristan, he is a long time a-dying. These are his last, positively last words: "La mort, la belle affaire! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah! Le Roi Richard est un grand Roi!"

⁂

They that would know the hopes excited by Volkmann when his once famous Trio appeared should read von Bülow's article, republished in the collection "Ausgewählte Schriften," made by Marie von Bülow (Leipsic, 1896). Appreciative and discriminative is the article by

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Professor of Theory of Music at the New England Conservatory of Music

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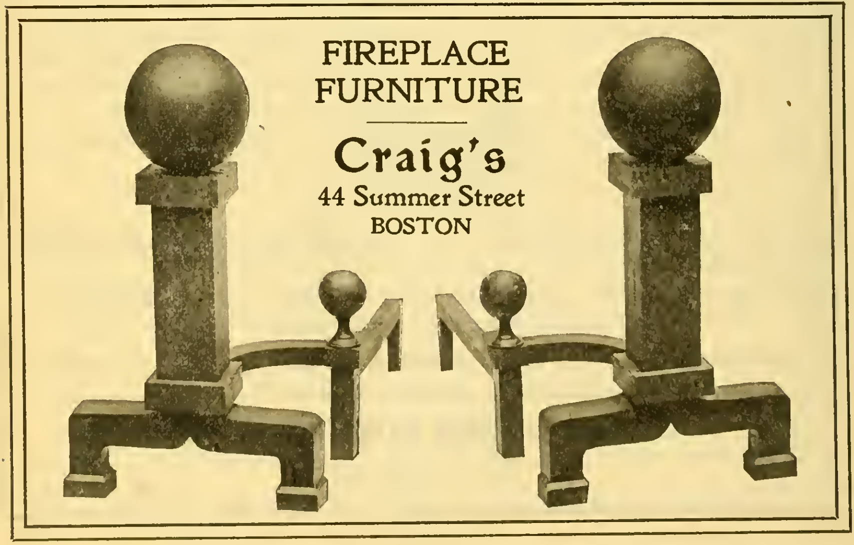
Louis Ehlert. (The translation is by Helen D. Tretbar.) I quote from the conclusion:—

“And first of all we must premise that Volkmann's is a genuine musical nature. He is not, like so many an other one, an accidental musician: he became a musician because he could be nothing else. But the history of his development does not include him among those whom a higher power has protected against going astray and endowed with all the armament with which it arms its prophets. His is the history of those innumerable art-existences that move in uncertainty and along obscure paths towards their aim, full of ideals, upright, and strong, but content at times, when travel-weary, to seek a refuge above which the stars do not shine. A strange land, full of heating, stinging elements, early gave him shelter; and amid these surroundings his real youth was passed. Foreign culture, strange customs, and alien blood stood sponsors to his genius. And his originality took root in this singular mixture of the German and Magyar nature.

“In his earliest days he bestows upon the world a splendid work, and then, full of contradictions and restless, desponding in his passion and passionate in his despondency, he departs from his career, so gloriously begun, enters upon new walks, disports himself in all saddles upon all roads, and rises in his manhood to the height of several healthy, able efforts, but without ever accomplishing anything that might rank at the side of his first genial creation. An inexplicable, ofttimes uncomfortable, lack of clear perception concerning himself and the nature of his gifts drives him from his legitimate endeavors to unnatural ones. . . . He has been termed the ‘Hungarian Gade,’ a title representing the truth. They are both colorists, although Volkmann designs with more force than Gade, while the latter exerts a greater charm through his manner of employing his colors. What nature's intentions were in regard to Volkmann she has shown more clearly than in the case of many others. He should have become the Meissonier of music. Had he never ignored the promptings of his genius, had he closed his hearing to the torturing echoes of an irrevocably lost period of time, had he



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turned aside from all the impure harmonies with which our lyres have been corrupted in expressing a longing for exaggerated happiness, truly his position in the art firmament would be a higher one than that of many others who now consider themselves entitled to look down upon him. The existing musical tone of an age may not be wilfully raised or lowered: we must accommodate ourselves to the given tone, and take our stand at that desk of the great art-orchestra for which nature has designed us. He who has been called as a flute-player must never desire to strike the kettledrum. Volkmann's real and unmistakable domain is the lyric-instrumental. . . . In bold and passionate styles, and even in humor, in its deepest significance, he is often successful. When he errs, it is the error of a noble man, to whose nature every illegitimate speculation is foreign."

This article was written before the publication of the overture, "Richard III."

SYMPHONIC POEM, NO. 11, "THE BATTLE OF THE HUNS," FRANZ LISZT

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

Lina Ramann, in her Life of Liszt, says that Liszt conceived the idea of composing this symphonic poem when he was at Munich, after his visit to Wagner at Zurich, and in daily intercourse with Kaulbach, "in the first half of December, 1856." This statement is contradicted by Liszt's own letters.

The Princess Caroline de Sayn-Wittgenstein* was in Berlin in the summer of 1855, and she was much interested in the museums, the art and literary life in that city. Liszt wrote to her July 21 of that

---

* The Princess, the dear friend of Liszt for many years, was born at Monasterzyska, in the government of Kieff, February 8, 1819. She died at Rome, July 31, 1886. Liszt's letters to her are published in four volumes (Leipsic, 1899–1902). For an extremely interesting account of this remarkable woman see Henri Maréchal's "Rome: Souvenirs d'un Musicien," pp. 229–286 (Paris, 1904). The French composer Maréchal knew her well, and corresponded with her.

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year: "I have never thought much of Bégas' painting. All that school, with the exception of Cornelius and Kaulbach, seems to me to be on a level with the school represented in music by Marschner, Lindpaintner, etc. As for Kaulbach, that's a horse of another color, and I believe that he is truly somebody. Tell him I have always thought this of him, and that I value his friendship highly. When I have finished my 'Dante,'* I'll see if I cannot set music to one of his pictures, 'The Battle of the Huns,' for instance, or a still later picture, which will suit me still better, for I imagine that his talent has grown a great deal these last years! I shall speak of it to him when we see each other, and after you have informed me about his pictures in Berlin."

In a letter written to the Princess, July 24, Liszt speaks again of "making a 'Battle of the Huns,' which will not be worm-eaten! There will naturally be a long pianissimo effect for a finale, to leave the hearer fixed on the combat in the air, as though terrified and dazzled by these insatiable warring shades! I sometimes feel myself a Hun to the marrow. When my bones will be broken and reduced to dust or corruption, my spirit will breathe combat, valor, and—our love!"

He wrote on the 29th of July: "My idea of 'The Battle of the Huns' is not merely a freak. I intend surely to go to work on it as soon as I have finished my 'Psalm,'† that is to say, toward the end of August, but I must first see the engraving of the battle, which you possess, I think, in your collection of masterpieces." Two days afterward he wrote that, as soon as he completed the "Psalm," he should begin work on the Kaulbach tone-poem.

Liszt wrote to a friend (see "Liszt's Briefe an eine Freundin," Leipsic, 1894) on August 15, 1855: "The Princess is back from Berlin highly satisfied with her artistic explorations there,—she brought me among other things a fine sketch of Kaulbach's 'Battle of the Huns,'—and

---

* The "Dante" Symphony, begun in 1847, was completed in 1855, and produced at Dresden, November 7, 1857. It was published in 1858.

† Psalm XIII., "How long wilt thou forget me, O Lord?" for tenor solo, chorus, and orchestra, composed in 1855, revised in 1861–62, and published in 1865.

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I am tempted strongly to make a musical composition after this sketch. Of course, it will be no guitar piece, and it will be necessary to put a strong body of brass in movement." He wrote to her on September 22 of the same year: "Since Kaulbach will come here [Weimar] in October, I must not be behindhand with my 'Battle of the Huns,' which will be one of my symphonic poems and a sort of companion piece to 'Mazeppa.'" He wrote to her from Gotha, January 30, 1857: "I shall have finished my 'Battle of the Huns' after Kaulbach by the middle of February."

Dionys Pruckner says that Liszt worked on this symphonic poem from January to February 10 of 1857. The poem was produced at Weimar, in a theatre concert given by Sivori,* December 29, 1857. The first performance in Boston was at a concert given by Theodore Thomas, December 3, 1872.

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* Ernesto Camillo Sivori, distinguished violinist, was born at Genoa, October 25, 1815, where he died, February 18, 1894. A pupil of Paganini, he was long famous as a virtuoso throughout the world, and was an excellent quartet player. He composed two concertos and other pieces for violin. He made a tour of the United States, Mexico, and South America in 1846–48.

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This picture by Kaulbach* is one of a set of six mural paintings executed in 1847–66 for the upper walls of the staircase of the New Museum in Berlin. The subjects are "Fall of Babel," "Prosperity of Greece," "Destruction of Jerusalem," "Battle of the Huns," "The Crusaders before Jerusalem," "Age of the Reformation." The guide-book description of the "Battle of the Huns" is as follows: "According to a legend, the combatants were so exasperated that the slain rose during the night and fought in the air. Rome, which is seen in the background, is said to have been the scene of this event. Above, borne on a shield, is Attila with a scourge in his hand, opposite him Theodoric, king of the Visigoths. The foreground is a battlefield, strewn with corpses, which are seen to be gradually reviving, rising up, and rallying, while among them wander wailing and lamenting women." Count Raczynski, of Berlin, ordered in 1837 a cartoon from Kaulbach on this subject. This cartoon, painted in different shades of brown, occupies almost a whole wall in the Raczynski Picture Gallery.

This battle is legendary or symbolical. As a matter of fact, Theodoric was stricken down by a stroke from the javelin of Andages, an Ostrogoth, and trampled under the feet of his own cavalry in the fight against Attila, near Châlons, France, the fight in which one hundred and sixty-two thousand were slain, or, as some say, three hundred thousand. The Huns were undoubtedly vanquished, for Attila was compelled to retreat. This battle was in 451. Attila did not invade Italy till the next year, when he fought no battle near Rome, but, influenced by superstition, or, as some say, by the apparition of Saint Peter and Saint Paul, who threatened him with death if he rejected the prayer of Leo, he gave peace to the Romans, and accepted the immense ransom or the dowry of the Princess Honoria. Attila died his strange death in 453.

Liszt wrote Kaulbach's wife, May 1, 1857: † "I have been encouraged to send you what indeed truly belongs to you, but what, alas! I must

---

* Wilhelm von Kaulbach, famous painter, born at Arolsen, October 15, 1805, died April 7, 1874, at Munich, where he had been Director of the Academy since 1849. His friendship with Liszt began in 1843, and he painted the composer early in the fifties.

† The translation into English is by Constance Bache.

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send in so shabby a dress that I must beg from you all the indulgence that you have so often kindly shown me. At the same time with these lines you will receive the manuscript of the two-pianoforte arrangement of my symphonic poem, 'The Battle of the Huns' (written for a large orchestra and completed by the end of last February), and I beg you, dear madam, to do me the favor to accept this work as a token of my great reverence and most devoted friendship towards the master of masters. Perhaps there may be an opportunity later on, in Munich or Weimar, in which I can have the work performed before you with full orchestra, and can give a voice to the meteoric and solar light which I have borrowed from the painting, and which at the Finale I have formed into one whole by the gradual working up of the Catholic choral, 'Crux fidelis,' and the meteoric sparks blended therewith. As I have already intimated to Kaulbach in Munich, I was led by the musical demands of the material to give proportionately more place to the solar light of Christianity, personified in the Catholic choral, 'Crux fidelis,' than appears to be the case in the glorious painting, in order thereby to win and pregnantly represent the conclusion of the Victory of the Cross, with which I, both as a Catholic and as a man, could not dispense. Kindly excuse this somewhat obscure commentary on the two opposing streams of light in which the Huns and the Cross are moving; the performance will make the matter bright and clear—and if Kaulbach finds something to amuse him in this somewhat venturesome mirroring of his fancy I shall be royally delighted."

It seems, from a letter written by Kaulbach in the summer of 1858

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to Liszt, that the latter had it in mind to treat in like musical manner the other mural pictures by Kaulbach in Berlin, possibly for theatrical performance, tableaux vivants, at Weimar. "Your original and spirited idea—the musical and poetic form of the historical pictures in the Berlin Museum—has taken hold of me completely. I much wish to hear your and Dingelstedt's* idea of this performance. The representation of these powerful subjects in poetical, musical, and artistic form must constitute a harmonious work, rounded off into one complete whole. It will resound and shine through all lands! I shall therefore hasten to Weimar as soon as my work here will let me free." The plan came to naught.

⁂

"The Battle of the Huns" is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, one bass tuba, a set of three kettledrums, cymbals, organ, strings.

The composition is free in form, yet labored explanatory programmes have been written. The conflict is between Heathendom and Christianity, between Barbarism and Civilization. The beginning, C minor, Tempestuoso, allegro non troppo, 4-4, with pianissimo drum-roll, has a theme for bassoons, supported by 'cellos. This theme, at first mysterious, then growing in intensity, is supposed to charac-

---

* Franz von Dingelstedt, 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). He planned an after-poem for this proposed Kaulbach-Liszt entertainment at Weimar.

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terize the Huns whose ghosts arise to the combat. Horn fanfares resound and are answered. Più mosso, allegro energico assai. The combat deepens. Arthur Hahn finds the Huns described rhythmically as horsemen in contradiction to the picture of Kaulbach. The chief theme of the Christians, "Crux fidelis," is sung solemnly by trombones.

Crux fidelis inter omnes,
Arbor una nobilis,
Nulla talem silva profert
Fronde, flore, germine:
Dulce lignum dulci clavo
Dulce pondus sustinet.*

This has been Englished in prose as follows:—

Cross faithful of all the trees, tree of unique nobility, no forest produces such in leafage, flower, or twig; the sweet wood bears with sweet nail a sweet burden.†

The Christian theme is opposed to that of the battle-hymn of the Huns. Swords clash against shields, the typical rhythmic figure of the Huns appears again, there are trumpet and trombone calls sounding on every side. There is a long-held chord of E-flat with the shriek of the battle fanfare. And now the sound of battle dies away, the air is clearer and more serene. The melody, "Crux fidelis," is heard, Lento dolce religioso, from the organ, and with the introduction of the organ the finale of the work begins. "The use exclusively of the Christian choral ennobles the triumph of the Cross, of the light of truth over the power of darkness." This finale goes outside the frame of Kaulbach's picture, as Liszt says in the letter already quoted.

---

* This is the eighth verse of the song of triumph, "Pange lingua," attributed by some to Claudian Mamertus, by others to Venantius Fortunatus, born in the district of Treviso in 530, a master of *vers de société*, who, at the wish of Queen Rhadegunda, settled at Poitiers, where he became a bishop, having received ordination, and died in 609, in the full odor of sanctity, though some speak scandalously of the queen's interest in him (see Thierry's "Récits des Temps Mérovingiens"). Claudian was brother and vicar to Mamertus, Bishop of Vienna. One of the most learned men of his time, he died about 473. He wrote a book on the nature of the soul and, as some say, a poem against profane poets.

† For curious remarks concerning the cross in Latin sacred poetry see Remy de Gourmont's "Le Latin mystique: Les Poètes de l'Antiphonaire et la Symbolique au Moyen Age" (Paris, 1829).

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

Anton Schindler wrote in his Life of Beethoven (Münster, 1840): "First in the fall of 1802 was his [Beethoven's] mental condition so much bettered that he could take hold afresh of his long-formulated plan and make some progress: to pay homage with a great instrumental work to the hero of the time, Napoleon. Yet not until 1803 did he set himself seriously to this gigantic work, which we now know under the title of 'Sinphonia Eroica': on account of many interruptions it was not finished until the following year. . . . The first idea of this symphony is said to have come from General Bernadotte, who was then French Ambassador at Vienna, and highly treasured Beethoven. I heard this from many friends of Beethoven. Count Moritz Lichnowsky, who was often with Beethoven in the company of Bernadotte, . . . told me the same story." Schindler also wrote, with reference to the year 1823: "The correspondence of the King of Sweden led Beethoven's memory back to the time when the King, then General Bernadotte, Ambassador of the French Republic, was at Vienna, and Beethoven had a lively recollection of the fact that Bernadotte indeed first awakened in him the idea of the 'Sinphonia Eroica.'"

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These statements are direct. Unfortunately, Schindler, in the third edition of his book, mentioned Beethoven as a visitor at the house of Bernadotte in 1798, repeated the statement that Bernadotte inspired the idea of the symphony, and added: "Not long afterward the idea blossomed into a deed"; he also laid stress on the fact that Beethoven was a stanch republican, and cited, in support of his admiration of Napoleon, passages from Beethoven's own copy of Schleiermacher's translation of Plato.

Thayer admits that the thought of Napoleon may have influenced the form and the contents of the symphony, and that the composer may have based a system of politics on Plato; "but," he adds, "Bernadotte had been long absent from Vienna before the Consular form of government was adopted at Paris, and before Schleiermacher's Plato was published in Berlin."

The symphony was composed in 1803-1804. The story is that the title-page of the manuscript bore the word "Buonaparte" and at the bottom of the page "Luigi van Beethoven"; "and not a word more," said Ries, who saw the manuscript. "I was the first," also said Ries, "who brought him the news that Bonaparte had had himself declared Emperor, whereat he broke out angrily: 'Then he's nothing but an ordinary man! Now he'll trample on all the rights of men to serve his own ambition; he will put himself higher than all others and turn out a tyrant!'"

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Furthermore, there is the story that, when the death of Napoleon at St. Helena was announced, Beethoven exclaimed, "Did I not foresee the catastrophe when I wrote the funeral march in the 'Eroica'?"

The original score of the symphony was bought in 1827 by Joseph Dessauer for three florins, ten kreuzers, at auction in Vienna. On the title-page stands "Sinfonia grande." Two words that should follow immediately were erased. One of these words is plainly "Bonaparte," and under his own name the composer wrote in large characters with a lead-pencil: "Written on Bonaparte."

Thus it appears there can be nothing in the statements that have come down from Czerny, Dr. Bartolini, and others: the first allegro describes a sea-fight; the funeral march is in memory of Nelson or General Abercrombie, etc. There can be no doubt that Napoleon, the young conqueror, the Consul, the enemy of kings, worked a spell over Beethoven, as over Berlioz, Hazlitt, Victor Hugo; for, according to Mr. W. E. Henley's paradox, although, as despot, Napoleon had "no love for new ideas and no tolerance for intellectual independence," yet he was "the great First Cause of Romanticism."

The symphony was first performed at a private concert at Prince Lobkowitz's in December, 1804. The composer conducted, and in the second half of the first allegro he brought the orchestra to grief, so that a fresh start was made. The first performance in public was at a concert given by Clement at the Theater an der Wien, April 7, 1805. The symphony was announced as "A new grand Symphony in D-sharp by Herr Ludwig van Beethoven, dedicated to his Excellence Prince von Lobkowitz." Beethoven conducted. Czerny remembered that some one shouted from the gallery: "I'd give another kreuzer if they would stop." Beethoven's friends declared the work a masterpiece. Some said it would gain if it were shortened, if there were more "light, clearness, and unity." Others found it a mixture of the good, the grotesque, the tiresome.

The symphony was published in October, 1806. The title in Italian stated that it was to celebrate the memory of a great man. And there was this note: "Since this symphony is longer than an ordinary symphony, it should be performed at the beginning rather than at the end

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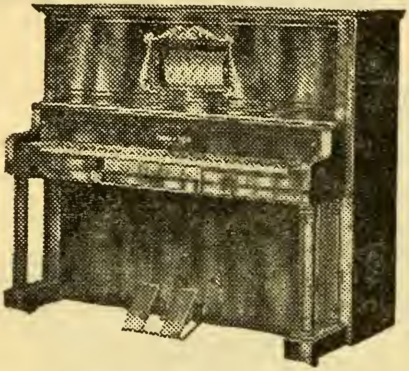

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of a concert, either after an overture or an aria, or after a concerto. If it be performed too late, there is the danger that it will not produce on the audience, whose attention will be already wearied by preceding pieces, the effect which the composer purposed in his own mind to attain."

⁂

This symphony was performed in Boston for the first time at a concert of the Musical Fund Society, Mr. G. J. Webb conductor, December 13, 1851. The programme was as follows:—

PART I.

1. Grand Symphony No. 3, "Eroica" . . . . *Beethoven*
(First time in Boston.)

PART II.

1. Grand Overture to "Waverley" . . . . *Berlioz*
(First time in Boston.)
2. Cavatina, "Robert, toi que j'aime" . . . . *Mayerbeer* (sic)
Mme. Goria Botho.
3. Fantaisie pour la clarionette, avec accompag't d'orchestra, "L'Attente et l'Arrivee" (*sic*), Op. 180 . . . . *C. G. Reissiger*
Thomas Ryan.
4. Air from "Charles VI." . . . . *Halevy*
Mme. Goria Botho.
5. Grand Fantaisie for the 'Cello, on a theme from "Robert the Devil" and an original theme by Molique . . . . *F. A. Kummer*
Wulf Fries.
6. Overture, "Il Barbiere de Seviglia" . . . . *Rossini*

⁂

The first movement, Allegro con brio, E-flat major, 3-4, opens with two heavy chords for full orchestra, after which the chief theme is given out by the 'cellos. This theme is note for note the same as that of the first measures of the Intrade written by Mozart in 1786 at Vienna

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for his one-act operetta, "Bastien et Bastienne," performed in 1786 at a Viennese garden-house (K. 50). Mozart's theme is in G major. Beethoven's theme is finished by the violins and developed at length. There is a subsidiary theme, which begins with a series of detached phrases distributed among wood-wind instruments and then the violins. The second theme, of a plaintive character, is given out alternately by wood-wind and strings. The development is most elaborate, full of striking contrasts, rich in new ideas. The passage in which the horn enters with the first two measures of the first theme in the tonic chord of the key, while the violins keep up a tremolo on A-flat and B-flat, has given rise to many anecdotes and provoked fierce discussion. The coda is of unusual length.

The funeral march, Adagio assai, C minor, 2-4, begins, pianissimo e sotto voce, with the theme in the first violins, accompanied by simple chords in the other strings. The theme is repeated by the oboe, accompanied by wood-wind instruments and strings; and the strings give the second portion of the theme. A development by full orchestra follows. The second theme is in C major. Phrases are given out by various wood-wind instruments in alternation, accompanied by triplet arpeggios in the strings. This theme, too, is developed; and there is a return to the first theme in C minor in the strings. There is fugal development at length of a figure that is not closely connected with either of the two themes. The first theme reappears for a moment, but strings and brass enter fortissimo in A-flat major. This episode is followed by another; and at last the first theme returns in fragmentary form in the first violins, accompanied by a pizzicato bass and chords in oboes and horns.

Scherzo: Allegro vivace, E-flat major, 3-4. Strings are pianissimo and staccato, and oboe and first violins play a gay theme which Marx says is taken from an old Austrian folk-song. This melody is the basic material of the scherzo. The trio in E-flat major includes hunting-calls by the horns, which are interrupted by passages in wood-wind instruments or strings.

Finale: Allegro molto, E-flat major, 2-4. A theme, or, rather, a double theme, with variations; and Beethoven was fond of this theme,

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for he had used it in the finale of his ballet, "Die Geschöpfe des Prometheus," in the Variations for pianoforte, Op. 35, and in a country dance. After a few measures of introduction, the bass to the melody which is to come is given out, as though it were an independent theme. The first two variations in the strings are contrapuntal. In the third the tuneful second theme is in the wood-wind against runs in the first violins. The fourth is a long fugal development of the first theme against a counter-subject found in the first variation. Variations in G minor follow, and the second theme is heard in C major. There is a new fugal development of the inverted first theme. The tempo changes to poco andante, wood-wind instruments play an expressive version of the second theme, which is developed to a coda for full orchestra, and the symphony ends with a joyful glorification of the theme.

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

⁂

What strange and even grotesque "explanations" of this symphony have been made!

At the second concert of the Philharmonic Society of New York, February 18, 1843, the following comments were printed on the programme: "This great work was commenced when Napoleon was first Consul, and was intended to portray the workings of that extraordinary man's mind. In the first movement, the simple subject, keeping its uninterrupted way through harmonies that at times seem in almost chaotic confusion, is a grand idea of Napoleon's determination of character. The second movement is descriptive of the funeral honors paid to one of his favorite generals, and is entitled 'Funeral March on the Death of a Hero.' The winding up of this movement represents the faltering steps of the last gazers into the grave, and the listener hears the tears fall on the coffin ere the funeral volley is fired, and repeated faintly by an echo. The third movement (Minuet and Trio) describes the homeward march of the soldiery, and the Finale is a combination of French Revolutionary airs put together in a manner

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that no one save a Beethoven could have imagined." And this note, Mr. Krehbiel tells us, was inserted in the programme for several, even twenty-five, years after.

Marx saw in the first movement of the symphony the incidents of a battle as it is preconceived in the mind of the conqueror. The different incidents are characterized by the chief themes and their developments. The ending with the return of the first theme is the triumph of the victor's plan. The funeral march pictures Night spreading her shade over the battlefield, which is covered with the corpses of those who died for glory; in the scherzo are heard the rejoicings of the soldiery homeward bound; and the finale is Peace consecrating the victories of the hero.

Griepenkerl preferred to see in the fugued passage of the first movement the entrance of the nineteenth century.

Berlioz insisted that there should be no thought of battles or

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triumphant marches, but rather profound reflections, melancholy recollections, imposing ceremonies,—in a word, the funeral oration over a hero.

Wagner wrote: "The designation 'heroic' is to be taken in its widest sense, and in no wise to be conceived as relating merely to a military hero. If we broadly connote by 'hero' ('*Held*') the whole, the full-fledged *man*, in whom are present all the purely human feelings—of love, of grief, of force—in their highest fill and strength, then we shall rightly grasp the subject which the artist lets appeal to us in the speaking accents of his tone-work. The artistic space of this work is filled with all the varied, intercrossing feelings of a strong, a consummate Individuality, to which nothing human is a stranger, but which includes within itself all truly Human, and utters it in such a fashion that, after frankly manifesting every noble passion, it reaches a final rounding of its nature, wherein the most feeling softness is wedded with the most energetic force. The heroic tendency of this art work is the progress toward that rounding off" (Englished by Mr. W. A. Ellis). And Wagner explained on these lines each movement. As the second shows the "deeply, stoutly suffering man," so the scherzo reveals the "gladly, blithely doing man"; while the finale shows us finally "the man entire, harmoniously at one with self, in those emotions where the Memory of Sorrow becomes itself the shaping-force of noble Deeds."

Nor should the "rededication" of the "Eroica" to Bismarck by von Bülow, *cher unique*, as Liszt frequently called him, be forgotten. Von Bülow said, at a concert of the Philharmonic Orchestra of Berlin (May 28, 1892): "Yes, the hero was the quintessence of the world to Beethoven. We cannot know, we cannot surmise, what slumbered in his soul. Perhaps there slumbered the picture of the great American citizen, George Washington. But he looked for a hero of his own time, a European hero; and his eyes fell on the great star of Bonaparte."

And there von Bülow might have stopped where Beethoven began.

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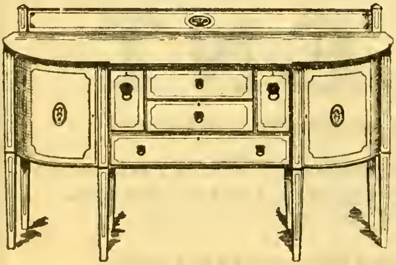

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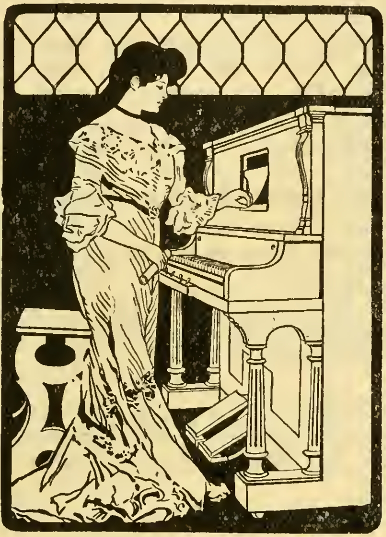

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SUNDRY NOTES.

Professor Willy Hess conducted the concert of December 29, 1906, in consequence of the sickness of Dr. Muck.

The concerts in aid of the Pension Fund of the Boston Symphony Orchestra took place on December 30, 1906, and April 28, 1907. The programme was the same: Overtures to "Rienzi," "The Flying Dutchman," "Tannhäuser," "Lohengrin," "Tristan and Isolde," "The Mastersingers of Nuremberg"; Funeral March from "Dusk of the Gods"; and Prelude to "Parsifal." Dr. Muck conducted.

The orchestra gave a concert in Symphony Hall with Mr. Camille Saint-Saëns, November 26, 1906. Dr. Muck conducted. The programme was made up of works by the visitor: Overture to the Opera, "The Barbarians"; Concerto in G minor No. 2, Op. 22, for pianoforte (Mr. Saint-Saëns, pianist); pianoforte solos, Valse nonchalante, Valse mignonne, Valse canariote (Mr. Saint-Saëns, pianist); Symphony in C minor, No. 3, Op. 78.

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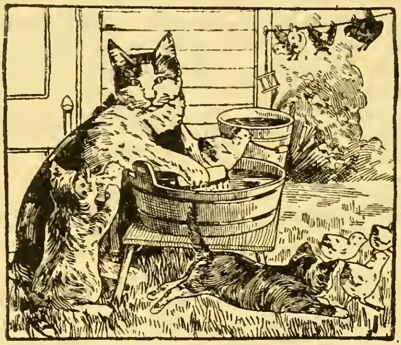

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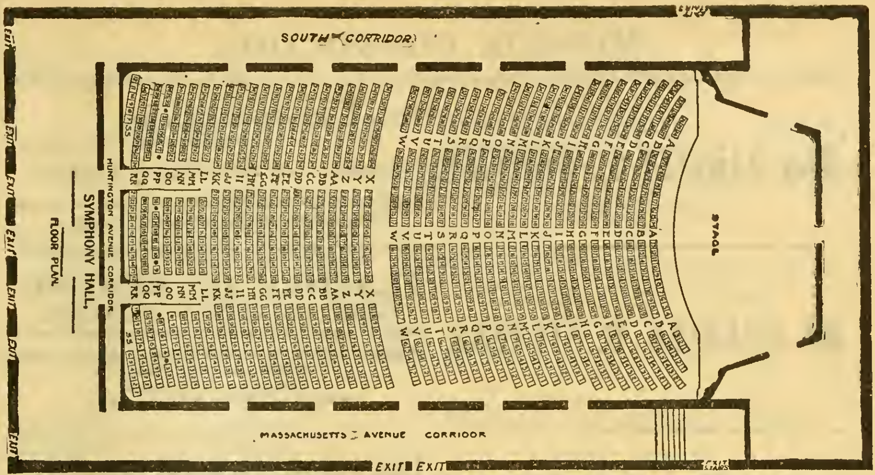
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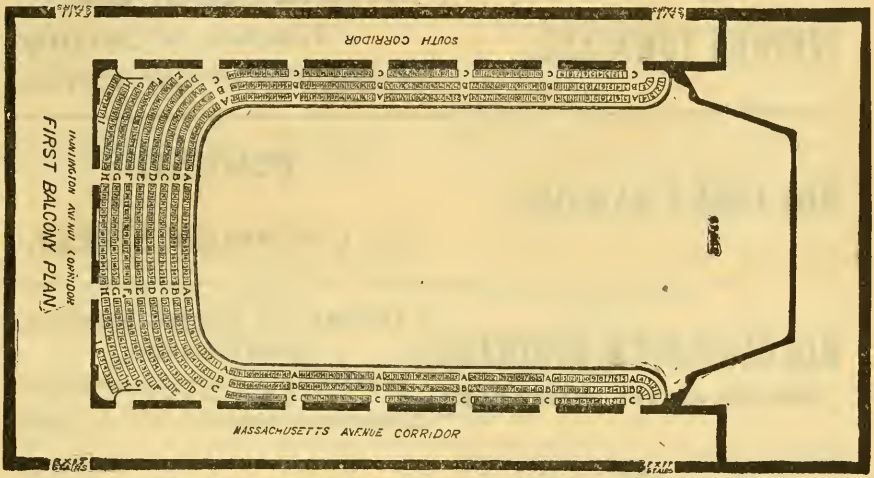
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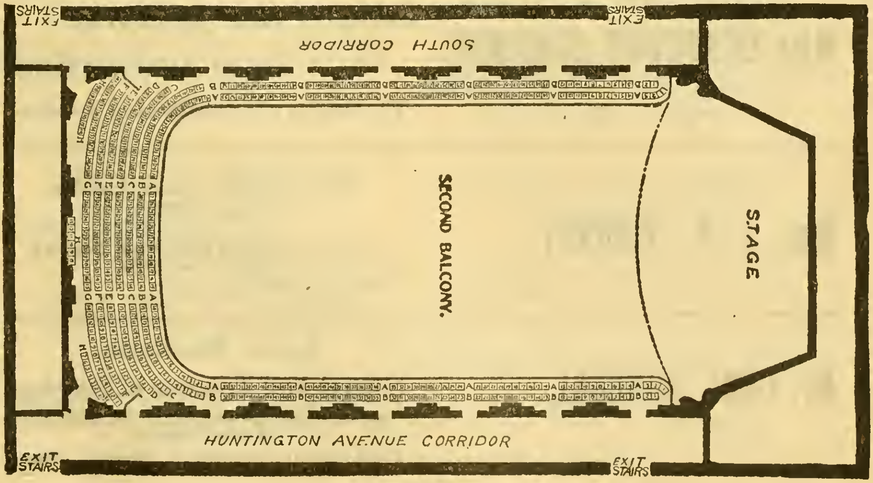
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