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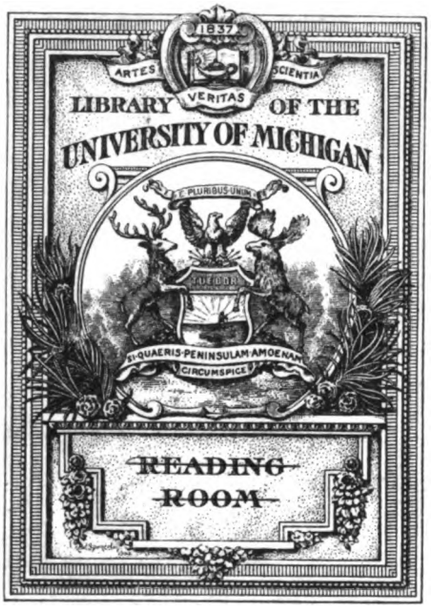

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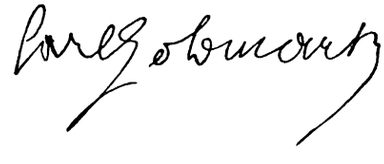

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TABLE OF CONTENTS

VOLUME XI

TEXT

CARL GOLDMARK . . . . . *Theodor Helm* . . 345

JOSEPH HAYDN . . . . . *Antonin Marmontel* 355

THE METHODS OF THE MASTERS OF PIANO-TEACHING IN EUROPE: SYMPOSIUM ON LEGATO 373

MUSIC

RHAPSODIE HONGROISE NO. 13 . . . . . *Liszt* 811

POLONAISE. F SHARP MINOR. OP. 44 . . . . . *Chopin* 824

ETUDE. OP. 25, NO. 10 . . . . . *Chopin* 841

MAZURKA. C MAJOR. OP. 56, NO. 2 . . . . . *Chopin* 848

ETUDE. OP. 25, NO. 12 . . . . . *Chopin* 851

SCHERZO A CAPRICCIO. F SHARP MINOR . . . . . *Mendelssohn* . . . 859

SONATA. OP. 110. A FLAT MAJOR . . . . . *Beethoven* 872

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GOLD MEDAL (MADE BY ANTON SCHARFF) GIVEN TO CARL GOLDMARK ON HIS SEVENTIETH BIRTHDAY.

CARL GOLDMARK

BY

THEODOR HELM

CARL GOLDMARK, the most famous of all living Austro-Hungarian writers of music, and one of the most important composers of the present day, was born May 18, 1830, at Keszthely, by the Plattensee, in Hungary, the son of the prayer-reciter in the Israelite congregation of that place, Simon Reuben Goldmark, who had won great fame as a synagogue singer. Accordingly, the first musical impressions of the boy Carl were ritualistic and religious, and they entered into him so deeply that many years later he wrote his first and principal opera under their influence, with such earnestness and warm artistic feeling that listeners of other faiths were filled with sympathy and respect.

Goldmark received his first systematic instruction in music, on the violin, in 1843, in the "Oedenburger Musikverein," and his rapid progress induced his parents to dedicate him entirely to this art. The boy went, in 1844, to Vienna for further study, and enjoyed the excellent instruction of the violin-master Jansa. In 1847–48 he frequented the conservatory class for harmony and composition under Professor Gottfried Preyer, who to-day, although ninety-three years old, occupies the post of Domkapellmeister at the Cathedral of St. Stephen. Goldmark further improved his violin-playing under Professor Joseph Böhm. It is a pity that this fruitful instruction lasted but a few months; the stormy days of the revolution in March, 1848, broke off all further study for a long period.

During the revolution young Goldmark stayed at home in his father's house in Deutsch-Kreuz in Hungary, where his parents had settled.

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CARL GOLDMARK AT THIRTY.

From a photograph by Jagerspacher, Gmünden, Austria.

After the revolution he returned to Vienna to earn his living with the violin. He worked fully seven years as first violin in the orchestra of the Carl Theater of Vienna, with a salary of eighteen gulden a month; he then served two years in the orchestra of the Arena in Ofen, during which time he composed Jewish temple songs for the Alt Ofen prayer-leader, Wahrman, the manuscripts of which, unfortunately, are lost.

Settled again in Vienna, Goldmark turned to eager study of the piano, and soon became one of the most popular teachers of this instrument. Besides this, he acted as music reporter of the prominent political paper of Vienna, the "Konstitutionelle Oesterreichische Zeitung."

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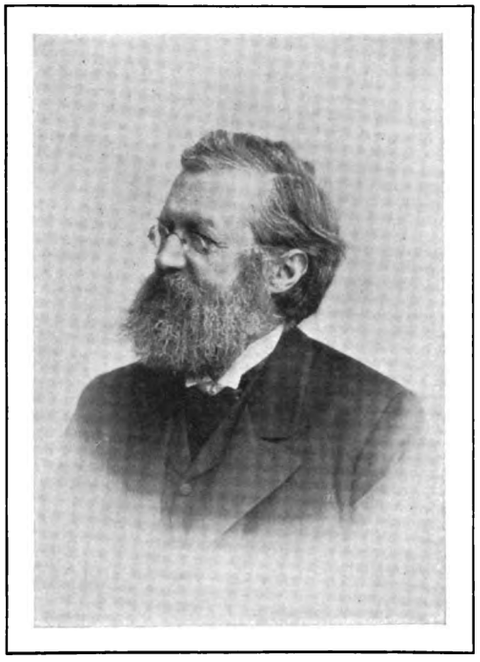
Now at last Goldmark was nearing his real life-calling — the creation of music. Following an irresistible impulse to create, he had been composing, mostly for the violin, ever since his earliest youth, although without much knowledge of the science of composition or of classical literature. In 1854 he had been greatly impressed by some works of Mendelssohn, and, like so many of his fellow-workers, he went through the following years completely under his influence. In 1857 Goldmark appeared in Vienna, for the first time, in his own concert, and produced several large compositions, a piano quartet, a psalm for chorus, solos, and orchestra, and an overture.



THEODOR HELM.
From a photograph by Margit, Vienna.

In 1858 he went to Budapest, and there in strict retirement led the life of a most earnest musical student. The thorough study of Bach's works (which up to that time had been almost unknown to our artist), the tone-poems of Robert Schumann, the "Lohengrin" of Richard Wagner, and the last works of Beethoven had a mighty effect upon Goldmark, and, as he said in a letter to the writer of these lines, they tore him out of his one-sided adherence to Mendelssohn, persisted in up to that time, and with one stroke placed him upon his own feet. The Piano Trio (Op. 4) and the piano pieces "Sturm und Drang" indicate and belong to this period.

In 1859 Goldmark gave another concert of his own compositions in Budapest; but in the next year, 1860, the need of greater artistic recognition led him back to Vienna, where he settled permanently. His summer vacations, however, were spent in later times in the friendly surroundings of the upper Austrian Traunsee.

In Vienna, Goldmark wrote his String Quartet in B major (Op. 8), which he still regards as one of his most successful works. He introduced this and other pieces in his concert given in 1861.

From this time dates the active part taken by Joseph Hellmesberger, afterward director of the Vienna Conservatory, and a famous violin virtuoso, in introducing Goldmark's new works. Almost yearly Hellmesberger, who died in 1893, brought one out, or at least repeated one in his quartet soirées.

An influential connection was formed also by Goldmark with Otto Dessoff, the court opera- and chapel-master and the director, from 1860 to 1875, of the newly formed Philharmonic.

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It was through Hellmesberger that the public became acquainted with Goldmark's first suite for violin and piano. His "Sakuntala" overture was introduced by Dessoff. These are the compositions which in the composer's middle life carried his fame into the furthest musical circles, even across the ocean. The "Sakuntala" overture particularly has everywhere received an enthusiastic reception, and even the critics have acknowledged that the composer has chosen well from the gifts received from his musical nature and created a masterpiece for the modern orchestra. The free and yet firm form of composition, the freshness of thought, the original local coloring, the truly splendid instrumentation, which of course nowhere conceals its Wagnerian prototype — all these together betokened the most decided talent for orchestral writing, particularly for dramatic works. This resulted therefore in arousing the most wide-spread expectations of his great opera "Die Königin von Saba," upon which it was known he had worked zealously for years. Nor were such expectations disappointed when the first representation of this work took place on March 10, 1875, in the Vienna Court Opera-house.

It was evident that with "Die Königin von Saba" Goldmark had entered upon his true artistic career, and had placed himself in the first rank of dramatic composers. After its début with stormy applause at Vienna, "Die Königin von Saba" took possession of almost all the great stages in Europe; moreover, it belongs to the very few operas written originally in German which are brought out in Italy. In Berlin, where it has been given already over a hundred times, as also in Dresden and Hamburg, it is one of the favorite operas in the repertory and draws extremely well.

Goldmark's next grand opera, "Merlin," the first appearance of which was in the Court Opera-house in Vienna, November 19, 1886, did not gain quite the same popularity. The material for this work was derived from the traditions of the Middle Ages.

Goldmark's muse now made a surprising transition from the pranking splendor of the Land of the Morning and of the Old Testament, and the enchanting romances of the knights of the Middle Ages, to the little village-like sphere where the scene of the artist's next opera, "Das Heimchen am Herd" (The Cricket on the Hearth), was laid (first appearance in the Court Opera-house in Vienna, March 21, 1896), its text being taken from a well-known tale of Dickens. And the daring leap succeeded beyond all expectation.

"Das Heimchen," meeting so well a prominent demand of the times, that desire of the public for musical household tales, which had been awakened by Humperdinck, almost equals the drawing power of "Die Königin von Saba," and its greater adaptability to the stage has aided it in establishing itself in a larger number of opera-houses. It has even found a

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GOLDMARK'S BIRTHPLACE IN KESZTHELY, HUNGARY.

home in the little theaters of the provinces. The composer's next work, "Die Kriegsgefangene," on the contrary, in which he returned to material entirely different from that of "Das Heimchen" and such as he chose originally, namely, the antique world of Homer's "Iliad," meets respectful recognition principally from the critics and from a minority of the public. Its first appearance was in the Court Opera in Vienna, January 17, 1899.

The old tone-poet (he has seen seventy years) was not alarmed by the doubtful success of the last-named production; he knows no fatigue, and is working at present (1900) on a new opera, his fourth, which is a setting in music of Goethe's "Götz von Berlichingen." This he hopes to finish in a few months, when it will at once see the footlights in the Court Opera in Vienna.

As already indicated, the most important of Goldmark's artistic creations are decidedly dramatic—the operas; and of these, in the opinion of the writer, his earliest work, with which he conquered the stage, "Die Königin von Saba," holds its place as the best and the most remarkable. Entirely different from the great and truly German music-dramas of Wagner as is this national opera of the Jews, as "Die Königin von Saba" has been fittingly called, it yet possesses in common with those immortal creations of genius one important feature—it does not appear as if put together in a formally artistic way, but as if it were the unrestrainable

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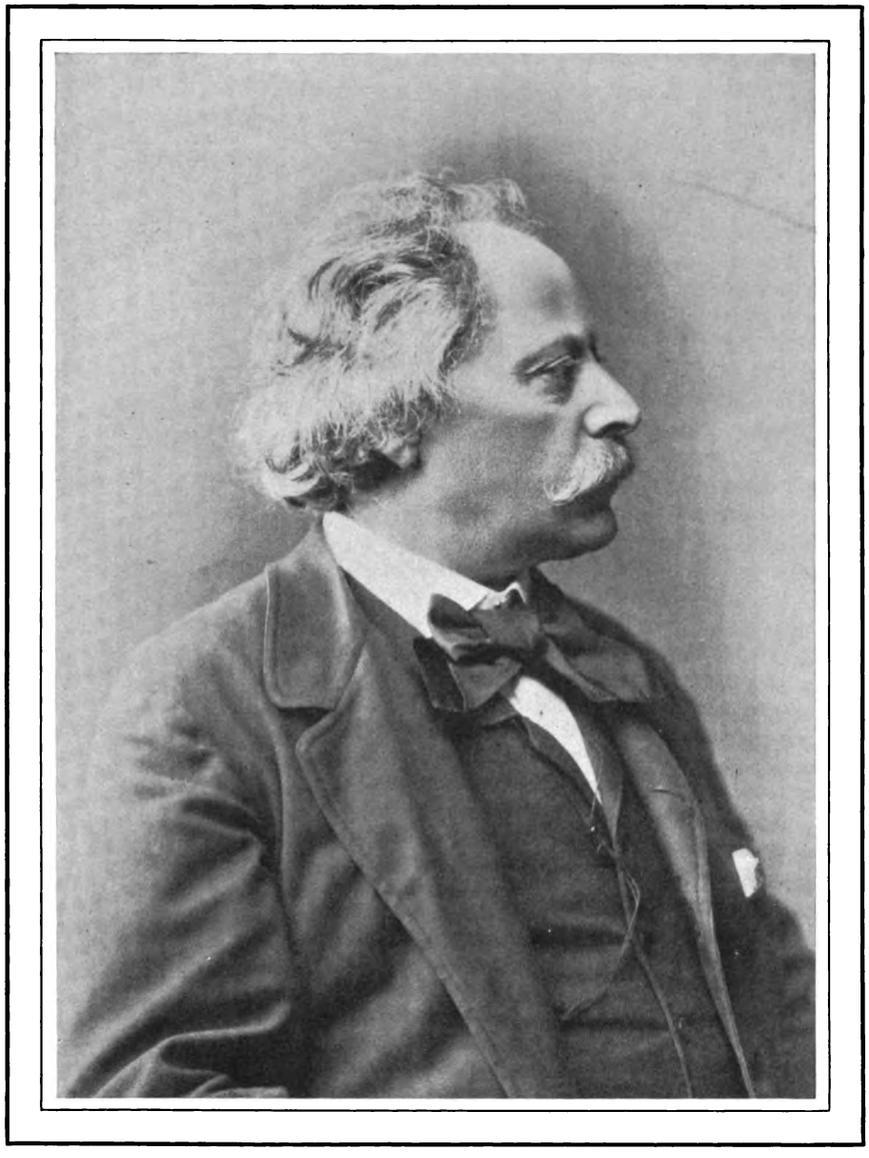

CARL GOLDMARK.

From a photograph by Jagerspacher, Gmünden, Austria.

expression of inner feeling and personal experience; and, except in some more superficial parts, it has this effect upon the unprejudiced listener In none of his works is Goldmark more himself as a musician than in this one. He has given such free, convincing expression of his own peculiar genius — a genius which shows itself particularly in his exotic, heavy harmony and firm, passionate climaxes — in no other as in this, his great opera of the East, which stands unequaled in its consistent local coloring.

I have already said that Goldmark most happily revived the religious

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memories of his youth in the great temple scenes and in other ritualistic passages of the work. While "Die Königin von Saba," distinguished throughout as it is by splendid knowledge of technic, stands with the great public on the same level as to style as Wagner's early operas ("Tannhäuser" and "Lohengrin"), Goldmark's opera "Merlin" is recognizably under the influence of the later works of the poet-composer of "Tristan," "Parsifal," and "Das Nibelungen Lied." This is frequently evident in Herr Siegfried Lipiner's book of words, in which he has striven to afford ground for a highly symbolized and effective musical drama in the spirit of Wagner,— a pity that it is only with doubtful success; while the librettist of "Die Königin von Saba," Dr. S. Mosenthal, on the contrary, never transgresses the customary bounds of grand opera.

In comparison to the "Saba" music, that of "Merlin" appears greatly ennobled and refined, and it is a step forward in respect to its power of orchestral expression; but the forceful, original impression of the earlier opera is missing, and it seems as if the composer was not quite at home among his new surroundings before the Round Table of King Arthur's knights, and hardly moved with the same freedom and grace as in the gold-decked palace of King Solomon and in the Temple of Jerusalem.

There is a striking contrast between his first two operas conceived in such dramatic style and the third following, "Das Heimchen am Herd," the text of which is by A. M. Willner of Vienna. Though the music of the latter cannot be called free from a certain unstilted, gaily checkered coloring, its impression is otherwise pleasing; and precisely because its lighter style is better suited to the older style of representation it has become much beloved on many boards.

However, as if the composer had sorely repented thus letting himself down to the taste of the crowd, he turns again with all earnestness toward his ideal in his next and, at present, his latest work for the stage, the two-act opera, "Die Kriegsgefangene" (text from Homer by Emil Schlicht, pseudonym of the Protestant preacher Formey), and is not only Wagner-like, but resembles almost more the old master Christopher Gluck. There is an astonishing likeness to Gluck's severe grandeur in the introductory scene of the opera; it seems like an echo from "Orpheus."

With regard to its singing capabilities, "Die Kriegsgefangene" is certainly somewhat cold. On this account, and perhaps more because of its poorly conceived text-book, it has not made itself a home on any stage.

Goldmark's great concert overtures, "Penthesilea," "Sappho," and "Der Gefesselte Prometheus" (after Æschylus), are best placed beside his "Iliad" opera, since all three have to do with antique material, although the first two offer only a reflection through the later German poets Von Kleist and Grillparzer. Conceded masterpieces, they are so dry, often so severe, in character that they have never quite won the universal favor of

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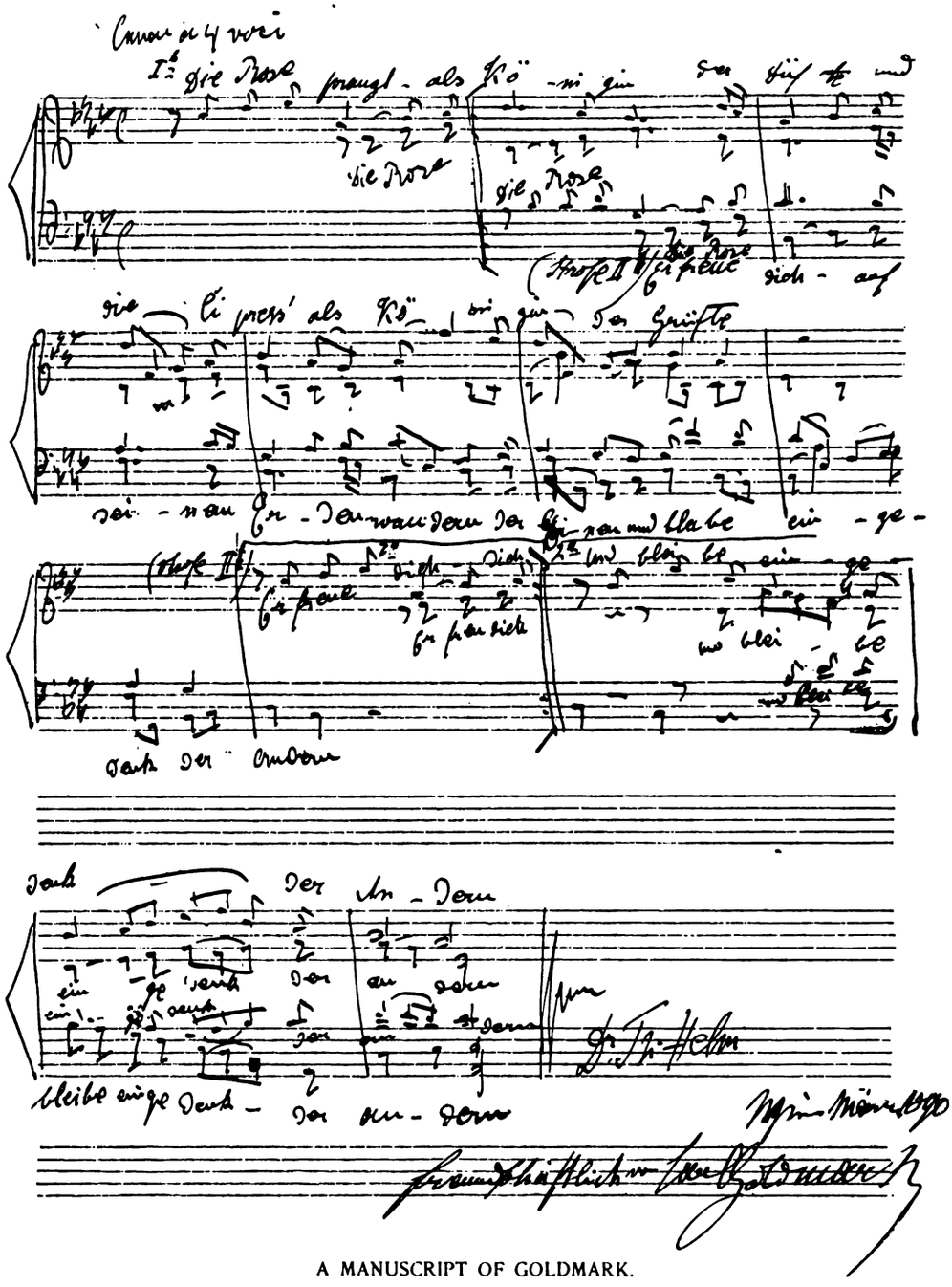

A MANUSCRIPT OF GOLDMARK.

the splendid "Sakuntala" overture, which has been already described. The composer has, however, scored a similar success with an attractive concert overture entitled "Im Frühling," which is much more friendly in spirit, and is particularly rich in tone-painting.

As a composer for the orchestra Goldmark has also distinguished himself by a piquant, formal, and masterly scherzo, and two symphonies, of

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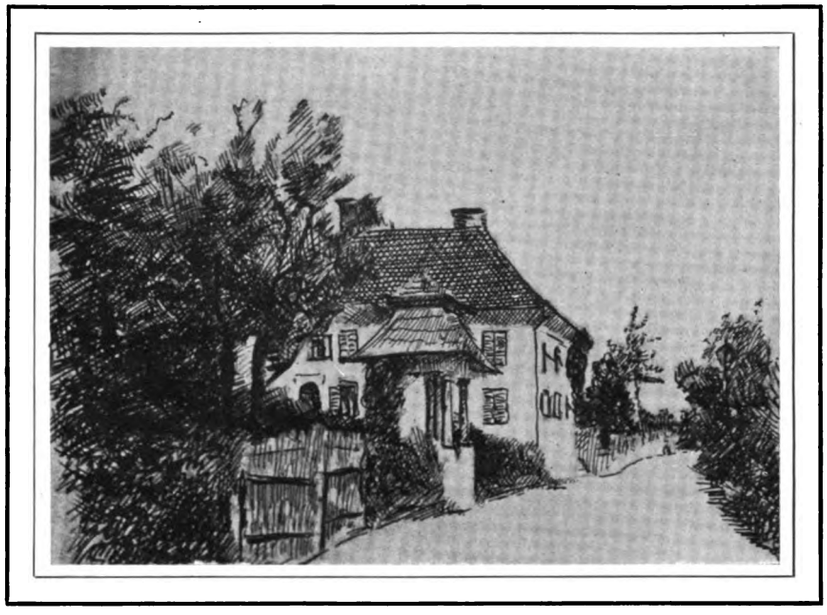
which the first, entitled "Ländliche Hochzeit," the numbers of which are provided with subtitles, became the greater favorite in spite of its belonging to the domain of the classical suite rather than to that of modern program music.

Goldmark's violin concerto is a much played work quite as grateful to the soloist as to the orchestra, for which it is richly conceived.



GOLDMARK'S HOME IN GMÜNDEN, AUSTRIA.

In the kingdom of chamber music Goldmark followed up the characteristic string quartet, already mentioned, with a series of remarkable tone creations: a string quintet (A minor), a violin sonata, a trio, and a piano quintet in B major, which is particularly popular on account of its fullness of penetrating tone and feeling. He has also enriched the concert-hall with various interesting works for chorus, spiritual as well as secular, a cappella and with orchestral accompaniment, and also with many original piano pieces.

Among his songs, which are comparatively few, "Quelle," so musically fresh and fountainlike, is the most often sung.

It was through the chamber-singer Waltus, a master of his craft, that Goldmark's song scene, "Fata Morgana," had its great success in Vienna. It bears the impress of the composer's individuality and is full of feeling.

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HAYDN.

FROM A GERMAN LITHOGRAPH.

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MEDAL (MADE BY N. GATTEAUX) GIVEN TO HAYDN BY THE MUSICIANS WHO PLAYED AT THE FIRST PERFORMANCE OF "THE CREATION" IN THE THÉÂTRE DES ARTS IN 1800.

JOSEPH HAYDN

BY

ANTONIN MARMONTEL

I. THE YOUNG HAYDN

OF the men of genius who have made the history of music illustrious, posterity—in the opinion which has gradually been formed during the nineteenth century—has established a rough classification. Some, like Mozart, seem to float high above us in the tranquillity and serenity of an apotheosis. Others—for example, Gluck and, among the moderns, Berlioz—appear stormy, tumultuous, surrounded by lightnings, but more human, more near. There are some, finally, of an aspect less harsh who are familiar at first sight. Their rôle has been brilliant. They have connected their names with some one of the great periods in the evolution of music. They rank with the illustrious; but their genius has retained a certain reassuring bonhomie. We can approach them without trepidation. We visit them often; we sound their depths without feeling either trouble or disquiet; they are lovable and easy of access.

Franz Joseph Haydn is in the first rank of these smiling figures with their reposeful welcome. There is no one to-day who has any acquaintance with the history of music who does not picture to himself the Viennese patriarch, "the good Haydn," in his official costume, under the massive perruque of the kapellmeister, with indulgent lips and a quiet look, happy in living and writing six hours a day near his dusty harpsichord, full of gratitude toward the Author of "the creation" and the Distributer of "the seasons," who had provided him with such magnificent subjects for oratorios. He produced, he directed, he taught; nothing was wanting to his happiness, neither devoted protectors, nor a respectful public of judicious dilettanti.

He is thus evoked by Anton Rubinstein in one of the most interesting pages of his musical notes: "Haydn! Cordial, gay, naïve, without care—an amiable old man with his pockets full of musical dainties for the children,—that is, the public,—yet always ready to address a reprimand to spirits too turbulent; a loyal subject, a faithful functionary, an affable but severe pro-

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fessor, a good shepherd, a noble citizen; in a powdered and clubbed wig, a cravat long, large, and adorned with a jabot, lace cuffs, and buckled shoes." All this Rubinstein heard in Haydn's music. And he called up also the old-time audience — grand ladies, scarcely able to move in their stiff dresses, who nodded their heads gently while applauding with the tips of their fans, and gentlemen who exclaimed, while tapping their snuff-boxes: "No, really, no one can equal our old Haydn!" We, too, hear all this, and our admiration for the Father of Symphony, for the indefatigable producer whose inexhaustible fecundity ranked him very near Bach and Handel, is doubled by the pleasure of finding one of the most lofty figures in the German gallery so familiar and approachable.

Such is the impression that the physiognomy of Haydn makes upon all those who endeavor to become acquainted with his tranquil genius; but it should be added that this estimate applies particularly to the kapellmeister, to the composer in his mature years, almost in his old age. Nothing could be less romantic or more calm than the autumn and the early winter of Haydn's life; but the end became almost tragic, and the beginning was hard, without exceeding the ordinary measure of the trials imposed by fate on most vocations.

Franz Joseph Haydn was born of a plebeian family, March 31, 1732, at Rohrau, a market-town on the Austro-Hungarian frontier, fifteen leagues from Vienna. His father was a veritable *gagne-petit* in the fashion of the German artisans in an epoch when work had not yet been specialized. A jack-of-all-trades in Rohrau, Mathias Haydn added the occupation of wheelwright to that of sacristan; when wanted he took the organ, and in case of need he sang, having a tenor voice. His wife, Anna Maria, was also musical; and on Sunday the family found its recreation in organizing private concerts, when Mathias accompanied his wife upon the harp. One can see this picture, so patriarchal and so German, and so charming in its touching ingenuousness. During the week existence for the Haydn household rolled along quiet but busy; it was in the midst of one of those little towns where the only events are marriages, baptisms, and burials. The father multiplied his functions in the shop, the church, and even the Hôtel de Ville, for Mathias Haydn was, when needed, a local magistrate. The mother applied herself to domestic cares, which were no sinecure. A German mama in the year 1732 was at once baker, cook, and laundress for the family, and could get no assistance in the labors which good housekeeping imposed. Sunday arrived: the morning was filled with duties; in the afternoon a concert performance reunites family and friends, and is prolonged till the hour for supper. Such were the Sunday amusements in the middle of the eighteenth century in a market-town like Rohrau, the citizens of which enjoyed a relative happiness, and where every household was raising many children without fear for the future, and deputing to Providence the care of providing for them.

The little Haydn, while yet very young, must have felt the benefit of that musical atavism the influence of which one finds so very marked in the development of the musical dynasty since Bach. At five years of age he took part in the Sunday concerts. Lacking an instrument with which to accompany the singers, he marked time with two sticks with such precision, with such a precocious feeling of rhythm, that a conductor visiting Rohrau (his cousin Frankh, a teacher in Hainburg) was struck by his talent, offered to charge himself with his musical education, and took him away to his school. There he passed three years; the apprenticeship was rough, in spite of the evident good will of the scholar. The pedagogy of the good old times — the cuffs and the ferules — was in full force, and harmonized better than we can imagine with the patriarchal customs of the Austrian bourgeoisie.

Haydn, emancipated, recounts without bitterness, and as the most natural thing in the world, having received from his cousin more floggings than goodies. He did not retain any resentment against Frankh of Hainburg. On the contrary, he attributed his rapid progress to the multiplicity and the repetition of these striking arguments — a progress so rapid that in less than three years he had become a good reader and singer at sight, a good violinist, and acquainted with the principles of the harpsichord. Frankh had even added some literary instruction to the necessary professional teaching, notably the ele-

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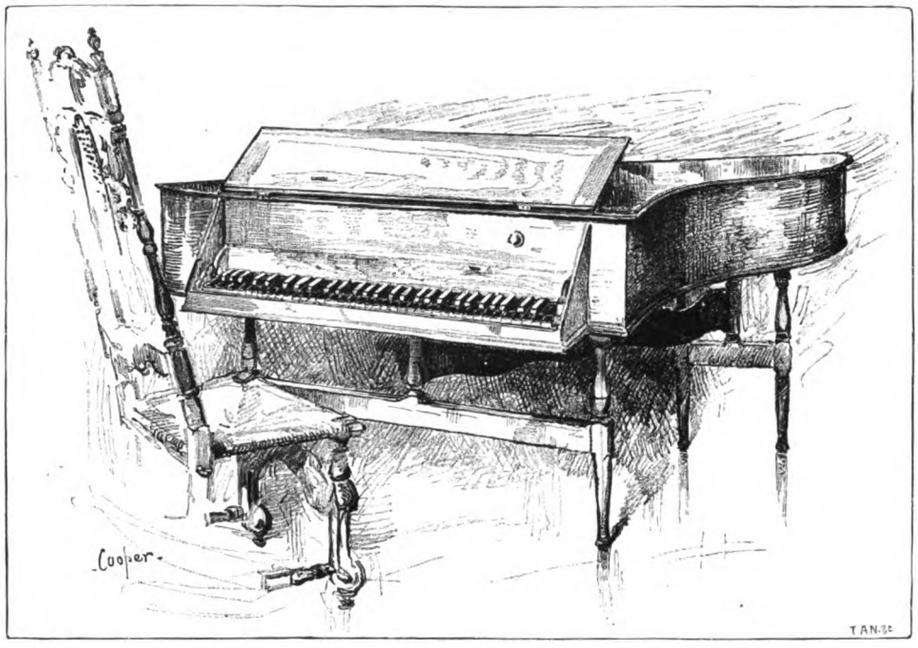
ments of Latin, which were, however, indispensable to a future organist or kapellmeister who is to be a commentator upon sacred books.

This education had a practical end in view. Neither Haydn's family nor his benevolent instructor intended to keep him a long time in charge. One of the numerous free institutions which were of necessity always renewing their childish personnel was the economical apprenticeship marked out for the future kapellmeister. So when chance conducted Reutter, the kapellmeister of Saint-Etienne in Vienna, to Hainburg on a recruiting tour, Frankh made haste to have him hear his cousin. Joseph Haydn passed through the customary trial of reading with remarkable readiness; but, to Reutter's surprise, the child did not know how to trill. "How do you suppose I could know how to do what you ask?" said he, ingenuously. "My cousin himself does not know how." Reutter gave him a lesson at once, and Haydn caught the trick with such rapidity that he performed a trill in the course of that interview.

Engaged as chorister, Joseph Haydn entered the school of Saint-Etienne, and enjoyed there much more liberty than at his cousin Frankh's. The regular work never exceeded two hours a day during the eight years that the son of the wheelwright of Rohrau was with Reutter. He used the time thus gained to perfect his musical studies, but at first in a singularly indirect and slow manner, by listening to the organ every time it was played in the Vienna cathedral. At thirteen he was seized by the fever of production, and, at the risk of repenting it, wrote a mass which he took to Reutter. The kapellmeister received it roughly and jeered at his scribbling: "It is necessary to learn before composing. Go to school; listen to the masters in order to become a master in thy turn. Until then thou art only a child in the chorus; thy place is upon the bench."



A SPINET OF HAYDN'S TIME.

A brutal lesson, but it does not seem to have left a scar in Haydn's ingenuous soul. On the contrary, he heeded the essential and truly useful part of it, and understood the necessity of professional instruction. But where was he to find it? Reutter was nothing but an exploiteur. After the fashion of many choir-masters of his time, he considered only the beautiful soprano voice of his chorister, and, believing that he had done his full duty by him in providing him with his daily

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A PORTRAIT OF HAYDN.
From the Royal Library, Berlin.

bread, did not trouble himself about his education in harmony and as a harpsichordist. Haydn could not dream of paying for lessons from other professors. He had recourse to more economical methods, and, thanks to some paternal subsidies obtained under the pretext of repairing his modest wardrobe, bought two treatises then in vogue: the "Gradus ad Parnassum" by Fux, and "Der Vollkommene Kapellmeister" by Mattheson. These were his helpers; but he studied them with a liberty of spirit, an independence, and a clear-sightedness truly admirable in so young a lad. He discarded the scholastic trash, did not stop except for incontestable principles, and applied thus early to his personal use the rule of all profitable instruction: "Tradition is a mighty river; the strong may cross it by swimming, the weak drown therein."

This purely theoretical education, of which the biographies of great musicians, notably that of Handel, present other examples, was continued for four years. When it was terminated, Haydn, laden with harmony and counterpoint, reached the crisis of his career. The change came in his voice when he was just seventeen. Reutter, who did not trouble himself with scruples, and who also seems to have had an envious presentiment of the brilliant future of his chorister, took advan-

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tage of some school-boy jest (the lad had cut off a companion's queue) to throw him brutally into the street one November night, without money and almost without clothes. The young man took refuge with a wig-maker, Keller, who was, like Haydn's father, a musical enthusiast,— a *gagne-petit*,— and poorly lodged, but who offered him a garret on the sixth floor and undertook to board him during the first weeks of independence.

It was in this garret that Haydn, under the spur of necessity, that goad of great talents, that true encourager of genius, found the right path by familiarizing himself with the sonatas of Emanuel Bach, which he played upon a rusty harpsichord. These many months of study in an icy garret must have left an ineffaceable impression, which he translated later with his habitual bonhomie in saying: "Those who truly know me find that I am under great obligations to Emanuel, that I have loved his style, and that I have studied it with care, and I have the author's own compliments on this head."

The horizon commenced to clear around him. He gave lessons; he took the part of first violin at the Pères de la Miséricorde, and the organ in the chapel of Count Haugwitz. Here came a brief romance — the voluntary domestication of Haydn with Porpora.

Correr, the Venetian ambassador at Vienna, had a mistress, the beautiful Wilhelmina, with whom the old and fantastic composer had domesticated himself. Upon the recommendation of Metastasio, another lodger in the house where the wig-maker Keller lived, Correr took Haydn to the baths of Mannersdorf. Thus he found himself near Porpora, who had accompanied Wilhelmina; but it was not easy to make the acquaintance of the old Italian master. The concertist, in the pay of the ambassador, could obtain lessons only by attaching himself to the musician's person, and by lavishing upon him menial attentions. At this price he was admitted to Porpora's intimacy, and assisted in the singularly arduous performance of the Neapolitan composer's cantatas.

When Haydn returned from Mannersdorf he had learned from Porpora all that he was ignorant of before — the secrets of the bel canto — the art of vocalizing — a slender little science and finical, which seems to us to-day quite negligible, but which then had an incomparable value. At the same time he assured himself of the confidence of the ambassador, who proposed to become responsible for his salary on his return to Vienna. The salary was a meager one,— six sequins a month, about a thousand francs a year,— but Haydn had never before known such security. It was another thing than loans, which were sometimes long in being repaid, from the wig-maker Keller. Also, the lessons multiplied, and, however small the sum they added to the revenue, they had indirect and very advantageous consequences. Realizing fully the insufficiency of the books on theory, and of the models which he had assimilated to satiety at Reutter's or in his garret swept by all the winds of the faubourgs of Vienna, Haydn was constrained to compose the exercises for his pupils himself. He wrote, with a facility which up to his last day never left him, sonatas for the harpsichord and other little pieces. His compositions were in demand throughout the city, whether they were printed by rapacious publishers, who turned to advantage the absence of all regulation of rights in artistic property, or circulated in the manuscript state. One of these pieces was noticed by a great lady, a musical enthusiast, the Countess of Thun, who took a fancy to know the author of music so new and yet so respectful of the old forms. She put her servants on his track. They were at some trouble to find the composer in the garret where he still continued to live. Once discovered, it was necessary to present him; but Haydn, tiny, shabby, dark-complexioned, did not cut a great figure. When he appeared before the noble lady, she thought they had mistaken the person. "But I asked for Monsieur Haydn." "It is I, madame." "But Monsieur Haydn, the composer of this sonata." "It is truly I." This interview, the incidents of which Haydn recounted with infectious good humor to his pupil Pleyel, terminated better than it had begun. The countess deigned to excuse the wheelwright's son for not possessing the physique of his genius, appointed him her singing- and harpsichord-master, and brought him a clientèle of other women of quality.

II. HAYDN'S CREATIVE PERIOD

THE brief romance of Haydn is finished; he has bidden farewell to his adventurous

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life. He has powerful protectors — the ambassador of Venice, the Countess of Thun, the Baron von Fürnberg, who had a small estate in Weinzierl. For the last-named, at whose house he found performers of the first rank, he wrote his first elaborate compositions—his first violin quartet, his first six trios for two violins and bass. The chance of a serenade performed in the open air put him into relation with the celebrated comic actor Kurz, director of the Stadttheater, who intrusted him with the libretto of a comic opera, "Der neue krumme Teufel." For this Haydn improvised a score which was played at once, favorably received, and which brought him in some money. He now became composer *à la mode* and multiplied piano and concerted pieces. It was neither glory nor yet fortune; but Haydn enjoyed the ample liberty of work almost independent of every material preoccupation.

To realize every ambition permitted to a musician in the eighteenth century Haydn lacked nothing but official standing — a permanent position in the employ and attached to the household of some great dignitary. This consummation, without which neither the family nor the pupils of Haydn would have regarded him as *un homme arrivé*, was long in coming. He was already twenty-seven years old when, in 1758, the Bohemian Count Ferdinand Maximilian Morzin attached him to his household as second kapellmeister. In 1759 he wrote for the count the First Symphony in D major. Prince Esterhazy assisted at the performance, applauded, and demanded that Count Morzin should give him his kapellmeister. Haydn was transferred thus by word of mouth, without his presence; but Prince Esterhazy forgot to demand him, and Haydn, notwithstanding his desire to enter this noble house, which was a patron of art, stayed some months longer with Count Morzin. Finally Friedberg, director of the orchestra for the prince and a great admirer of Haydn, advised him to write a symphony to be performed at Eisenstadt on the birthday of Prince Paul Anton Esterhazy. Haydn wrote for this occasion the Fifth Symphony, so brilliant in character, so characteristic in composition. It was played at Eisenstadt before the court of the Magyar assembled in the great *salle des fêtes*. In the middle of the allegro the prince stopped the musicians and asked who was the author of this work. "Haydn," said Friedberg. "But he belongs to my house. How is it that I have not seen him yet?" "He is here." And Friedberg pushed the composer, trembling with emotion, before the great Hungarian lord. Now occurred a repetition, but an intensified one, of the scene with the Countess of Thun, and Haydn recounted the story of this presentation with less cheerfulness than that of the first, notwithstanding his devotion to the Esterhazy family, whose servant he was for thirty years.

Where the noble lady had showed discreet surprise, the Magyar was seized with a violent fit of laughter before this little man with the dark-colored face. "Is the music truly by this Moor? Well, well, blackamoor, from this day thou dost belong to me. But I do not like to see thee thus. Thou art a dwarf; thy face is piteous. Dress thyself like a kapellmeister: get a new suit, a buckled wig, red band, and red heels; and take care that the heels are high, because thy stature should correspond with thy merit. Go; my steward will provide thee with everything." On the day following, March 20,1760, Haydn possessed the title and wore the costume of second kapellmeister, but familiarly and up to the death of the first kapellmeister, Werner, whom he replaced, he was known as the chamber musician, not forgetting the sobriquet of "Moor," which his jealous confrères were careful should not fall into disuse.

Prince Paul Anton Esterhazy was not destined to applaud the music of his "blackamoor" for a long time. In 1761 he died, and Haydn found a less brutal protector in the person of Nikolaus Esterhazy, himself a virtuoso and fond of the barytone or *violoncelle d'amour*, a melancholy instrument, to which, nevertheless, the composer assigned the principal rôle in the fifty pieces written for this music-loving prince. Haydn saw that his future was secure, and he believed the time was come to fulfil a moral obligation to the Keller family and to marry one of the daughters of his host in years of trial. This union was not happy. Anna Keller carried to the house of the kapellmeister a quarrelsome disposition, a narrow spirit, a provincial and unintelligent piety. Tradition asserts that she forced the "virtuous Haydn" to look for consolation to a singer attached to the court.

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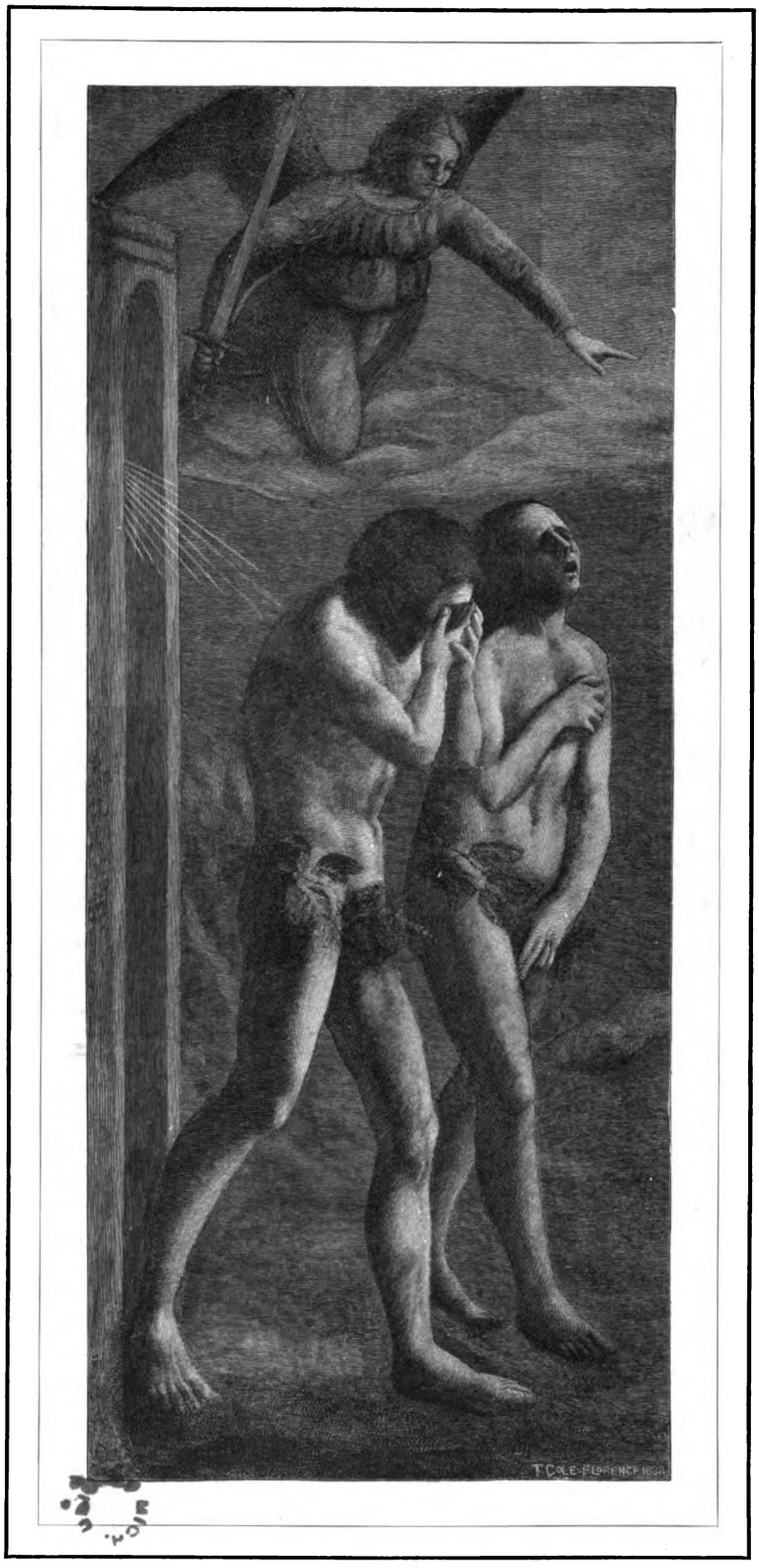

THE EXPULSION FROM PARADISE.

IN THE CHURCH OF S. MARIA DEL CARMINE, FLORENCE. PAINTED BY MASACCIO.

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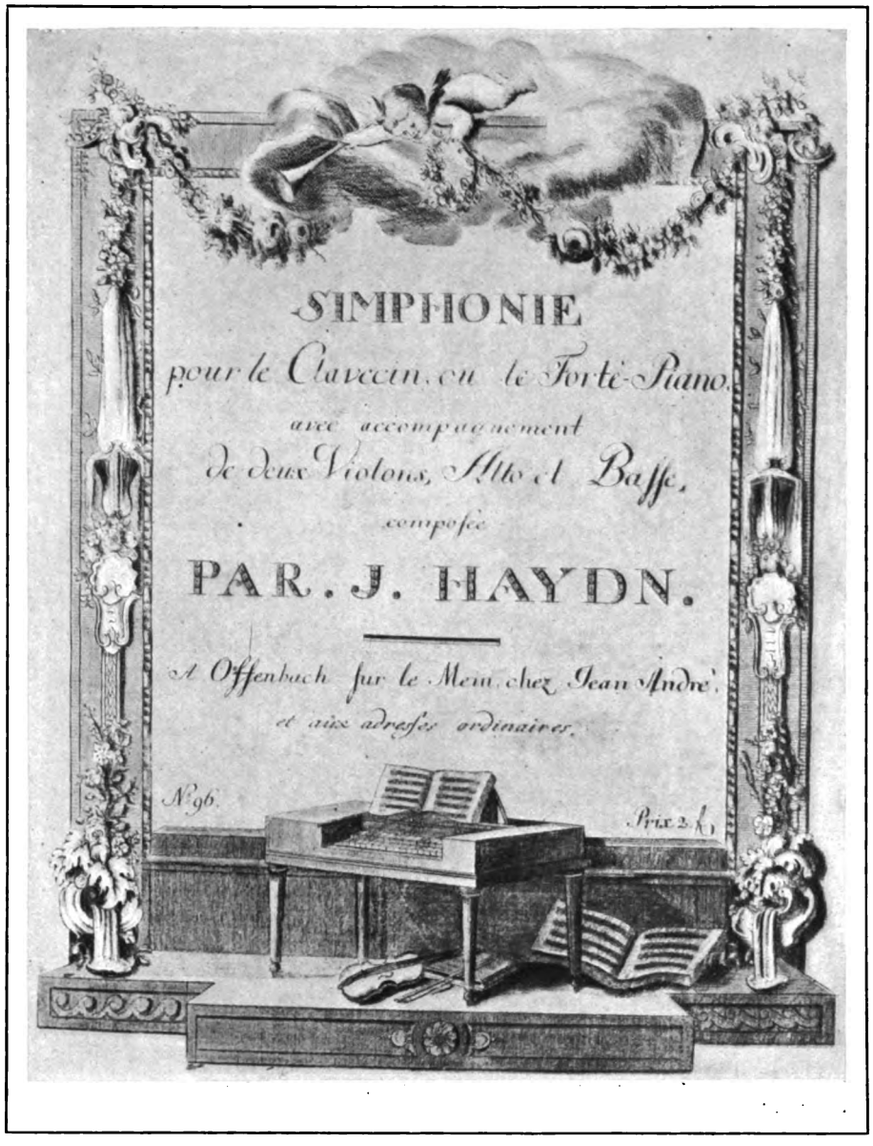

As for the legitimate ménage, that did not last long. They separated amicably, and public opinion was on Haydn's side, as he secured pecuniary advantages to the daughter of his old benefactor which were relatively considerable. After this date nothing was more calm, more uniform, than Haydn's existence. There was no adventure, no stepping aside from the ordinary, but only an uninterrupted production to which method gave force, abundance, and continuity. The honorable treatment which the Esterhazy family gave its kapellmeister, and the material advantages inherent in his position, raised him above need and even made his life broad and easy. His rare evenness of temper — a disposition which neither Beethoven nor Handel possessed — spared him all disputes with his confrères. A type of perfect discipline and exemplary conduct, with the principal virtues of a situation which restricted him to an almost ecclesiastical way of life, he was everywhere regarded with respect.

At Esterhazy, at Eisenstadt, where the great Magyars resided alternately, life rolled on, monotonous and sumptuous with its receptions and fêtes; but if the afternoons were devoted to the duties which could not be

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evaded by one of the principal figures of the princely court, Haydn retained his liberty during the mornings and employed them entirely in work. Up at six, he composed regularly for five hours. He never exceeded this time for labor; before noon he laid down the pen and left the harpsichord; but, spread over thirty years, the time thus methodically spent in production amounts to a total of fifty-four thousand hours. Thus Haydn's work comprises nearly a thousand numbers: operas, cantatas, oratorios, masses, symphonies, sonatas, trios, quartets, minuets, caprices, and *airs variés*. When his composing was finished he took up his duties as director of the prince's music, presided at a daily concert, and superintended the rehearsals of the pieces in the princely repertory. Twice a week operas were given at Eisenstadt, and Haydn conducted the performances. On other evenings his official duties ended at seven o'clock.

Many years passed away thus, devoid of all incident. Haydn continued to produce with the happy fecundity of geniuses which have never known a painful birth. Every manuscript contained, below the signature of the composer, the grateful formula, "Laus Deo!" But not all of these works remained in the penumbra of the house of Esterhazy. The most important began to have a circulation in the world at large: the first symphonies had been engraved in Paris in 1766, and performed. In 1784 the artists of Les Concerts de la Loge Olympique obtained from Haydn six symphonies in eleven parts: those in G minor, in B, in E flat, in B flat, in D, and in A, catalogued as Opus 51. In 1785 he composed "The Seven Words of Christ" for a canoness of Cadiz ("Musica instrumentate sopra le 7 ultime parole del nostro redemtore in croce sicuo 7 sonate, con un introduzione ed al fine un terremoto a 17 parti"). Finally, after the death of Prince Nikolaus, yielding to the pressing invitation of the violinist Salomon, Haydn decided upon a journey to England.

The kapellmeister was engaged by the managers of the Hanover Square Rooms for twenty concerts, at fifty pounds sterling for each performance. This first sojourn, which lasted a year, was triumphant. Haydn returned in 1793, and received a welcome no less enthusiastic. Fêted by the British aristocracy; the Prince of Wales; the King, George III, who committed in his favor an infidelity to the memory of Handel, he composed in London: (1) Six great symphonies in sixteen parts, Op. 80, Nos. 1, 2, 3, 4, 5, 6 — among others the Military Symphony, which is so remarkable for the delicacy of its finale, and which has been put in the repertory of our grand Sunday concerts; (2) six great symphonies, Op. 91, Nos. 1, 2, 3, 4, 5, 6 — among these the symphonies in D, in B flat, and in E flat; (3) a selection of original Scotch songs, arranged for three voices, the harmony by Haydn, and three suites of English songs and ballads. He even began the score of an opera, "Orpheus," for the Haymarket; but, repelled by such a task, he broke it off, left London, gave a series of concerts in Germany, and returned in 1794 to Eisenstadt.

The son of the wheelwright of Rohrau, hailed throughout all Europe as the master of symphony, brought back from London glory and what was almost a fortune,— thirty thousand florins,— the proceeds of his concerts and of the liberality, something entirely new to him, of the English publishers. He was then sixty-two years old, and felt the necessity of rest in order to crown his career by a supreme effort of production. He asked for and obtained his dismissal from the Esterhazy family, and withdrew to a home with a garden in the suburb of Gumpendorf, on the road to Schönbrunn. It was here that he wrote "The Creation," "The Seasons," and the last quartets. His strength now began to leave him. The last quartet is unfinished, the concluding part being replaced by the melancholy phrase: "My strength has departed from me; I am old and weak." He had an attack of giddiness when at his harpsichord, and his doctor forbade him any sustained work. Soon he was confined to his hermitage, and did not leave it except to be present at a solemn performance of his "Creation" organized by Prince Lobkowitz. They carried him there in his arm-chair, and the aristocratic public who filled the hall received him with enthusiastic acclamations; but he could not support the emotions called forth by this apotheosis, and had to leave the palace in the middle of the concert, after blessing the orchestra with his trembling hands.

Haydn survived, however, for some years in a state of somnolence, in which he was attended by the memories of his glorious

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period of production. The force of habit would take him to the harpsichord or to the work-table. He would sit down as if to play a prelude to some improvisation, and then would fall asleep. He woke in the night of May 10, 1809, when the shells of the French army fell upon the suburb of Gumpendorf, and vehemently exclaimed to his terrified domestics: "Why do you tremble? No evil can happen to you where Haydn is." This excitement was followed by syncope. On May 26 he had himself carried to his piano, and repeated the refrain of "God save the Emperor Francis." This brought on a severe attack of suffering, and on May 31, at the age of seventy years and two months, he expired. The old chorister was buried almost clandestinely in the cemetery of Gumpendorf. The following month the "Requiem" of Mozart was performed in his memory in the Scotch church. In Paris Cherubini had "Un chant funèbre sur la mort de Haydn" performed in the Conservatory. The official honors, the definite apotheosis, could but come very much later.

III. HAYDN'S CREATIVE WORK

HAYDN'S work is enormous. First of all, we must salute him as the creative genius who will always retain in the history of music the title of the "Father of the Symphony." No one will dispute the fact that Haydn created the modern symphony, the real symphony, such as we understand it to-day, a musical drama living its own life, with its own color effects and harmonic equilibrium.

We recognize that, from a technical point of view, Haydn had predecessors, notably Sammartini, whose name has been evoked and whose work has been resuscitated by Weckerlin in some curiously interesting pages. Joseph Haydn enjoyed such a celebrity during his lifetime that all the little illuminations in the honor of many talented composers, his predecessors or contemporaries, disappeared in the brilliancy of the patriarch of Eisenstadt, as did Adam later in the aureole of Auber. Jean Baptiste Sammartini (or San Martini) had the ill luck to be Haydn's contemporary; he was even in advance of him, the works of the German master not appearing till 1750, while Sammartini, born toward the end of the seventeenth century, had been widely known since 1725 or 1730. In 1734 the orchestra at Milan, his native city, was usually made up, for the performance of Sammartini's symphonies, of a quartet of stringed instruments, two hautboys, and two horns; consequently Sammartini had given to them the title "Sinfonia per camera." His was an enrichment of string trios and quartets.

Many symphonies of Sammartini have been recovered. Weckerlin himself, however, after having conscientiously gone through them, writes:

> Every one of the pieces is composed of three parts (three different movements). The first is always a little the longer — I would like to say the most developed, but it is not really a development; the other two are generally very short, and do not have what we would to-day call a symphonic character, being rather divertissements. In a word, there is nothing in them of which the glory of Haydn should be jealous.

The rivalry of Gossec, of which Adolphe Adam has written in the "Souvenirs of a Musician," was more serious.

> Gossec comprehended that however pretty detached airs might be, whatever interest the fugued morceau which was called an overture might have, there was a more important rôle for the orchestra. He wished to create, and did create, concerted music. It was in 1754, after three years of trials and studies, that he brought out the first symphony, which was followed by many others. But it was not till twenty years later that these immortal works were known in France. During this period Gossec reigned without a rival, and the throne of the king of symphony was his without dispute.

It must be owned that though Gossec has retained his historic rights, he has disappeared, and ought to have disappeared, in the brilliancy of Haydn's incontestable superiority. The naturalness, the simplicity, the charm, the color, the variety of episodes, the perfect ordering of the motives, the art of composition, everything, is on Haydn's side. "No one," said Mozart, "has more grace in badinage and more tears in emotion than Joseph Haydn. He alone has the secret of making me smile and of affecting me to the depths of my soul." A hundred and eighteen symphonies, short and long, are his work — a

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A MINUET.

work far too great to analyze. We shall only call to mind that beside his great works the patriarch of Eisenstadt did not disdain writing droll fantasies such as the "Symphony of the Extinguishers" ("Des Eteignoirs") and the "Symphonie Burlesque," and also simple little amusettes,— for example, the symphony for two violins and bass with children's toys, little trumpets, Nuremberg birds, etc.,— the relaxations of a genius.[1]

[1] Let us add to Haydn's productions of instrumental music fifty divertissements, sextets, quintets, thirteen concertos for different instruments, four concertos for the organ and harpsichord, thirteen cantatas for three and four voices, forty-four sonatas for the piano with or without accompaniment, three concertos for the violin as the leading instrument with accompaniment of quartet, three concertos for the violoncello with accompaniment, a concerto for the flute with accompaniment, a concerto for the horn, two symphonies concertantes for two horns, a concerto for the clarinet, a concerto for the organ and orchestra, five concertos for the piano with accompaniment of quartet and orchestra, and a symphonie concertante for hautboy, violin, and violoncello with accompaniment of two violins, alto, bass, two hautboys, and two horns.

Contemplating this colossal production, we cannot but repeat with ever growing admiration that Joseph Haydn was the Columbus of a new world of music.

IV

HAYDN'S RELIGIOUS CREATIONS

THE religious compositions of Haydn form such a considerable ensemble that they occupy more than two columns in the Fétis catalogue. It is better to put the church music properly so called by itself. There are masses in great number — low masses, masses for war-time, solemn high masses; also many "Stabats" of which the scores for four voices and orchestra are published in Leipsic; a grand and a short "Te Deum"; four offertories; two "Salve Reginas" and one "Salve Redemptor"; German hymns; a "Lauda Sion" for four voices; fifty-six graduals; and motets, choruses, "The Commandments," and ten canons for many voices. All this part of the master's work appears to have been relatively neglected, even by his contemporaries.

Haydn, without making innovations where he would encounter formidable rivals, showed in these various productions a tranquil authority and a majestic power which never left him. His church music conformed to the ideas of the time; it has more style than

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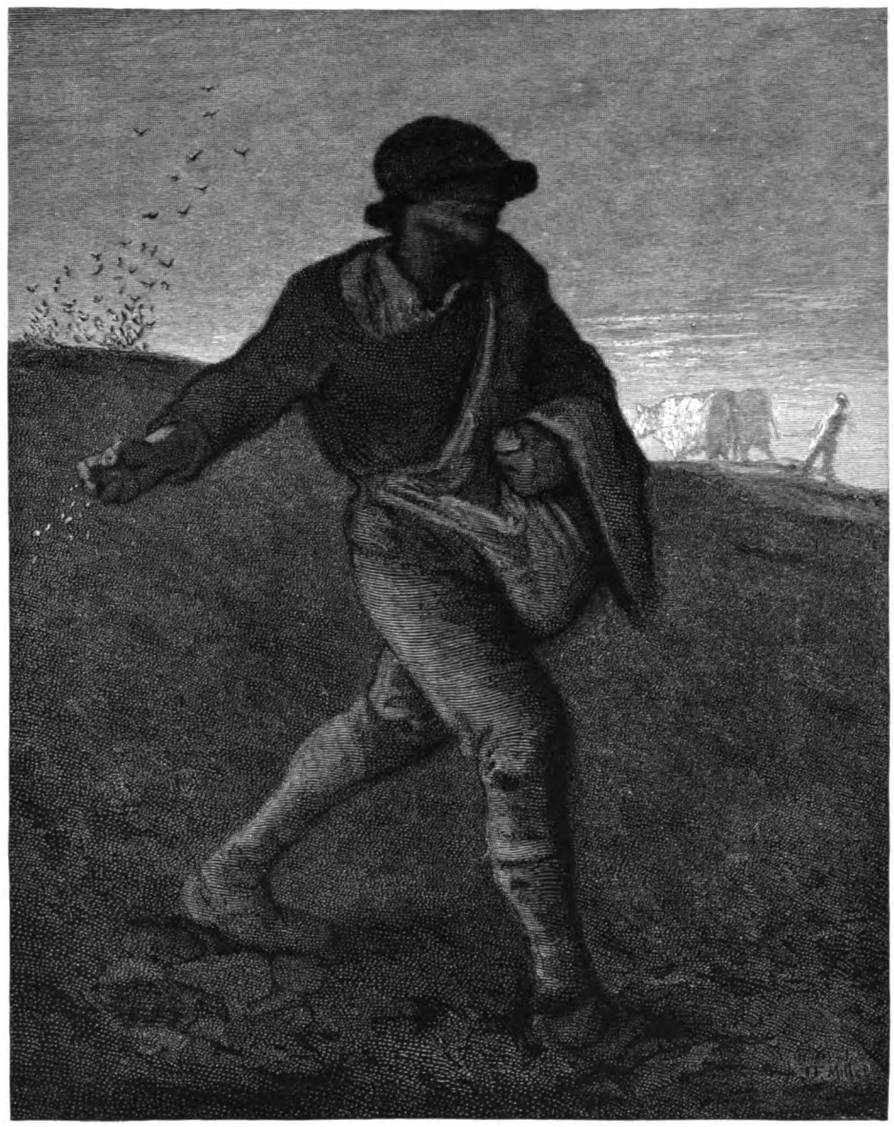

THE SOWER.

From a painting by Jean-François Millet. Engraved by T. Cole.

character, more manner than originality; and the idealized flights, the mystical sense, are almost completely wanting. From this special point of view, Haydn is below Palestrina and Marcello, and far removed from Handel and Bach. A romantic breath never traverses these placid compositions, so noble in arrangement, so broadly and masterfully written, but so deliberately thought out. Masses, motets, offertories could have disappeared, victims of a neglect which has deprived us of so many of the productions of the old masters, without leaving anything wanting in the history of the evolution of religious music in the nineteenth century.

In the domain of oratorio and cantata we shall find the true Haydn again, equal, if not superior, to the greatest. "Il ritorno di Tobia" should be regarded as a youthful attempt, almost a school exercise. It was commenced in 1763, put aside, then finished in 1775, retouched in 1793, and often modified without Haydn's being able to put into it, in the course of its successive transfor-

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mations, what was wanting at the start — inspiration and force. The "Seven Words of Jesus" mark a decided progress. This work has a curious history. Haydn wrote it in 1785. It was then a symphony, and was published in Paris in 1787. Later it was Johann Michael Haydn, a musician of worth but lost in the brilliancy of his inspired brother, who completed the score, added a text, and made it an oratorio — a respectable work, evidently conformed to the intentions of the author, and which gave full value to the grand divisions of the score.

The "Seven Words" are composed upon a plan of perfect simplicity — seven lamentations of Christ upon the cross, seven adagios, seven grand prayers. There is little art in the transitions, almost no effort to vary the emotion of the hearer, always that noble facility, that academic grandeur, from which Haydn does not voluntarily depart even to portray the human anguish of a Saviour dying for humanity. But, almost in spite of himself, in many passages, and notably in the second word, "To-day thou shalt be with me in Paradise," and in the third, "Woman, behold thy son!" he breaks the narrow confines of the ancient rules, and rises to the highest point of inspiration. His winged muse soars and floats above the commonplace formulas of a school.

"The Creation" marked the apogee of Haydn in oratorio. It should be saluted as a masterpiece, but with this very important reservation, that it is not a mystical masterpiece. Haydn, who said of Handel, "It is he who is the father of us all," was far inferior to him in the religious point of view. Nevertheless, he had faith; but it was an untroubled faith, exempt from fever and aspiration — an undisturbed confidence. He had found in religion solid foundations upon which he rested without wishing to leave this assured shelter. It was for him, as for the faithful, an asylum of complete repose, far away from all tempests, and he never dreamed of raising the romantic cry: "Levez vous orages désirés."

That which dominates in "The Creation," and in which lie its value and special characteristic, is its descriptive quality; there is also a touching optimism which recalls our Bernardin de Saint-Pierre in those joyous effusions, the hymns of gratitude of the "Etudes de la Nature." Haydn did not try to discover anything disquieting in the work of the Creator; he admired it in perfect serenity; he adored; he was thankful; his fervor and ecstasy were translated into alleluias. He had retained an extraordinary youthfulness of heart and spirit when he wrote the oratorio, at the age of sixty-three. No trace of bitterness was left from the distant years of trial; in him, as around him, everything was calm and clear. And,

JOSEPH HAYDN.
From an original miniature-portrait.

moreover, he believed he was paying a debt of gratitude in writing this delightful work, so full of charm and ingenuous grace, of which we can say, as Robert Franz said of Bach's cantatas:

> Read them without mental reservation, and I do not doubt that the inspiration with which they overflow will come to animate you. Approach the great master in simplicity of spirit, and the charm pervading his work will find its way to your heart. When you are wrapped in his style as in a garment he will captivate your soul.

Ideal purity of thought, simplicity of means, simple and wise orchestration, all contribute to the freshness and ingenuousness of effect. Certainly modern criticism is

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correct in saying that the painting of Chaos in the introduction is wanting in local color — that is to say, in extremes — and also in the picturesque. The "Chaos" of Haydn appears to modern composers well ordered and quite discreet; but the genius of the Viennese composer reserved itself to animate other pages of incomparable sublimity — the dream of the archangel Raphael, the "Fiat Lux," the canticle of the angels, the duo of Adam and Eve. In all these passages, in which the inspiration does not weaken for an instant, the dominant note is always joy, thankful joy, an outpouring of gratitude and love from the created to the all-powerful Master who has drawn them from nothing and placed them in the magnificent frame of the universe. Haydn revived primitive speech, a language of tenderness, which he lends to all the inhabitants of Paradise, to all the beneficiaries of the work of six days naïvely catalogued,— the budding flowers, bleating lambs, singing birds,— culminating in the first human couple, the crowning masterpiece of the creation.

Haydn began the score of "The Creation" in 1795 on the text of Baron van Swieten, the librarian of the Emperor Francis; he finished it in the beginning of 1798, and the work was performed some weeks later at the palace of Prince Schwarzenberg, with the composer as leader, under the auspices of an amateur society. Its success was very marked. The first edition appeared at Vienna in 1800. It was not long before the oratorio gained a world-wide celebrity; but the most interesting performance took place in the opera-house at Paris, on the 3d Nivôse in the year IX (December 24, 1800).

The learned Théodore de Lajarte has related, under various captions, a great number of details of this memorable evening. The bill of the opera, then established in the Rue de Richelieu upon the very site of the Square Louvois, in the old hall of La Montausier, which was demolished after the assassination of the Duc de Berry, read:

> Theater of the Republic and of the Arts. Today the oratorio of Haydn, entitled "The Creation," parodied [*sic*] and put in French verse by Citizen Ségur, junior, translated from the German, and the music arranged by D. Steibelt. The introduction depicts Chaos [*sic*]. First part: God creates light, he separates the elements. Chorus of Angels, who extol the glory of the Eternal. Second part: God, people, the elements. Creation of man and woman. Adam and Eve praise the power of God and show forth their gratitude. Third part: Admiration of Adam and Eve for the works of God. They sing of their love and of the benefactions of the Superior Being. Final chorus of angels.

It was added that Citizen Steibelt would play the piano to lead the orchestra. The vocal parts were: *Uriel*, Citizen Garat; *Gabriel*, Madame Walbonne-Barbier; *Raphael*, Citizen Cheron; *Adam*, idem (Citizen Lays had refused the rôle as unworthy of his talent); *Eve*, Madame Walbonne-Barbier. For the instrumental parts: Leader of the orchestra, Citizen Ray. As for the translator, Citizen Ségur, junior (who was really named Joseph Alexandre, Vicomte de Ségur), he asked the indulgence of the public in these ingenuous terms:

> To put the thoughts of a foreign poet in verse, to set them to a sublime music whose meaning one is afraid of disarranging in the least, are such close fetters as need to be felt to be appreciated. Verses of nine and eleven syllables will be found in the work, which are unknown in our poetry. I have preferred to commit this fault rather than to run the risk of breaking the musical phrases of this celebrated man, whose score I have studied with profound admiration.

At half-past eight Citizen Ray took his place in the arm-chair of the leader of the orchestra. A chorus of a hundred and fifty and an orchestra of a hundred and fifty-six were arranged around him. The hall was filled, the receipts amounting to twenty-four thousand francs. The performance of the first part made a great impression, scarcely marred during the adagio by a heavy noise coming from the street and resembling the echo of a distant discharge of artillery, and also by the entrance of First Consul Bonaparte, accompanied by Generals Lannes and Bessières, who were soon followed by Josephine, and afterward by Mademoiselle Beauharnais and Madame Murat. But during the entr'acte news came of the explosion of a barrel filled with grape-shot, placed in the Rue Saint-Nicaise, upon the road of the First Consul, and of the results of the outrage — five dead, fifteen wounded, and houses

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THE ENTOMBMENT.

FROM THE PAINTING BY TITIAN IN THE LOUVRE, PARIS.

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HAYDN.

in ruins. The crime, attributed to the Jacobins, somewhat injured the performance of the last two parts of "The Creation." The public was more interested in the behavior of the occupants of the consul's box than in Citizen Garat and Madame Walbonne-Barbier, who were, nevertheless, applauded with some warmth. The press was divided. The "Journal des Débats" was equally favorable to the work and to its interpretation. The editor of the "Journal de Paris" distinguished himself, on the contrary, by pedantic self-conceit of the worst kind:

In general, the poetic part has been sacrificed to musical learning; the greater part of the choruses are in fugue [!] style, which necessarily excludes all grace; also in the chorus of angels there is more of the Gothic than of the angelic. . . . If this work is judged on the poetic lines laid down by Gluck, its regulation is faulty, or better, there is none at all, and there is not one point which could escape a just criticism. The riches of musical composition exist in very great number, but those of sentiment are rare. The orchestra is the most important part, and it played with a perfection which would give great character even to mediocre music.

As for the rest, ill will predominated. The exasperation of the feuilletonists rose to its highest point when the musicians of the orchestra voted a medal to Haydn, and sent it to him at Vienna through the ambassador of France. The entire musical press cried out at the scandal.

The oratorio was performed only twice. The attempt of the Rue Saint-Nicaise had done it an irreparable injury. It was paid for by the arrest of some fifteen Jacobins,

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who were transported. Forty-five years later "The Creation" took a glorious revenge in the superb festival organized by Baron Taylor, on November 1, 1845, for the benefit of the association just founded by the artists-musicians. Théodore de Lajarte had reconstituted and equalized the orchestra (80 violins, 30 altos, 36 violoncellos, 30 contrabasses, 8 flutes, 8 hautboys, 8 clarinets, 8 horns, 8 bassoons, 6 trumpets, 7 trombones, 4 ophicleides, one pair of cymbals), and there were two hundred and twenty in the chorus. The solos were by Duprez, Roger, Baroilhet, Levasseur, Harmann Leon, Mesdames Damoreau, Dorus-Gras, and Dobre. Habeneck directed the festival, and this time there were no conspiracies to trouble the street, even though there had been already more than fifteen attempts to assassinate the king, Louis Philippe. Nothing happened to distract the attention of the lovers of symphonic music. The triumph of the oratorio of Haydn and its interpreters was brilliant, and it was repeated in the musical press without a discordant note.

V. "THE SEASONS"

To Baron van Swieten, the prolific librettist and fervent admirer of Haydn, belongs the credit for the poem of "The Seasons." The reception accorded to "The Creation" had decided the librarian of the Emperor Francis to try the experiment of a new libretto, but this time he did not draw his inspiration from the Bible. He borrowed from Thomson the subject of the oratorio, or, better, cantata, as it does not enter into any strictly defined category, but belongs simply to program music. In fact, the plan in its extreme simplicity seduced Haydn; he received the proposition of Baron van Swieten with enthusiasm. The score was completed at the end of 1800; the master, after the enthusiasm of the inception was over, attained the complete success of this last artistic effort with difficulty (he was already sixty-eight years old); but the fundamental idea of the poem would itself sustain it. The general theme of the poem, developed according to the indications given by Thomson, harmonized admirably with that grateful optimism which had already found expression in "The Creation" in an outburst of gratitude toward the Lord which had become second nature to the composer. In order to comprehend the genesis of this late production it is necessary to take into account the exact state of Haydn's soul in the dawn of the nineteenth century, before the storm broke which was to shake the Austrian monarchy and darken the last years of the kapellmeister. He had left behind the trials of a début, and he was enjoying an authority universally recognized. His old age resembled the blooming of a flower, and he possessed the treasure of gratitude toward an indulgent Master who had given him these glorious seasons of rest. Thus "The Seasons" may be defined as a descriptive hymn.

Slowly, minutely,— because Haydn possessed, together with a genius lofty and serene in its production, an over-scrupulous taste, an imagination under control,— the composer considered all the details essential to his subject. He depicts the country and the people like a man who has had a near view of rural life and has followed the evolutions which are inseparable from the march of the calendar; the passages of his cantata are leaves from an album, and after every one of these pages which evokes, in its turn, tillage, sowing, harvest, vintage, the chase, Haydn praises and thanks the Lord. This master, so profoundly German, is truly "vieille Allemagne"— ingenuous, adoring, believing. His spirit is simple; his heart is pure, his faith naïve; he did not trouble himself about any of the theories put into circulation by the philosophers of the eighteenth century. For him, as for his ancestors, the Creation had been achieved with man in view as center of the universe and king of the world. If the earth is fertile, if the cattle fatten on the meadows, if the deer abound in the thickets, it is all to nourish man; if the sky is blue, if the flowers perfume the shrubbery, it is for his enjoyment and to lead his thoughts from time to time to the Author of all these good things.

It is the characteristic of the cantata of "The Seasons," thus treated by Haydn, that it is at the same time idealistic and realistic: realistic through the abundance and exactitude of details, idealistic through its lyric flights toward God. This duality of inspiration, which results in the strong unity of the ensemble, permits "The Seasons" to take a high place in the classification of the com-

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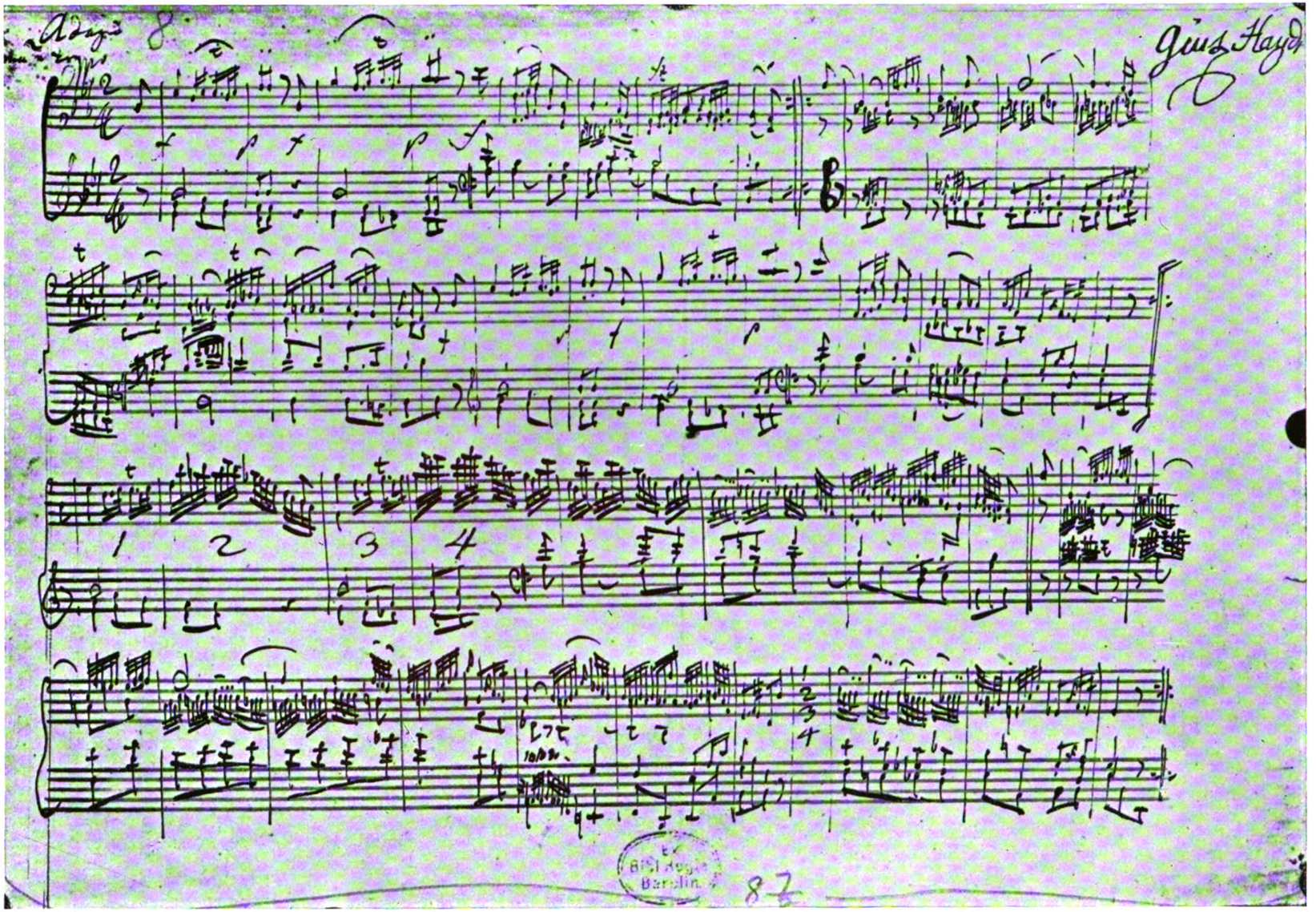

A MANUSCRIPT OF HAYDN.

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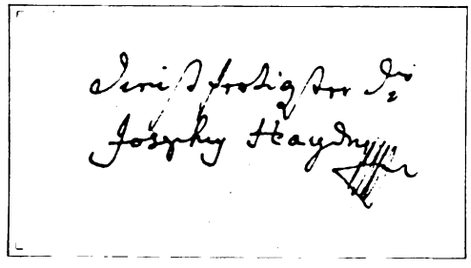
poser's works—certainly below "The Creation," but not very far from it. It contains pages which are grand in style. In the first part the awakening of nature on the threshold of springtime is exquisite, as are also the song of the laborer and the chant of joy. In the "Summer" the air "Sun, thy burden is too heavy" is justly celebrated. In the third part one should notice also the "Chase," into which Haydn has put a real coquetry in order to render its principal episodes, the vintage and, notably, the vintagers' chorus, almost Rabelaisian in effect. As for the "Winter," Haydn owes to it his most affecting inspirations. Nothing is more touching than *Jeanne's* cavatina and the humming of the wheels during the winter vigils; nothing is grander than the last page of the work, the salutation of the aging composer to approaching death, a song of philosophic resignation and also of rejoicing that the day is finished. A modern breath is felt here; we have already the Lamartinian lyric:

Alors j'entonnerai l'hymne de la vieillesse,
Et, convive enivré du vin de ta bonté,
Je passerai la coupe aux mains de la jeunesse,
Et je m'endormirai dans ma félicité.

Then I will sing the hymn of old age,
And, a guest intoxicated with the wine of thy bounty,
I will pass the bowl to the hands of youth,
And I will fall asleep in my happiness.

Haydn composed also a certain number of vocal pieces; an "Ariadne ad Naxos"; a cantata for a single voice with orchestra; a chorus with orchestra; "La Tempête," a cantata for a soprano solo; a cantata for barytone and orchestra; the lamentations of Germany upon the death of Frederick the Great; songs and romances; and the prayer, with piano accompaniment, "May God preserve the Emperor Francis!" which he murmured when dying. But these works, like his theatrical compositions, have remained in obscurity; nevertheless, a number of the latter are extant. Haydn, without dreaming of applying to them formulated principles, after a fashion improvised them for the amateur theater at Esterhazy. In response to friends, who were astonished to see him consecrate two years to "The Creation," he replied "I am working a long time on it because I desire it to endure a long time." He attributed little importance to his theatrical music. The symphony itself was for him the musical drama *par excellence*,—in its essence, apart from all foreign aids, independent of all auxiliaries,—moving by its own force and in its own freedom; and it is as the Father of Symphony that he, one of the most prolific geniuses of one of the grandest epochs of art, will be venerated throughout the coming ages.



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THE METHODS OF THE MASTERS OF PIANO-TEACHING IN EUROPE

SYMPOSIUM ON LEGATO

Messrs. Philipp, Schwartz, Ruthardt, Pugno, Falcke, Scholtz, Jedlitzka, Falkenberg, Marmontel, Germer, and Miss Eissler, present.

BOEKELMAN: *Have you, gentlemen, a method for the production of legato?*

SCHOLTZ: I tell my pupil that the moment the succeeding tone sounds, the preceding note must be released.

EISSLER: I make him hold down as many keys as possible.

FALKENBERG: Raise the fingers very little, attack the keys close to the surface, and don't release them quickly.

PHILIPP: One should play very near the keys. You try to make the pupil understand that he is to imitate the voice or the violin.

FALCKE: Before the pupil can play legato he must have learned to listen.

MARMONTEL: The way to study legato is to avoid all oscillation of the hand and wrist. The fingers should lock themselves to the piano, close to the keys, and enforce the connection of the tones among themselves. Another point: the pupil should constantly observe the gradation of sounds of every species of melodic and harmonic progression, even in purely rhythmic formulas.

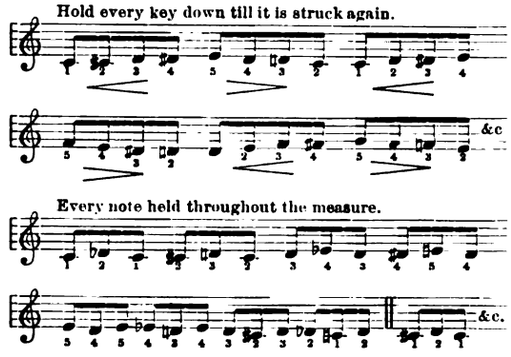
RUTHARDT: I have a plan: if the beginner is not able to make the release of one tone simultaneous with the attack of the next, I allow both tones to sound together, and release the first at a specified moment of time, which is shortened little by little.

SCHMITT: Where necessary I have the pupil play slowly, and impress it upon him that in legato-playing he must feel that the finger which follows presses the preceding one upward. If this is not effectual, I have him practise the harmonium as long as is necessary, where the legato comes of itself.

F. M. S.: There is a close connection between legato and the singing tone. When a pupil's tone does not sing, if you tell him he is not playing legato the quality improves.

GERMER: The hand position must be more contracted in legato in order to make a strict connection of the tones. In staccato this is less necessary.

BOEKELMAN: The late Theodor Kullak had a formula which produced not only legato, but also that peculiar fullness of tone for which he was celebrated. He extended the fingers nearly straight, and exerted a great deal of pressure on the nail-joint (the whole fleshy part of which he brought in contact with the key) from the flexor muscles of the fingers. He raised the fingers at the knuckle-joint very high and kneaded them into the keys. To get the inner connection of tones he practised holding every note of the following passages down at once.



The result was an enormous tone and a very close legato. In very grand style he raised the wrist. Kullak also depended upon octave practice to develop tone by strengthening the arch of the hand.

GERMER: I distinguish between the songful legato of the old masters and the great singing tone obtained by the pressure of the fore-arm.

BOEKELMAN: Kullak obtained his great

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tone from the knuckle-joint, as the point from which the stroke was initiated, and the pressure of the nail-joint, which, like all the finger-joints, is operated by the flexor muscles in the fore-arm. But Kullak's discovery was the use of the entire nail-joint of the finger as a point of attack. His wrist was as flexible as a bit of elastic rubber in the greatest forte. He knew nothing of pressure downward by the fore-arm with a rigid wrist, and never pushed forward on his fingers from the upper arm.

F. M. S.: Legato-playing is the art of transferring the weight of the hand from one finger to the next, so that the striking finger is free and has no weight on it in the moment of stroke. It is exactly like walking where the weight is on the foot which is touching the ground, not on the one which is being carried forward. Staccato is the opposite of this — like running, in fact. The weight of the hand is in this case supported by the biceps. That is why pupils get such cramped muscles when first studying this latter touch.

BOEKELMAN: The tone obtained by supported fingers and a relaxed hand is Mr. Germer's "Songful Legato."

F. M. S.: I recommend this exercise as the best to obtain the knuckle-touch used by Kullak and essential to a noble legato. The thumb and little finger, brought together on adjacent keys, compel the finger which strikes between them to obtain its power from the knuckle-joint. By shifting the fingers the fifth finger may be exercised similarly.

BOEKELMAN: Have you a formula, Mr. Delaborde?

DELABORDE: Mine is the slow fugues of Bach, in all the keys, from the age of twelve or later.

BOEKELMAN: *The compositions of what composer are best to develop a singing tone on the piano?*

PHILIPP: Bach, Chopin, and Mendelssohn.

MARMONTEL: The "Pianist Chanteur" of Georges Bizet; "L'Art du Chant Appliqué au Piano," by Thalberg; "L'Art du Phrase" by Stephen Heller, without counting the nocturnes and pieces by Chopin, etc., etc.

FALKENBERG: Haydn, Mozart, and Beethoven, without forgetting Schubert and Weber, are as useful in this respect as Mendelssohn, Chopin, and Schumann. Even in Bach there are pieces useful in this respect, such as the prelude in E flat minor in the first book of the "Well-tempered Clavier," the andante in the Italian concerto, etc.

SCHOLTZ: Mendelssohn, "Songs without Words"; Field, Chopin, "Nocturnes."

RUTHARDT: I advocate Chopin.

JEDLITZKA: Field, Chopin, Schumann, and, par excellence, the classics. In the beginning simple folk-songs are to be recommended.

DELABORDE: The slow fugues of Bach, and what one does not learn,—sincerity of feeling.

SCHWARTZ: I use Mozart and Beethoven.

FALCKE: There is no special composer for cantilena. It is as difficult to make a piano sing in an adagio of Beethoven as in a nocturne of Chopin, though you accomplish it by different means.

PUGNO: To develop musical tone on the piano — Mozart, first; then, with the artistic development of the pupil, Chopin, Schumann; and, to crown all, Beethoven and Bach.

GERMER: I think that the study of the piano works of Field, Schubert, Henselt, Schumann, Mendelssohn, and Chopin, and the transcriptions of Liszt, will surely build up a singing tone.

EISSLER: Great masters are to be preferred, but any piece which contains singing melodies is useful as long as it is not worthless musically.

SCHMITT: One learns to handle melodies quite easily in Heller, Ops. 47, 46, 125, 45, 16, 90; in Mendelssohn's songs; Jensen, Op. 32; in the works of Schumann, Thalberg, Liszt, and Chopin most of all; self-evidently in the classics, Beethoven, Weber, etc. But for the evolution of a "sappy tone" the old composers are not so fruitful as are Schumann and Chopin. The old masters had not our modern instruments, therefore their melodies are more rhythmic than melodic.

BOEKELMAN: *Then, gentlemen, you consider polyphonic studies necessary for amateurs?*

PUGNO: The study of polyphony depends on the seriousness of the amateur's intentions and the point which he desires to reach.

EISSLER: I exact as much from the ama-

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teurs I teach as from the professionals, in quality if not in quantity.

DELABORDE: I approve of Bach for amateurs.

FALCKE: In my experience only amateurs sufficiently endowed can be taught polyphony; it is a waste of time for the others.

JEDLITZKA: Polyphonic studies are useful to every one.

PHILIPP, SCHWARTZ, RUTHARDT: We consider polyphonic studies essential.

SCHOLTZ: If the dilettante will go beyond the usual ground lines, certainly.

FALKENBERG: If you mean harmony by polyphonic studies, I should say that all amateurs should study it on account of the numerous advantages it confers.

MARMONTEL: There are amateurs and amateurs. Mendelssohn and Meyerbeer were amateurs, and yet composers of the first order, because they had taken the trouble to study seriously, and so with the virtuoso. When pupils offer the necessary amount of labor, it is well to make them study polyphony, with the result that they are amateurs only in name.

GERMER: Yes; for this augments the power of tone and the power of conception extraordinarily, and often suggests a special fingering to obtain a legato in the various combinations of voices.

SCHMITT: By all means, but polyphony should be made accessible. The fugues of Bach which have the voices interwoven with ornaments should be studied later. The preludes of Bach's "Well-tempered Clavichord" should precede his fugues.

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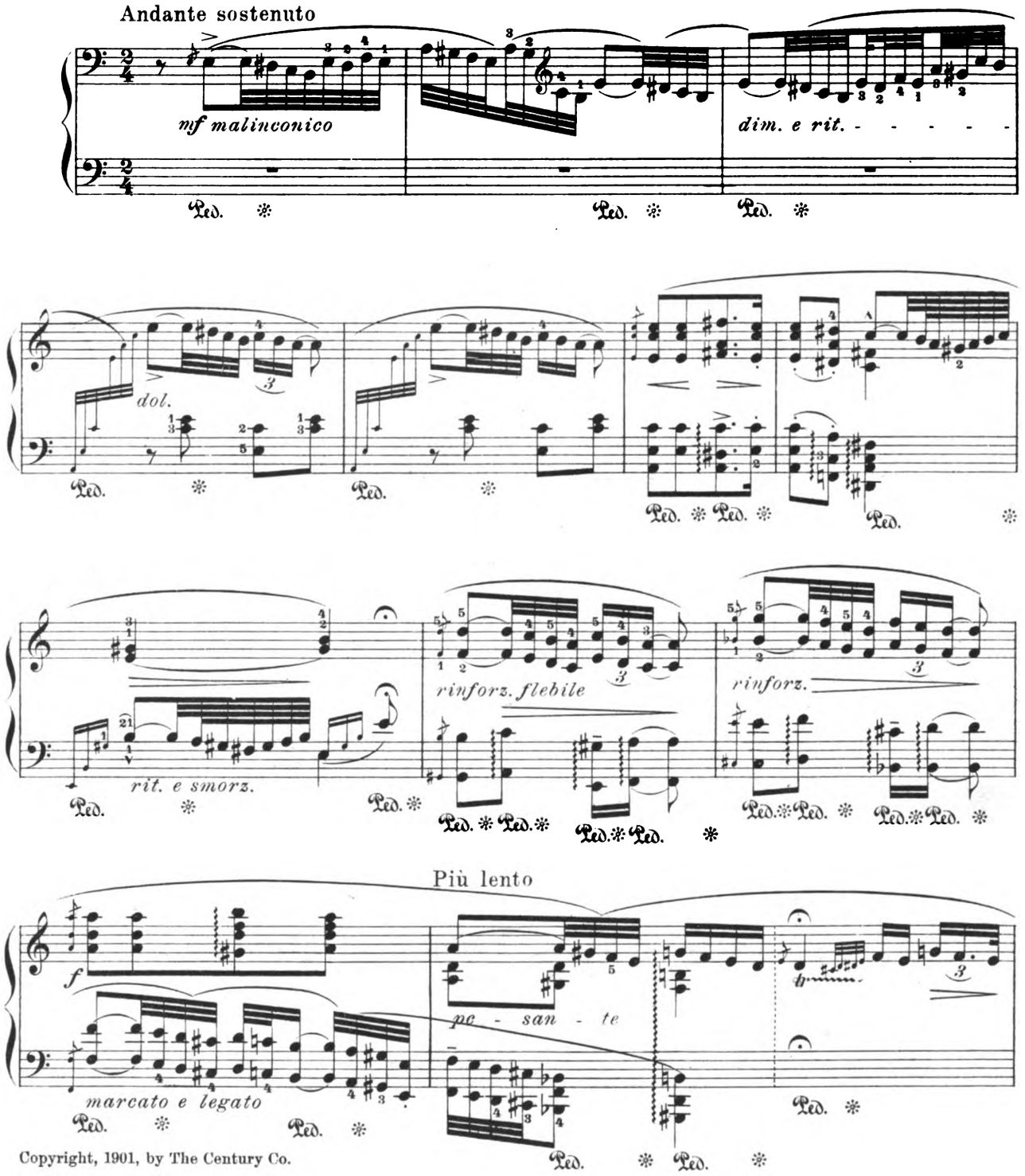
RHAPSODIE HONGROISE

No. 13

LISZT



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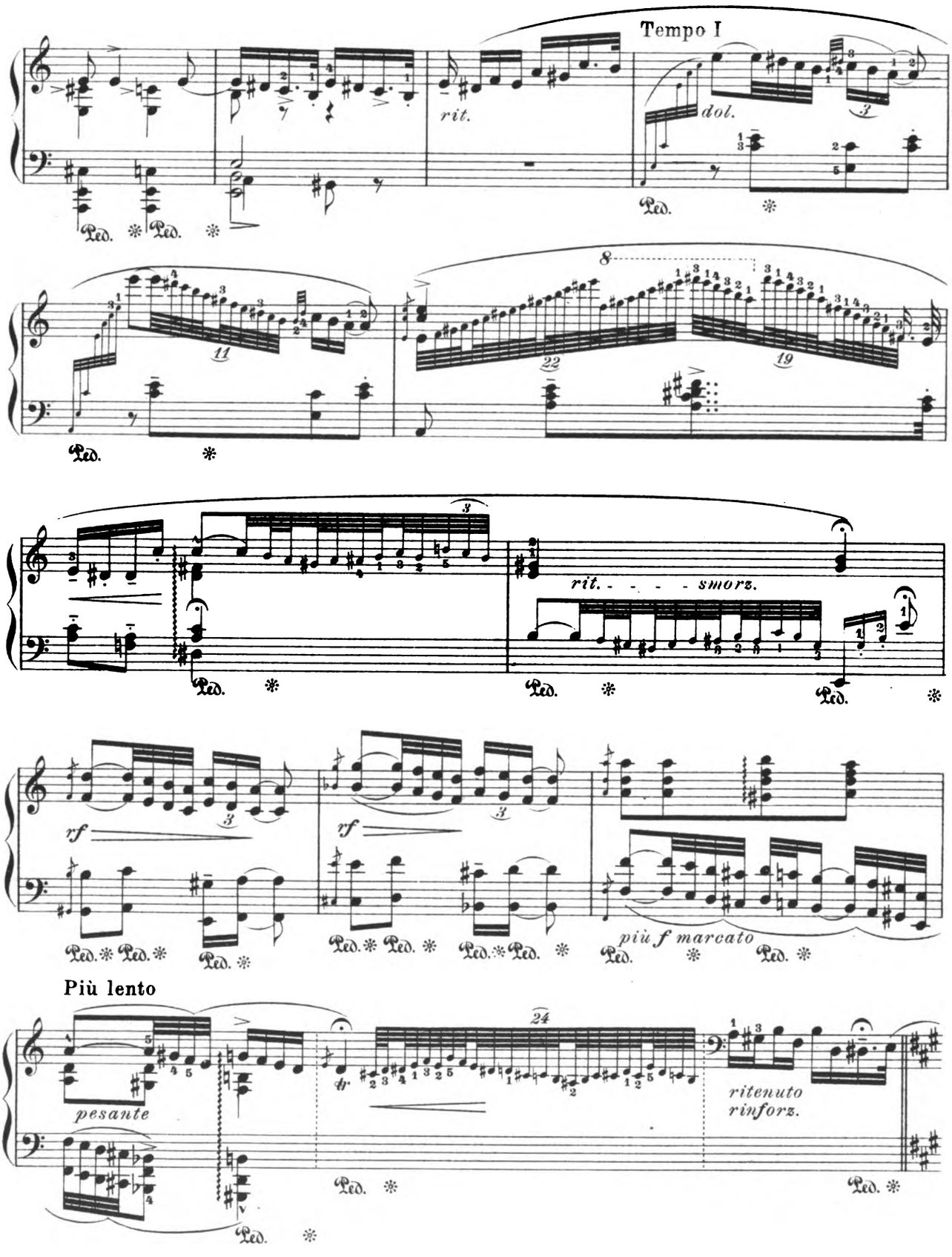

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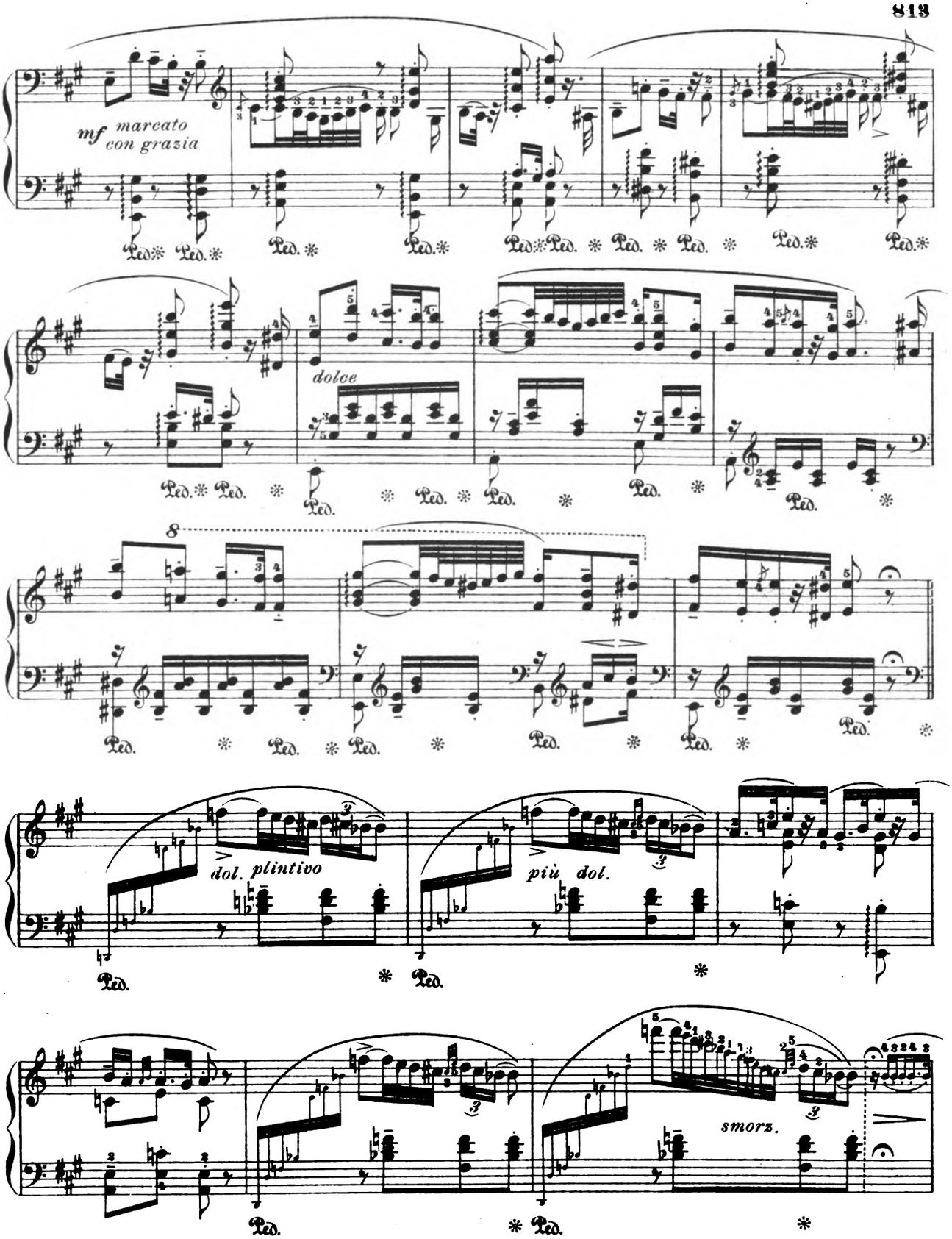

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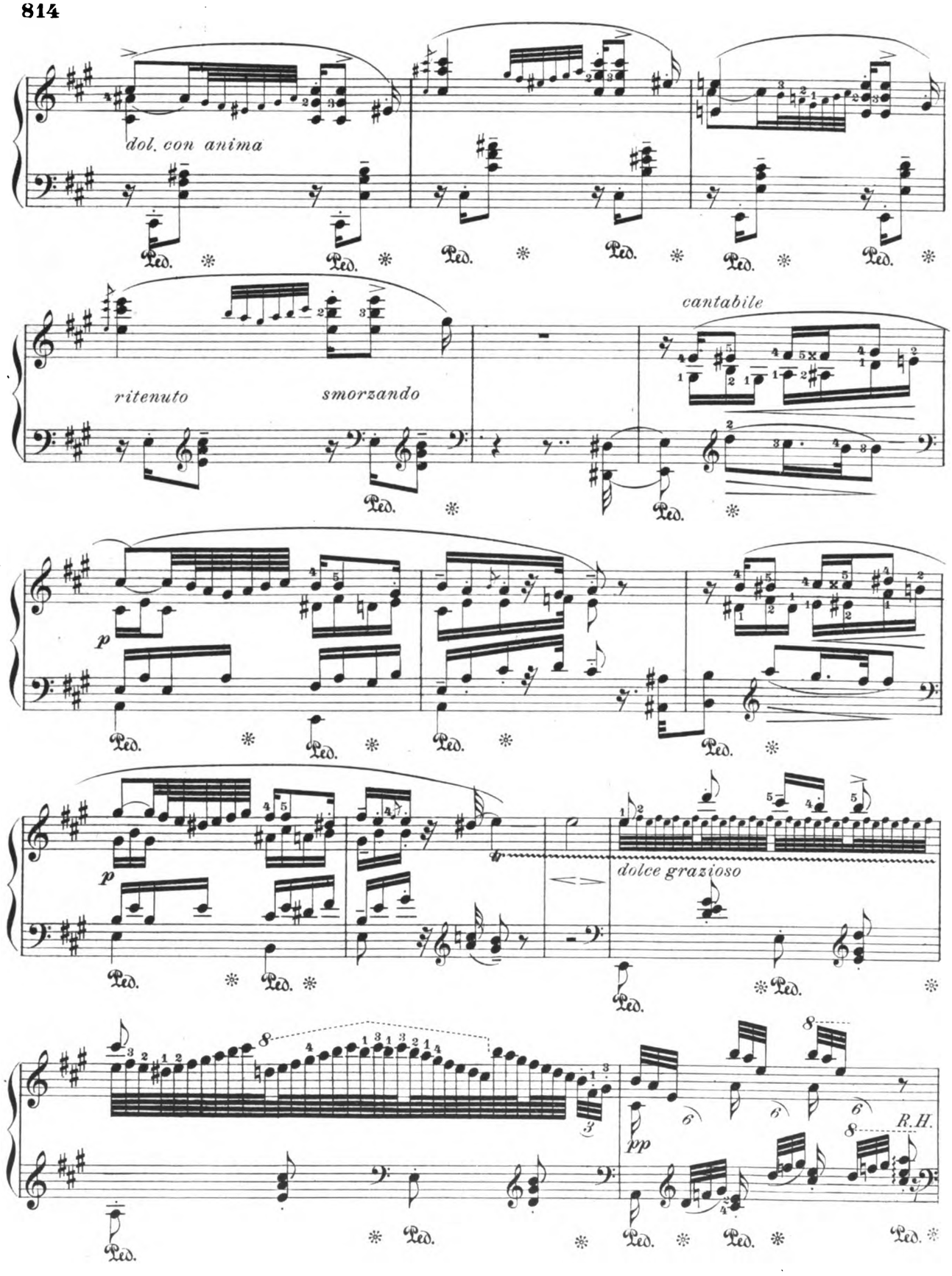

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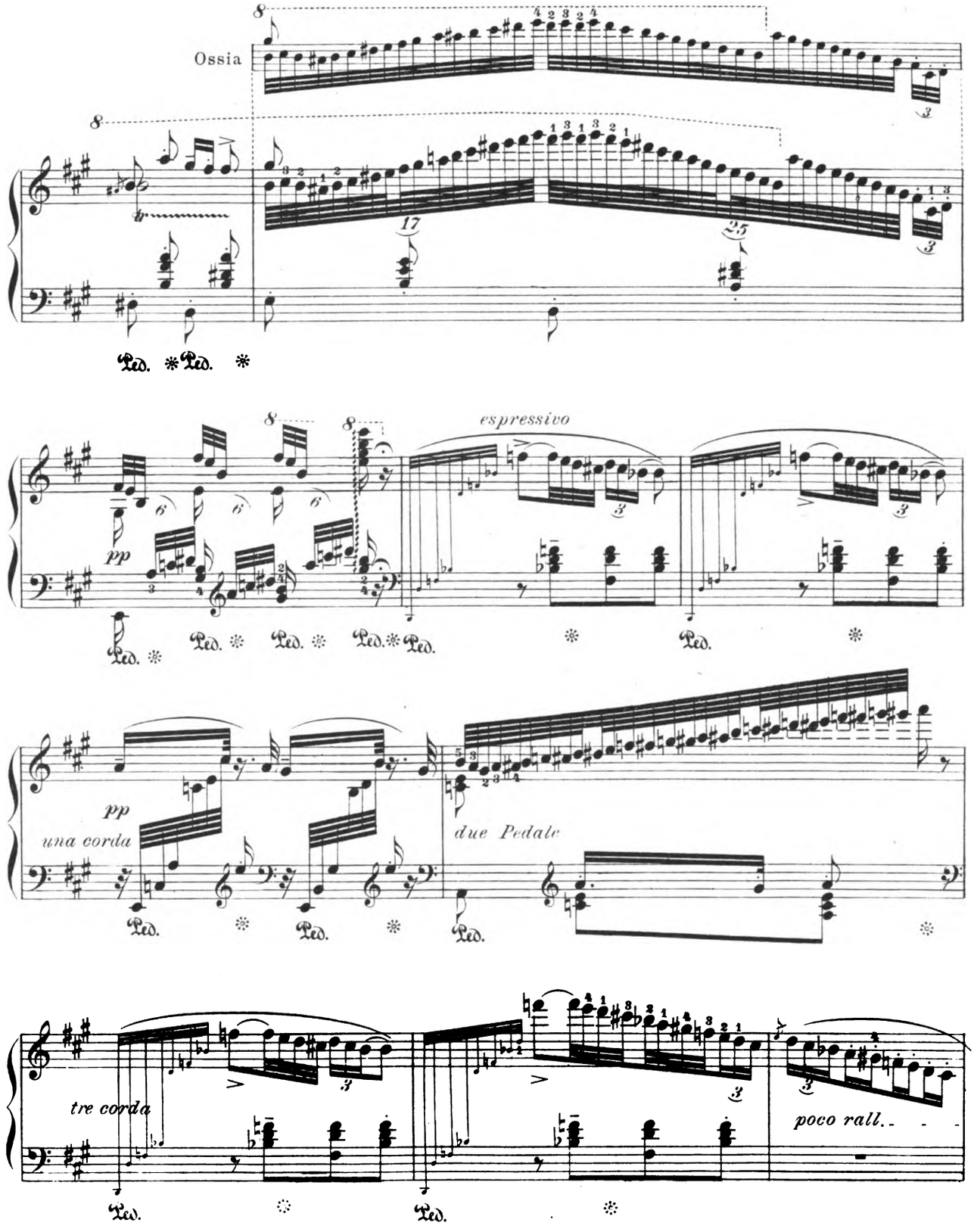

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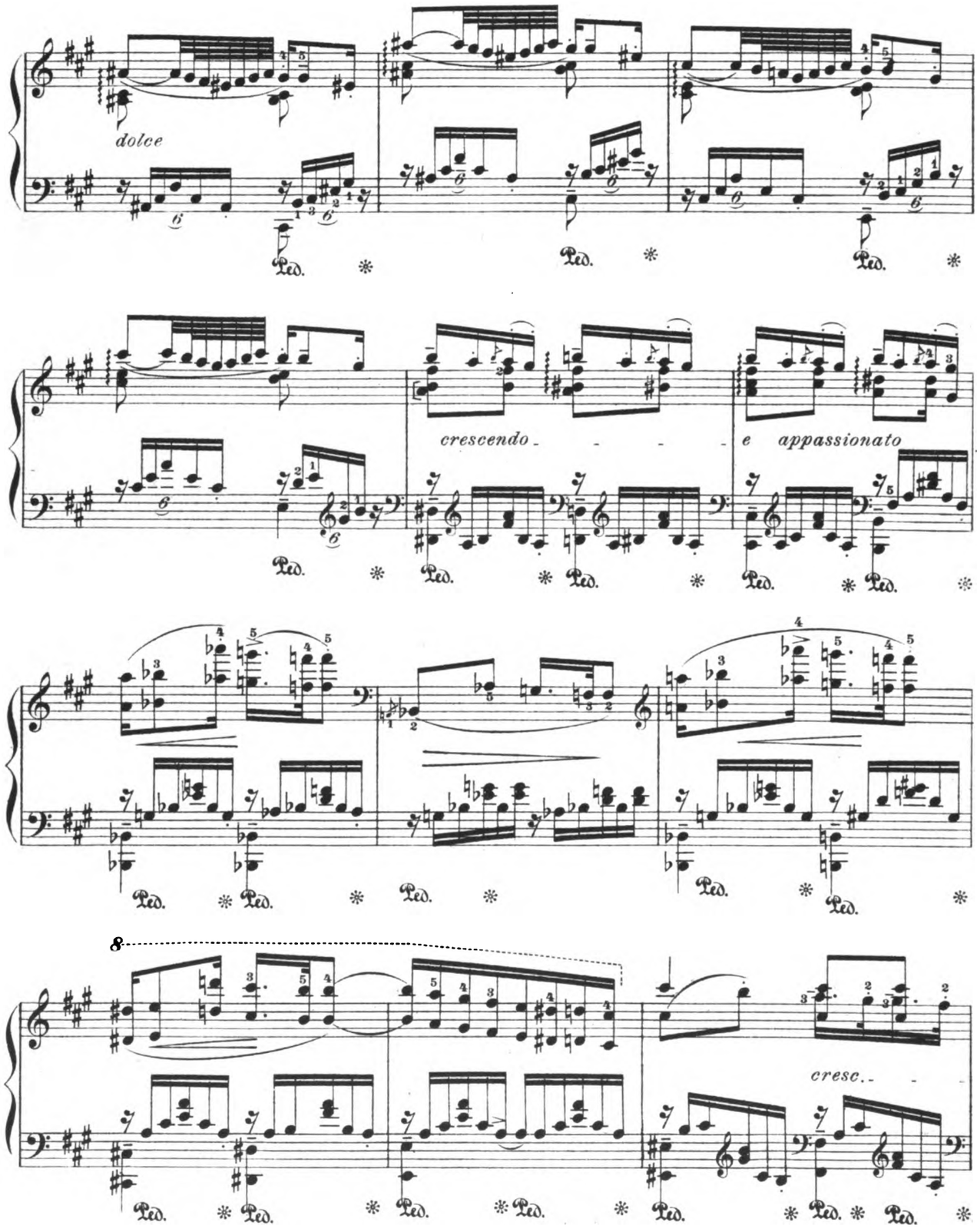

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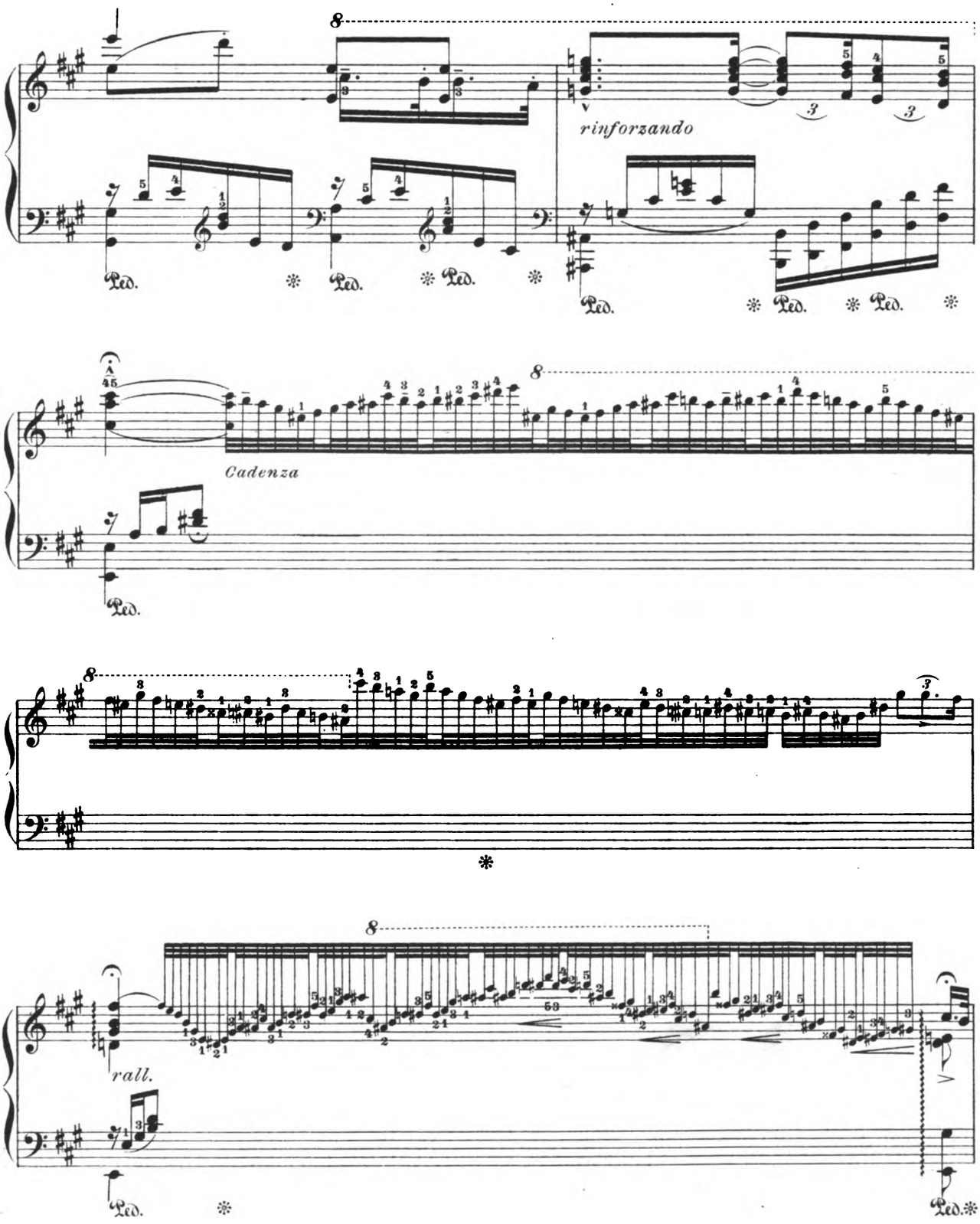

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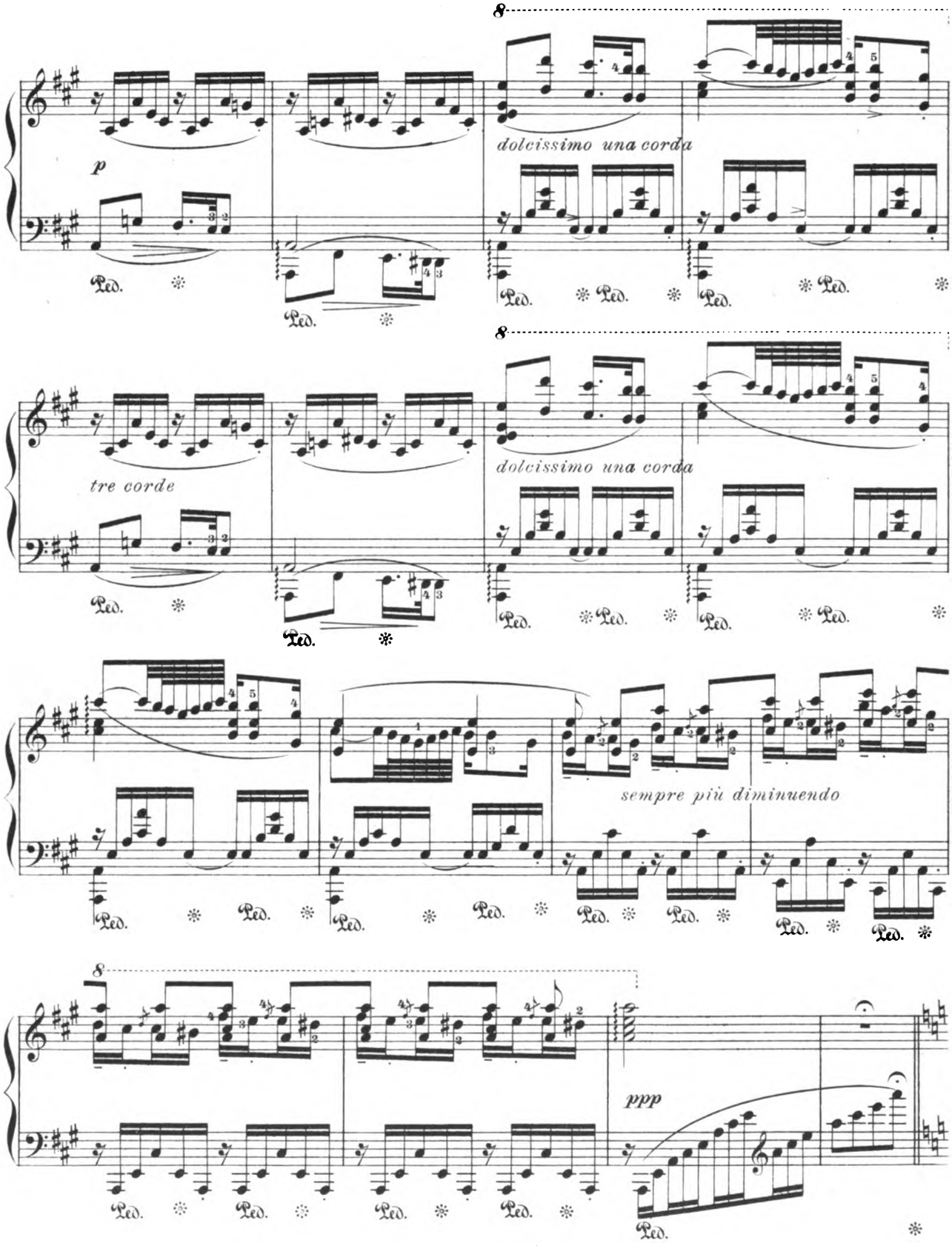

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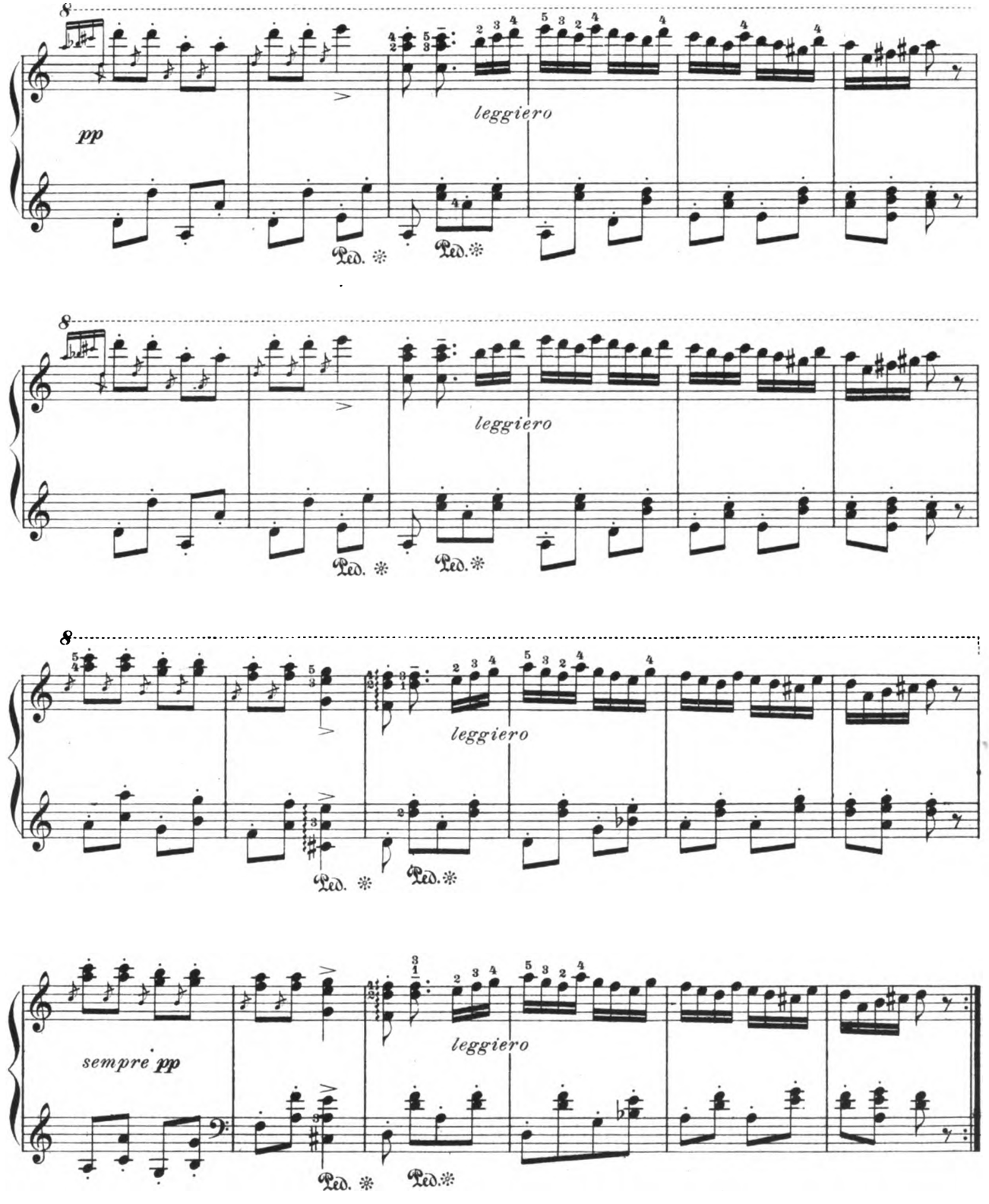
Vivace



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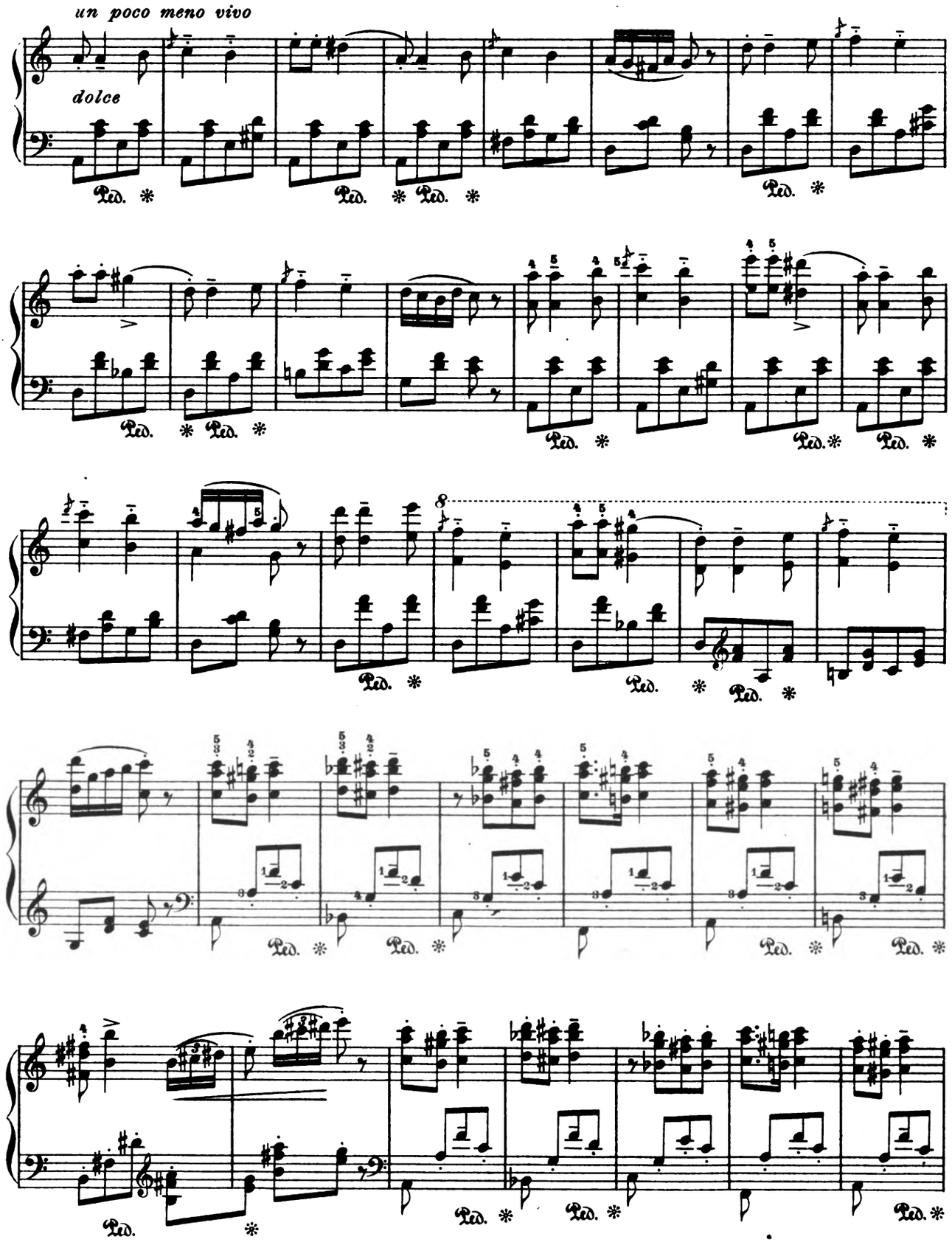

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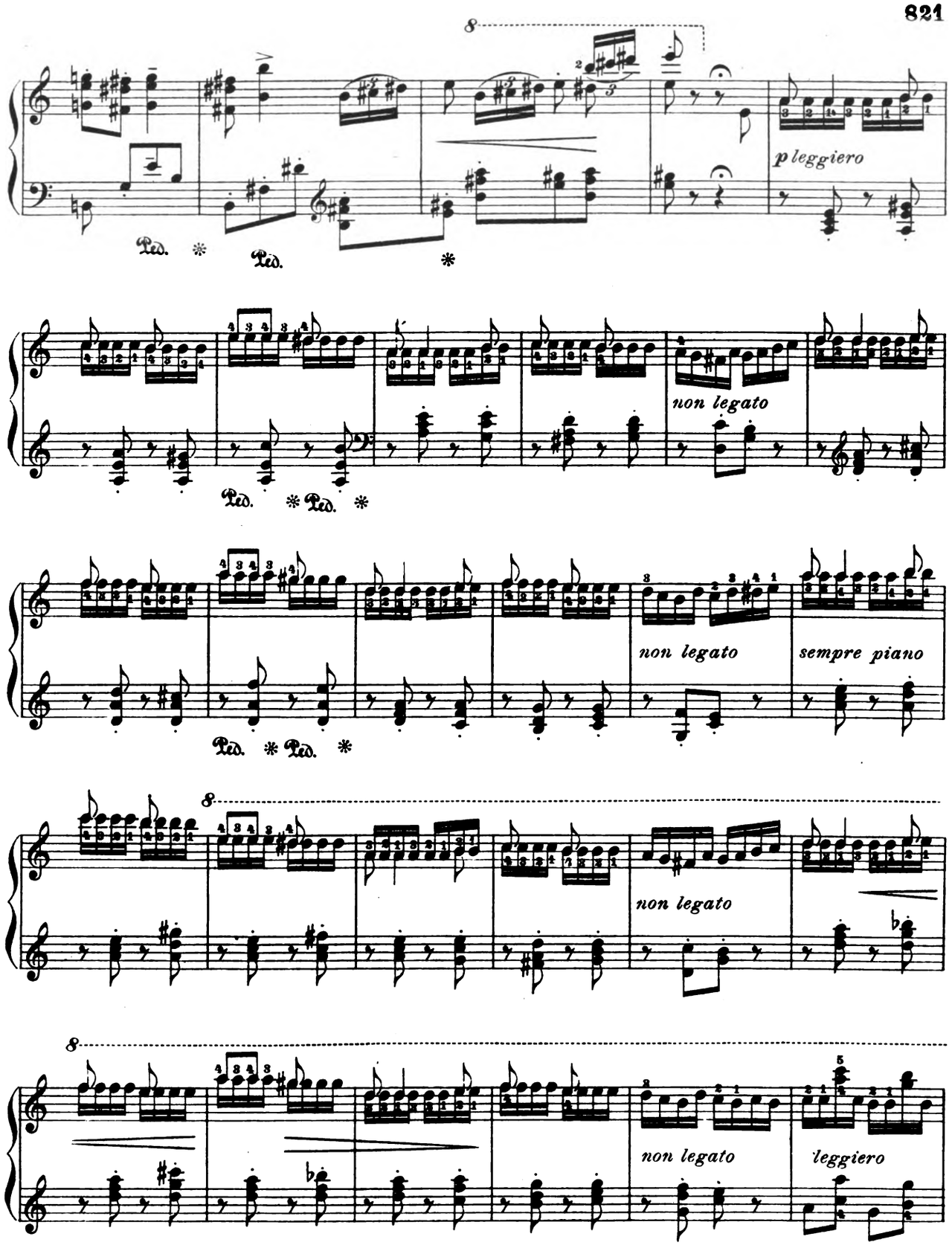

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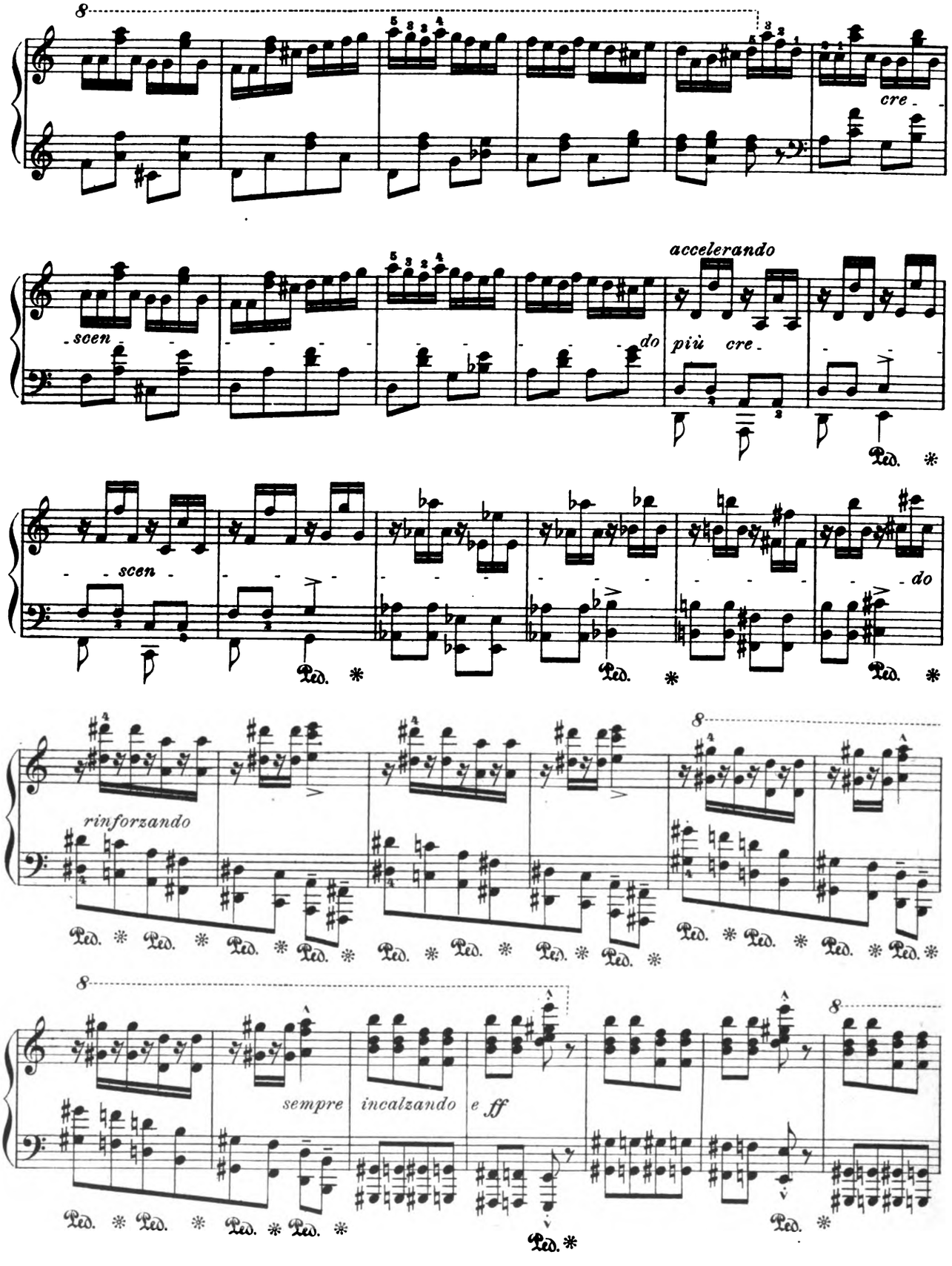

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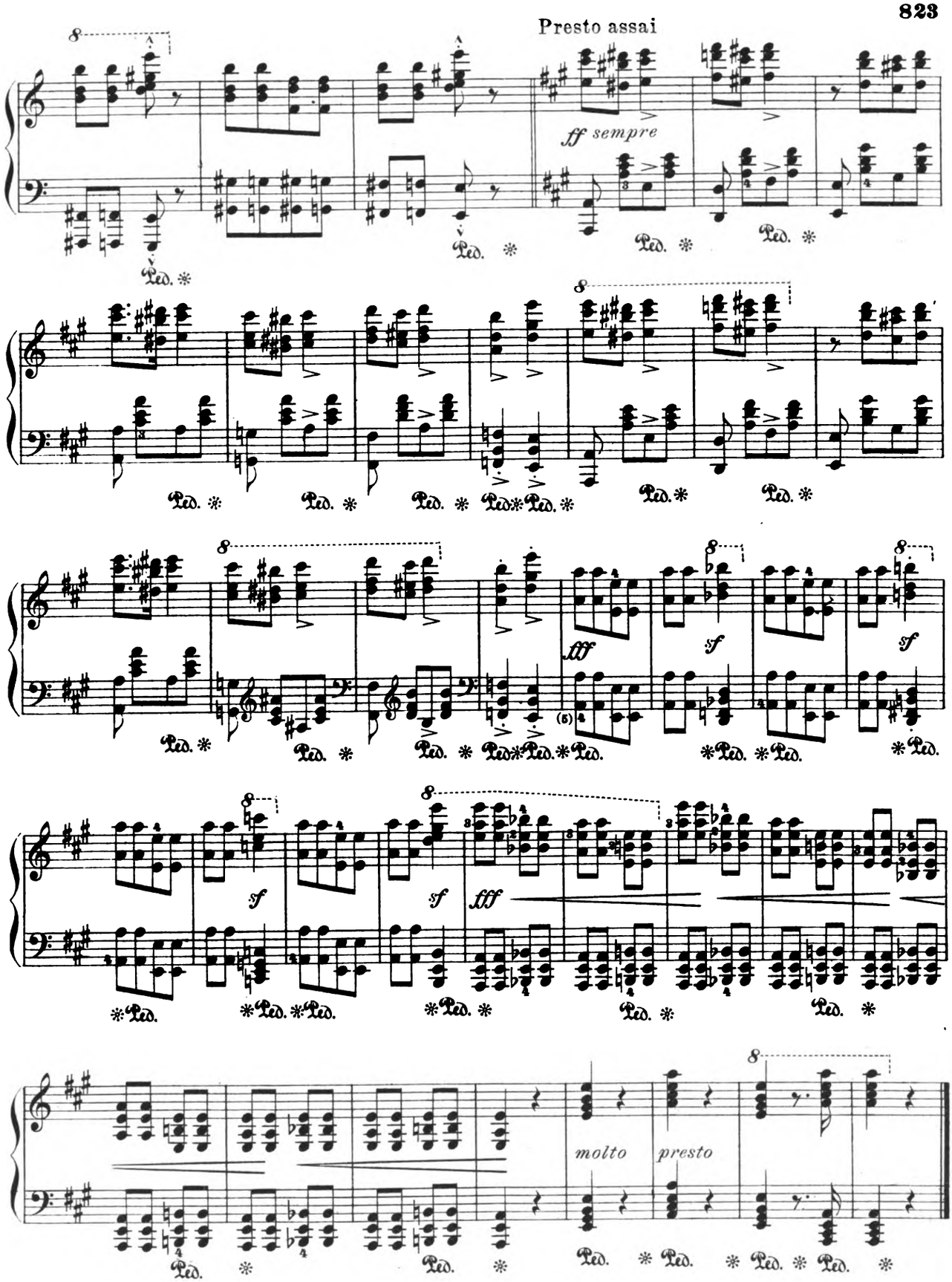

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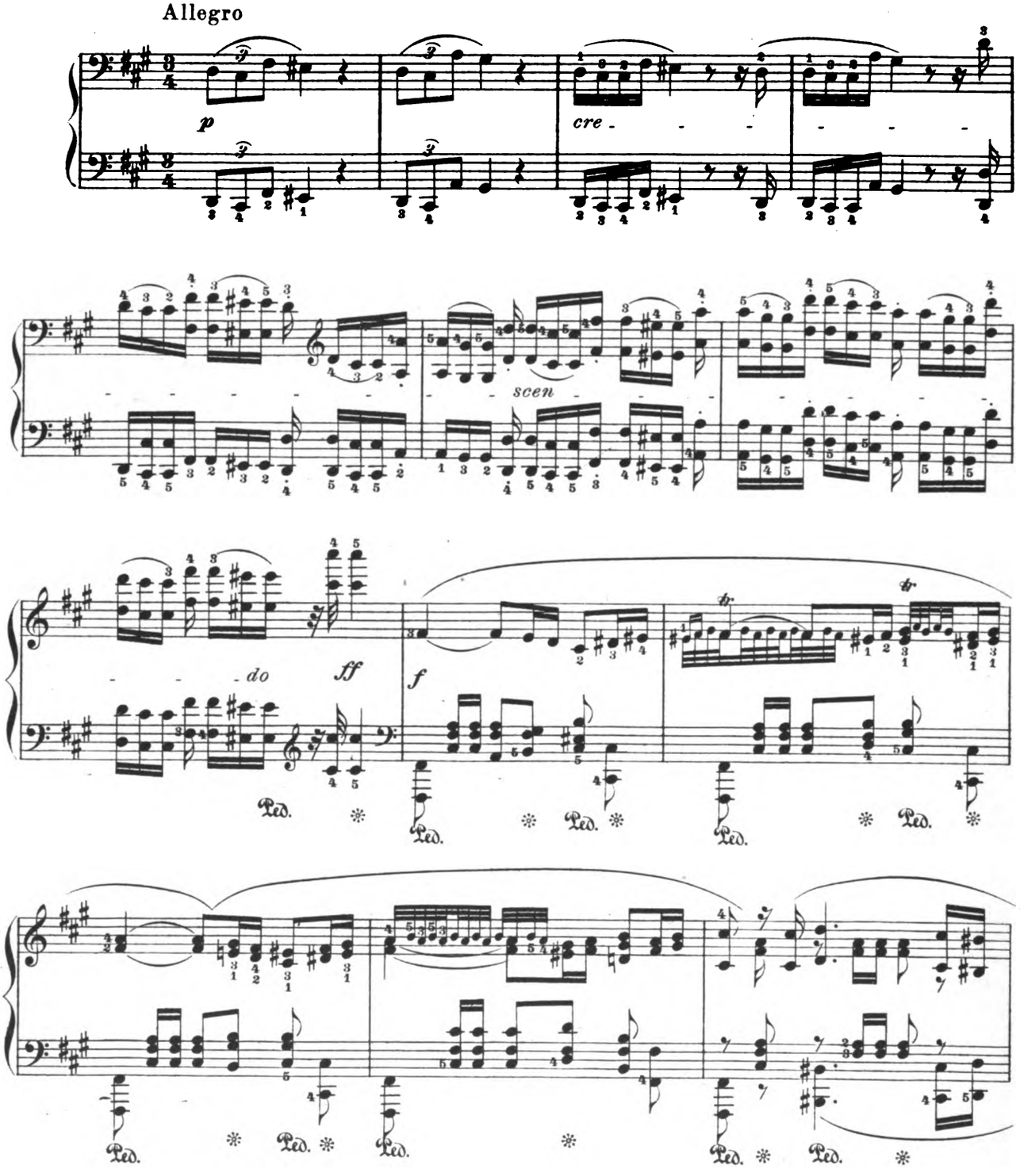
POLONAISE

F SHARP MINOR

CHOPIN, Op. 44



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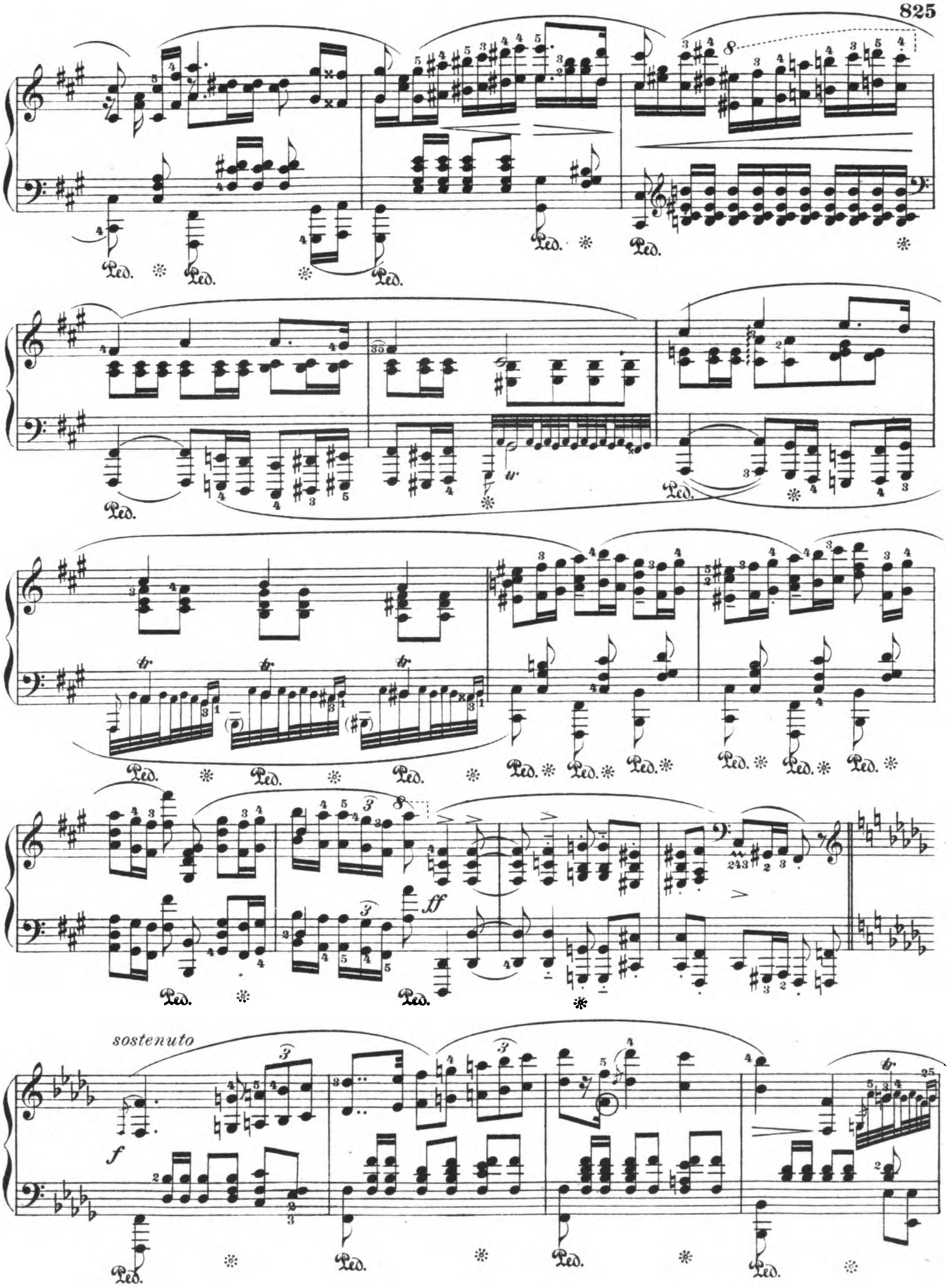

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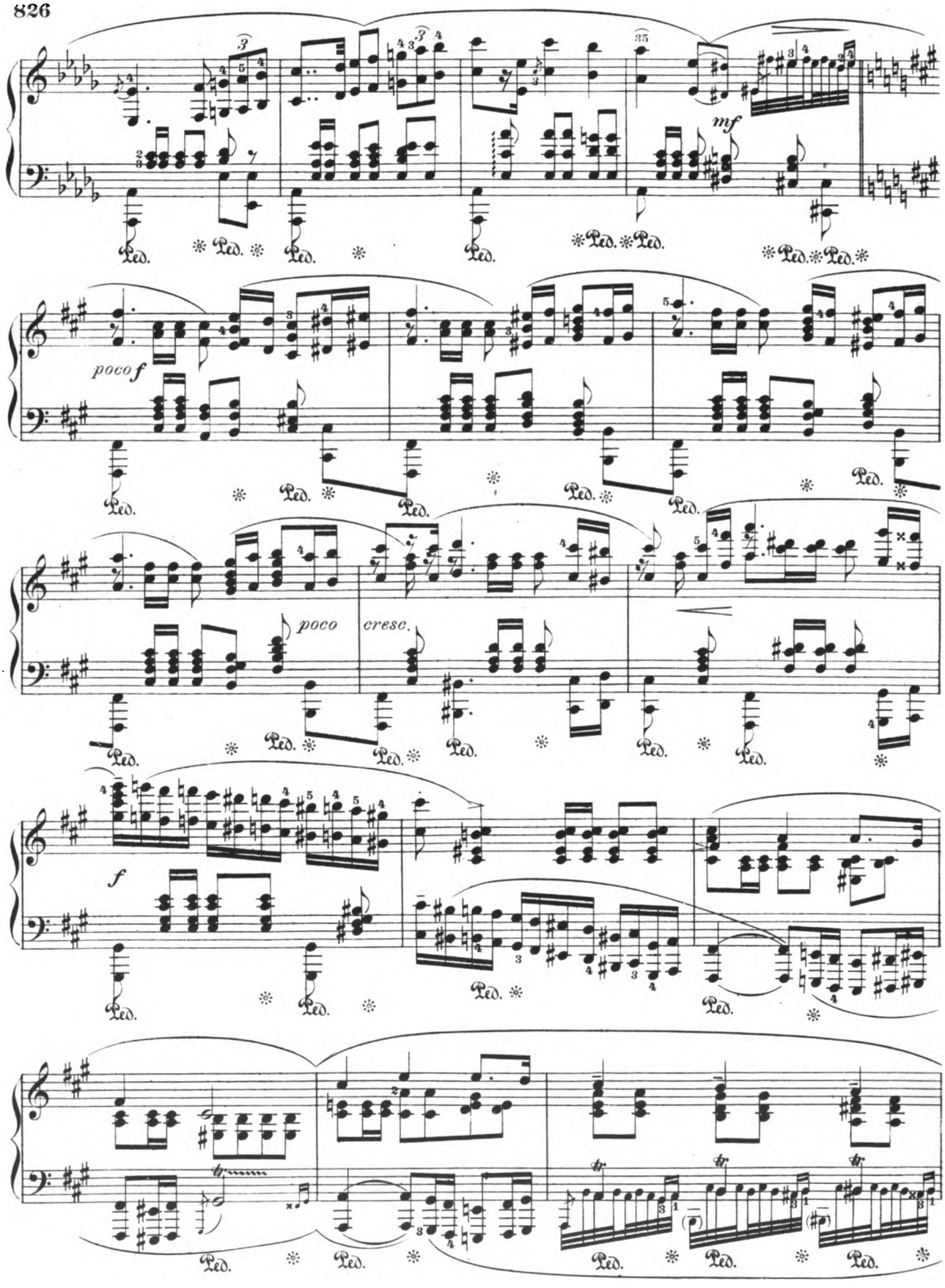

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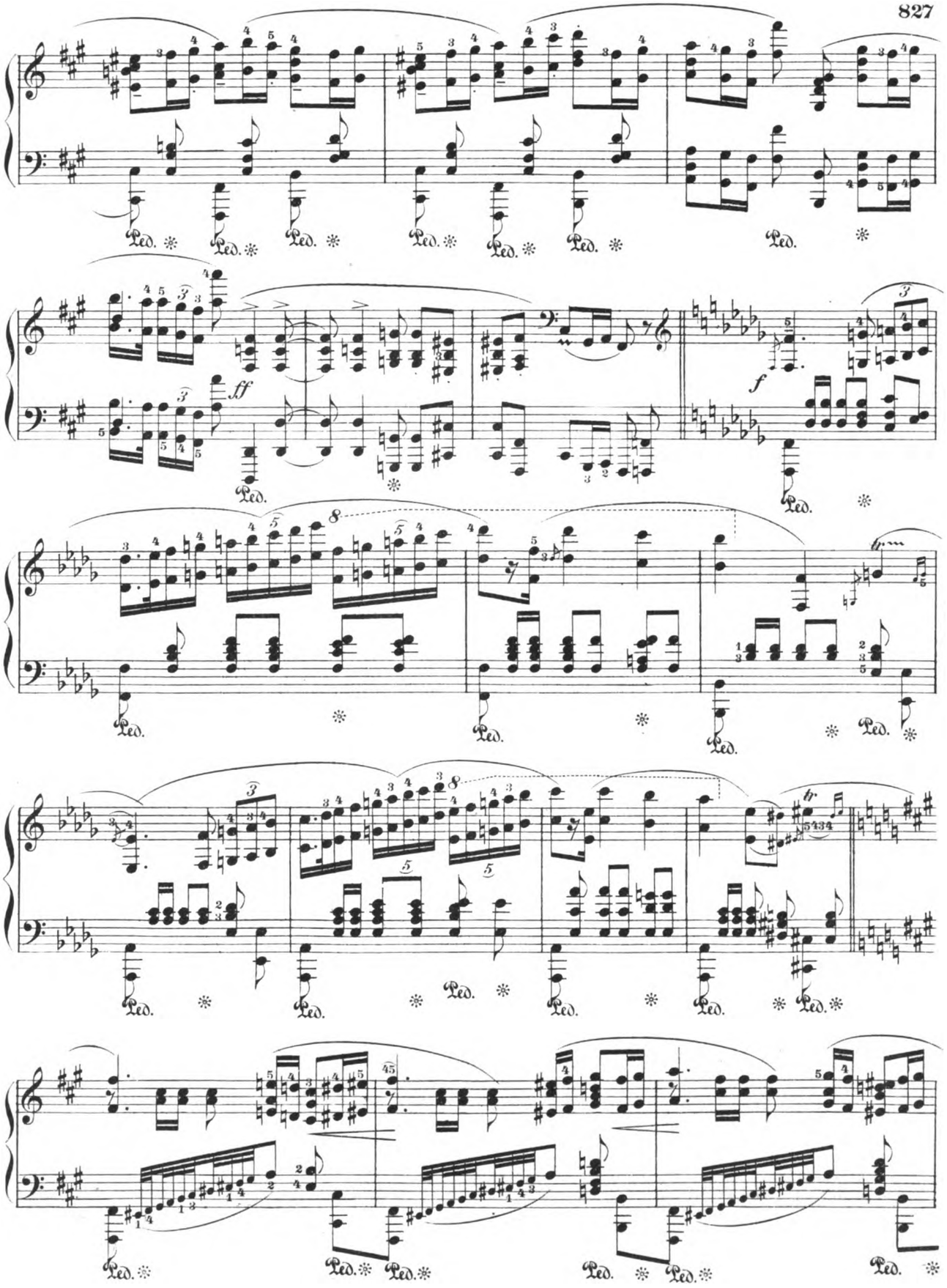

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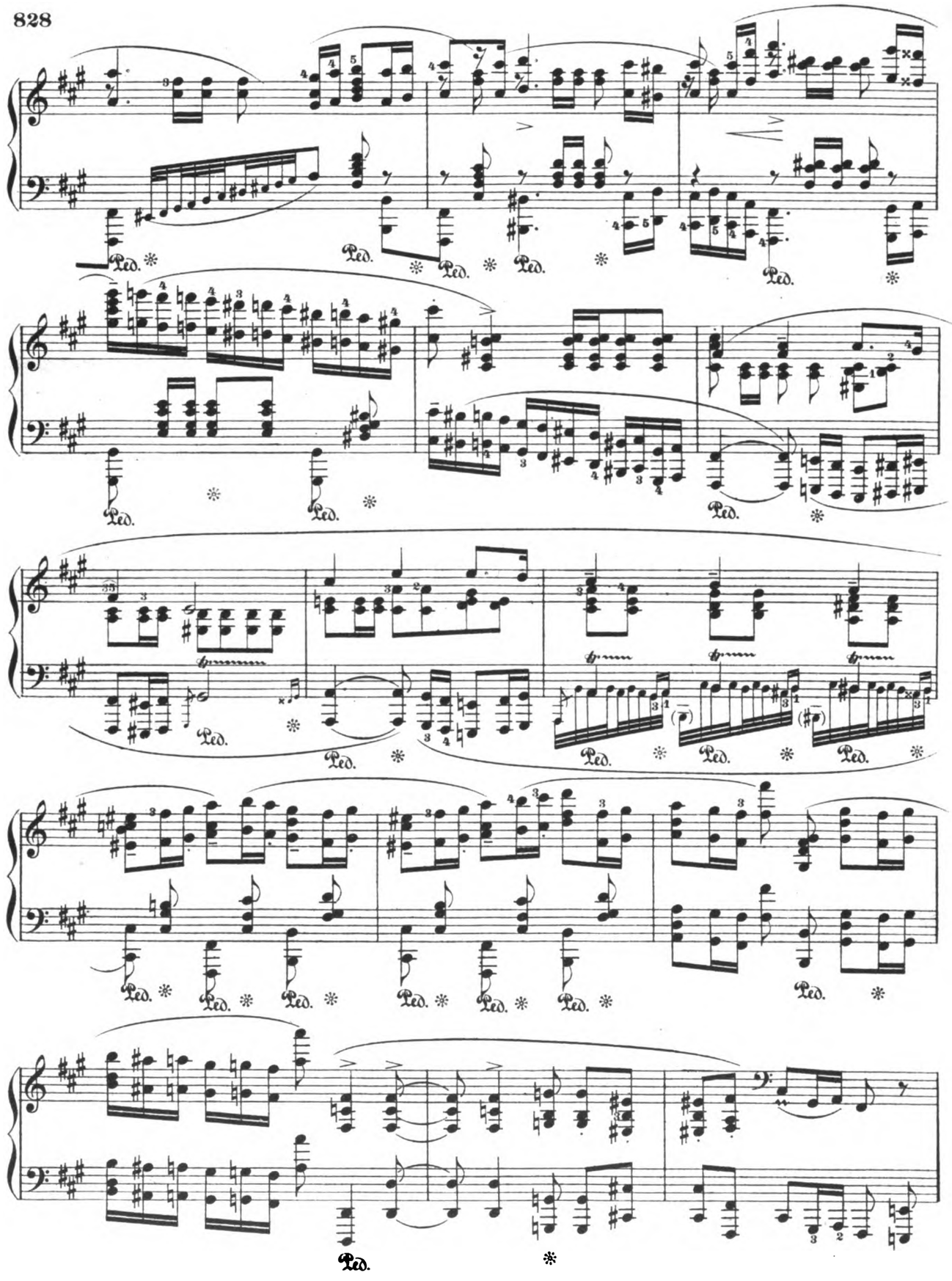

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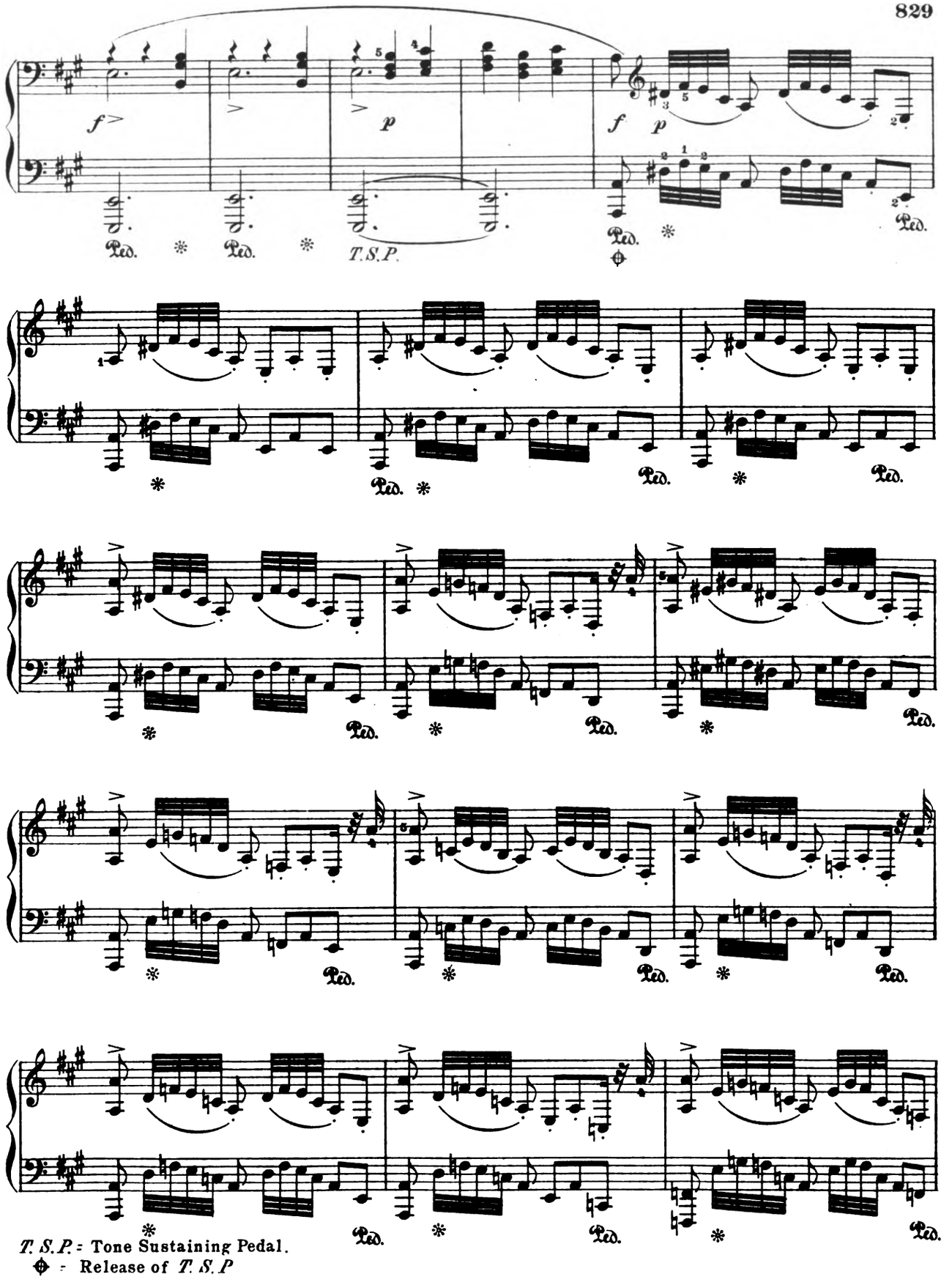

T. S. P. = Tone Sustaining Pedal.
⊕ = Release of *T. S. P.*

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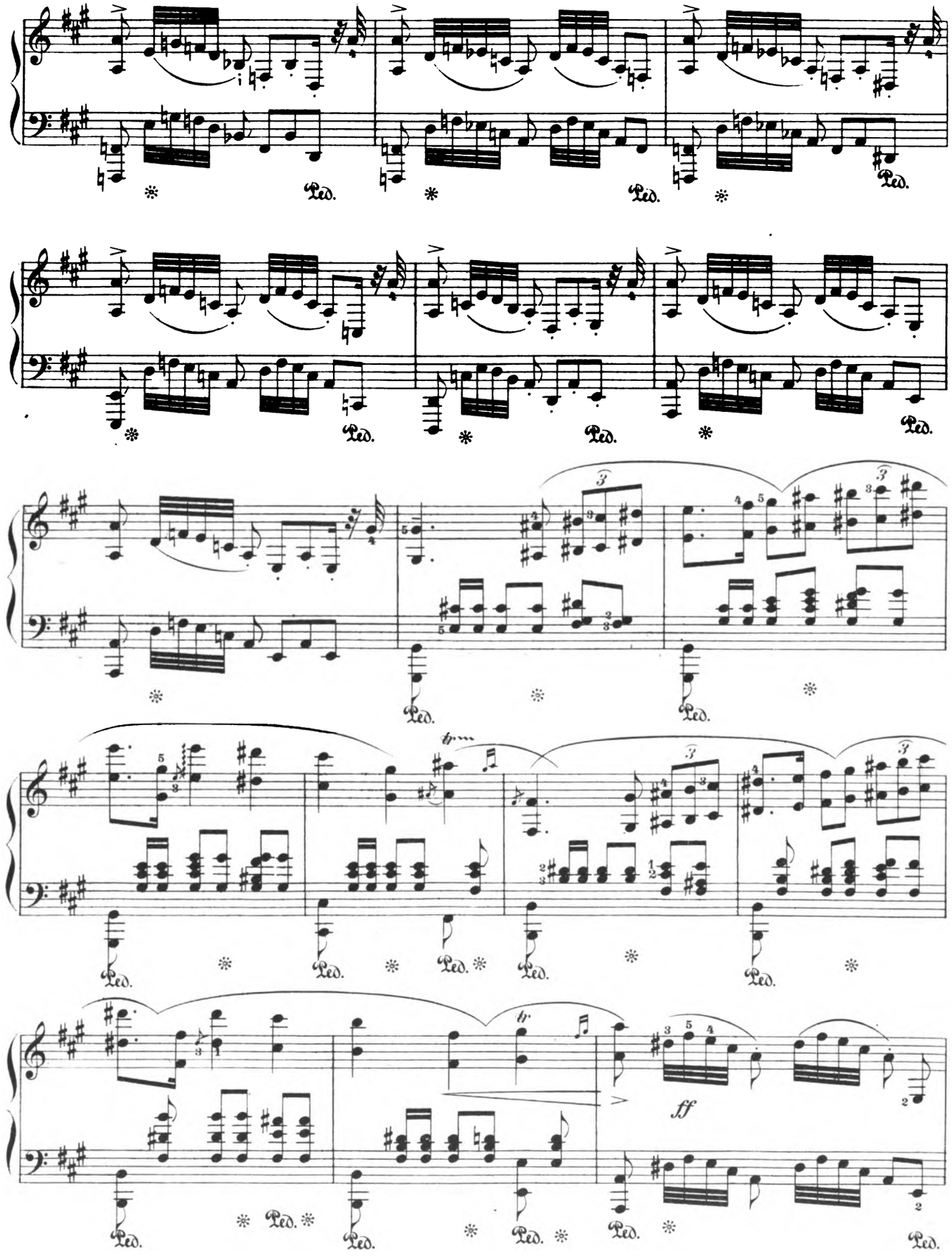

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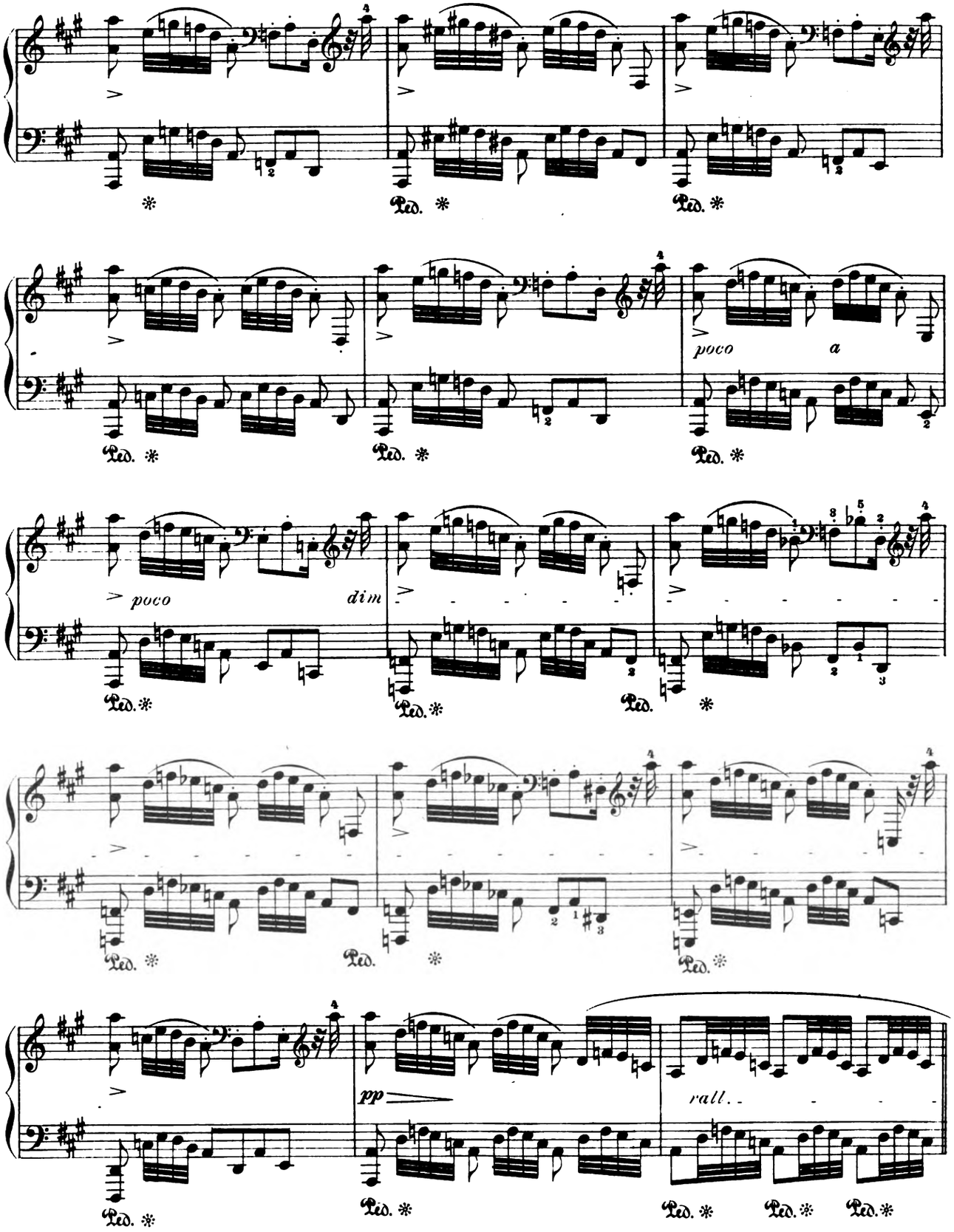

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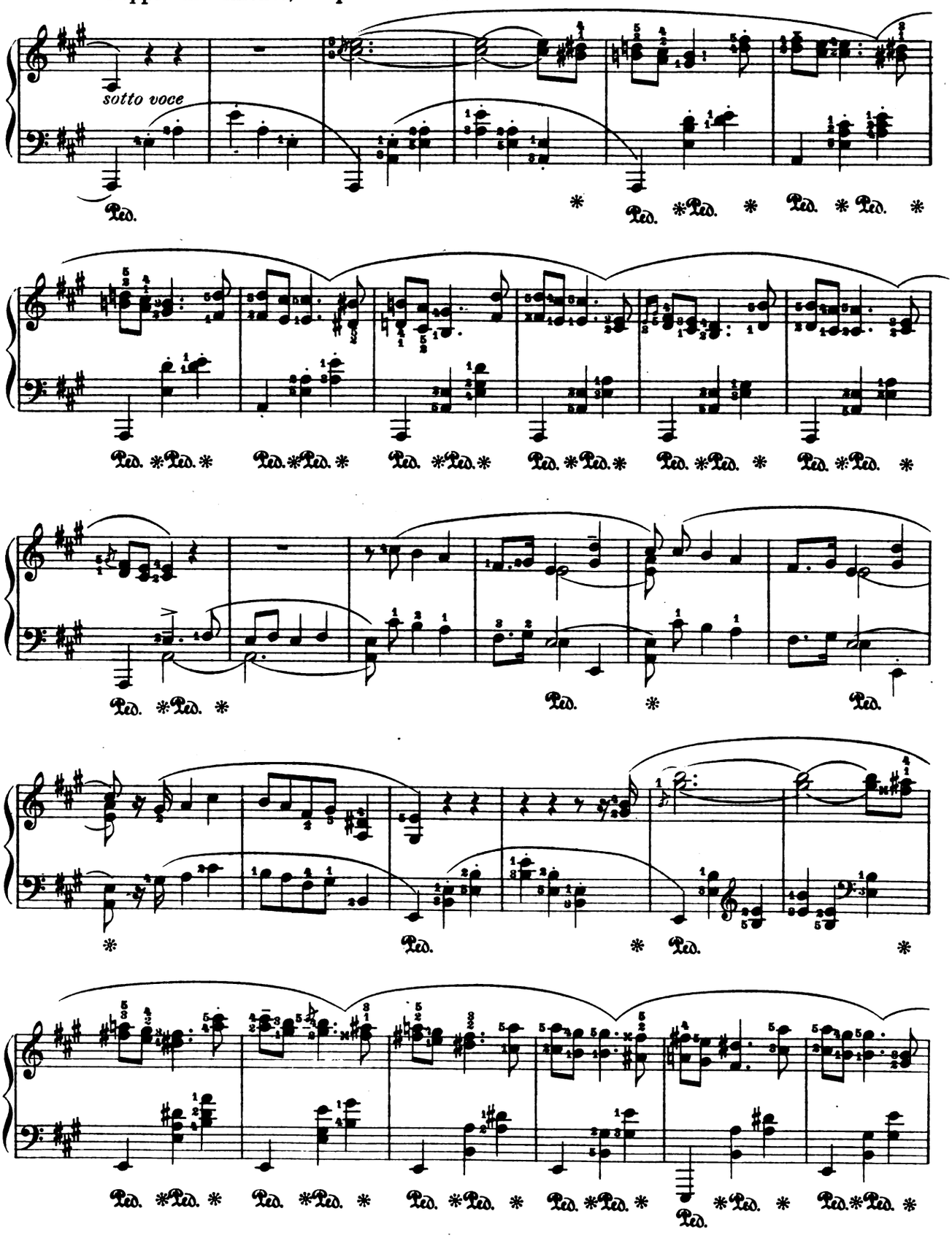
Doppio movimento, tempo di Mazurka (♩ = ♪)



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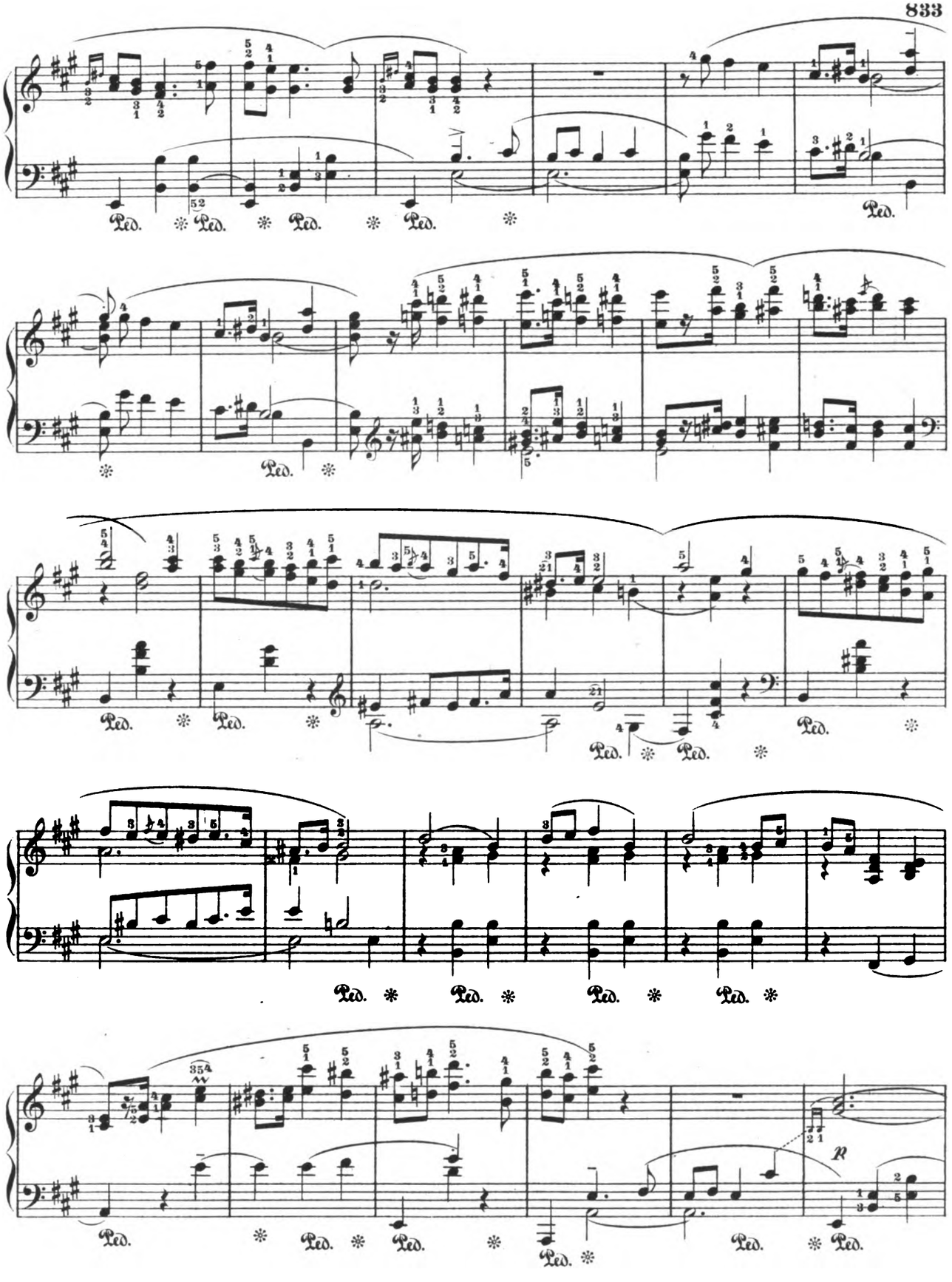

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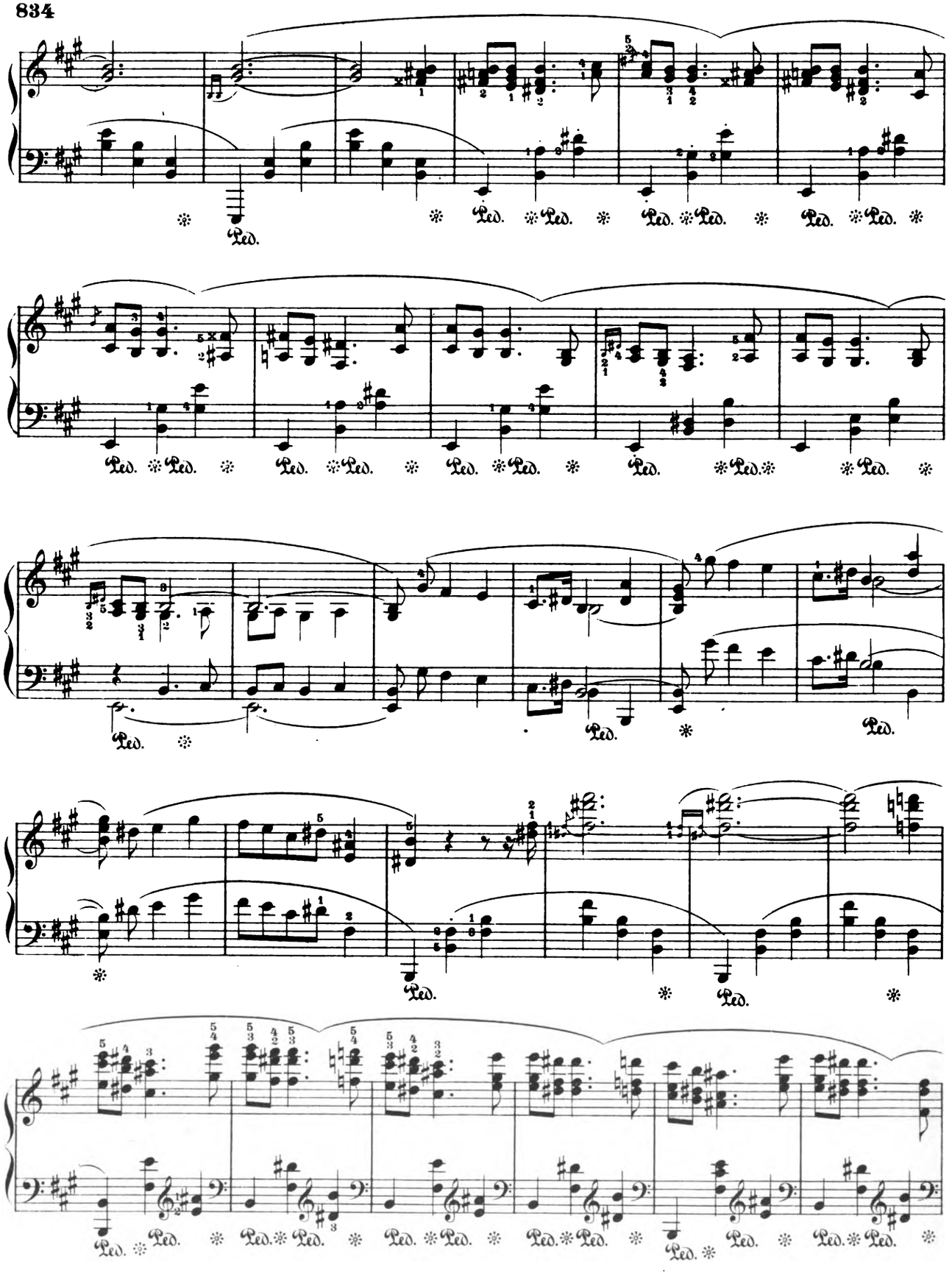

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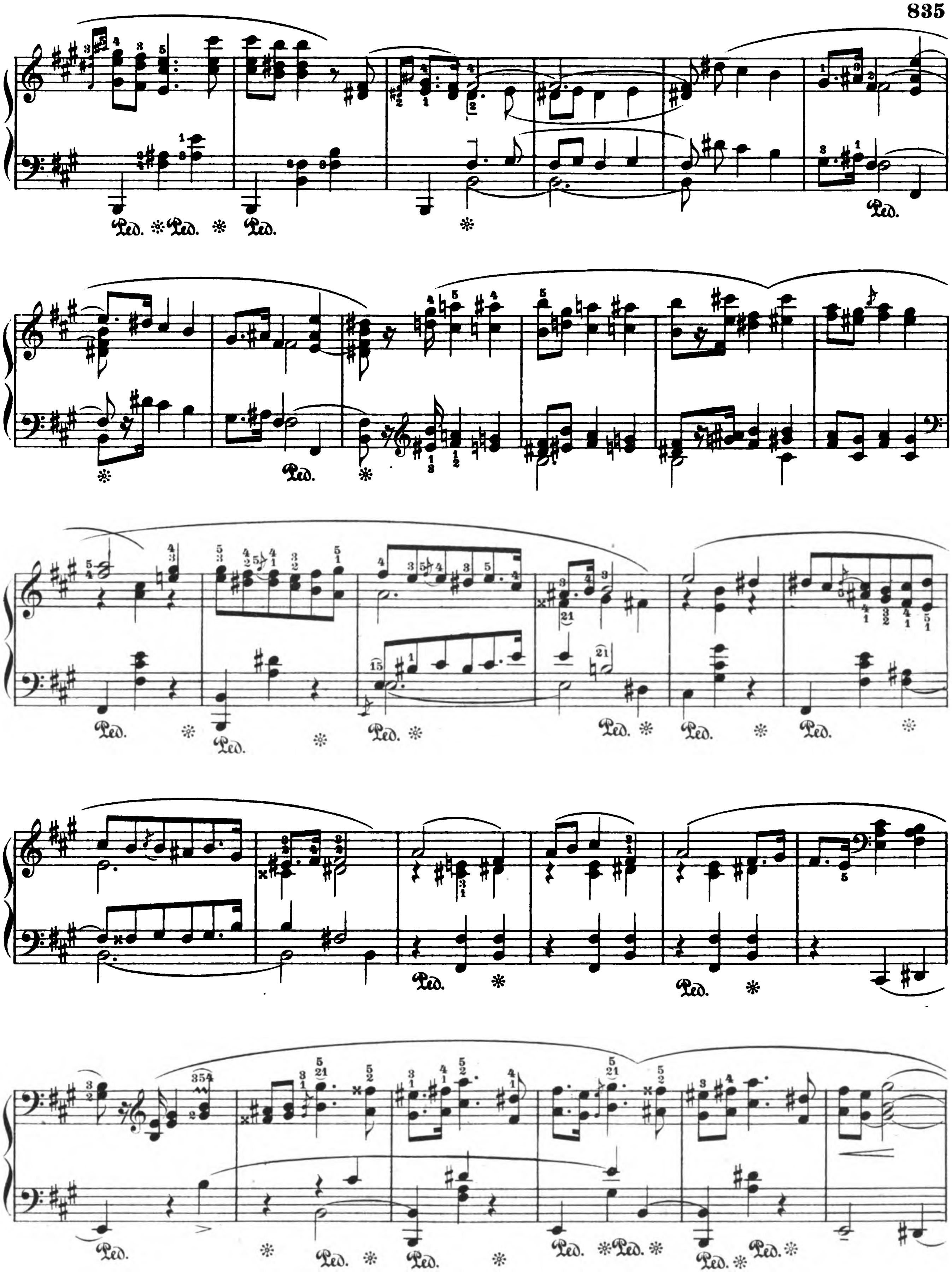

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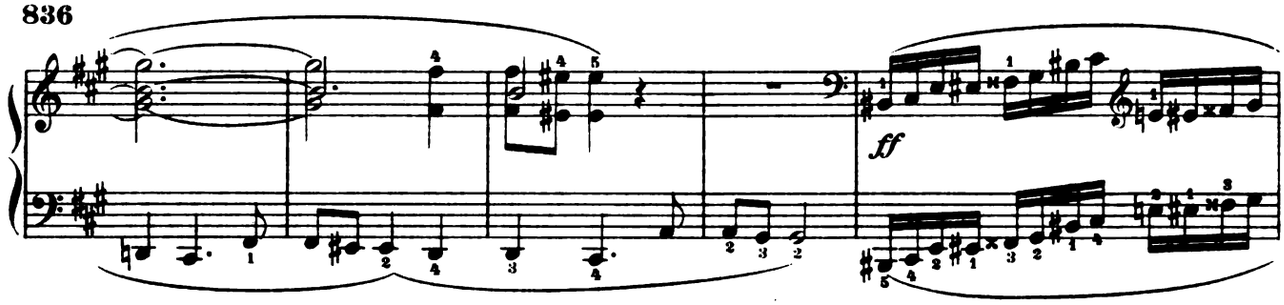

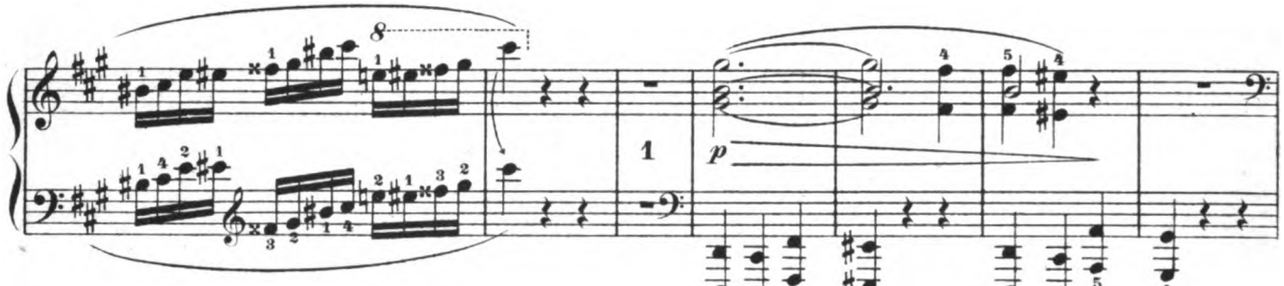

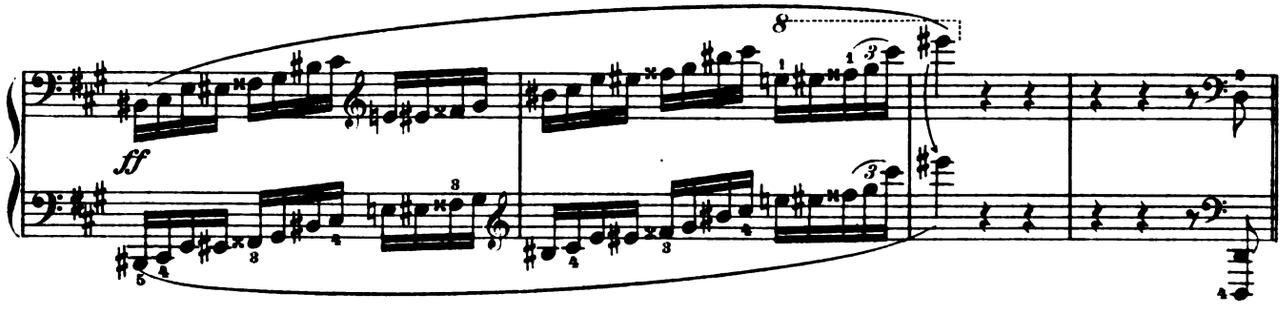

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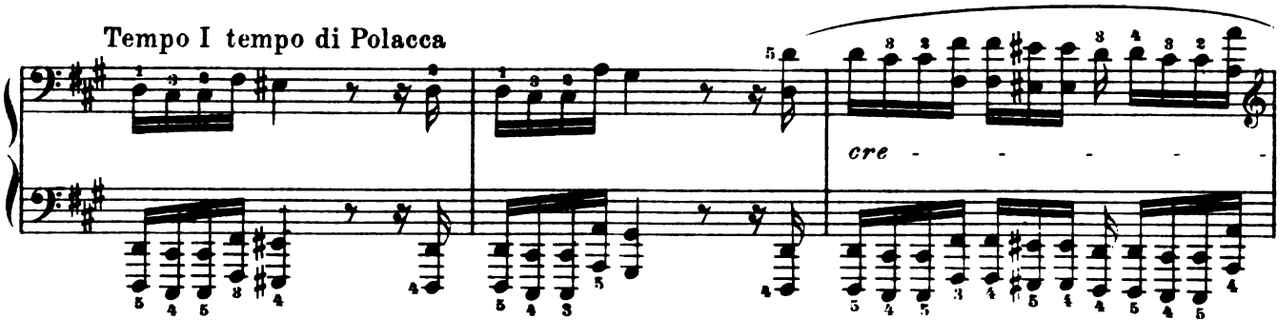

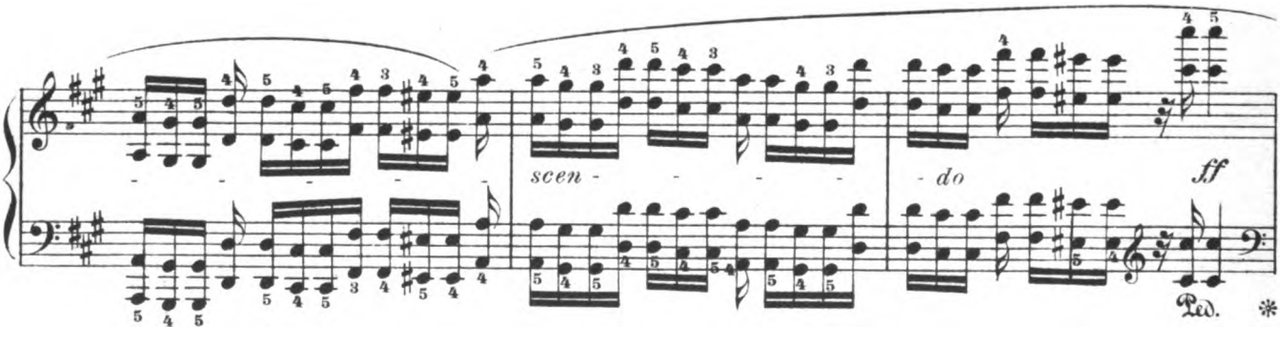

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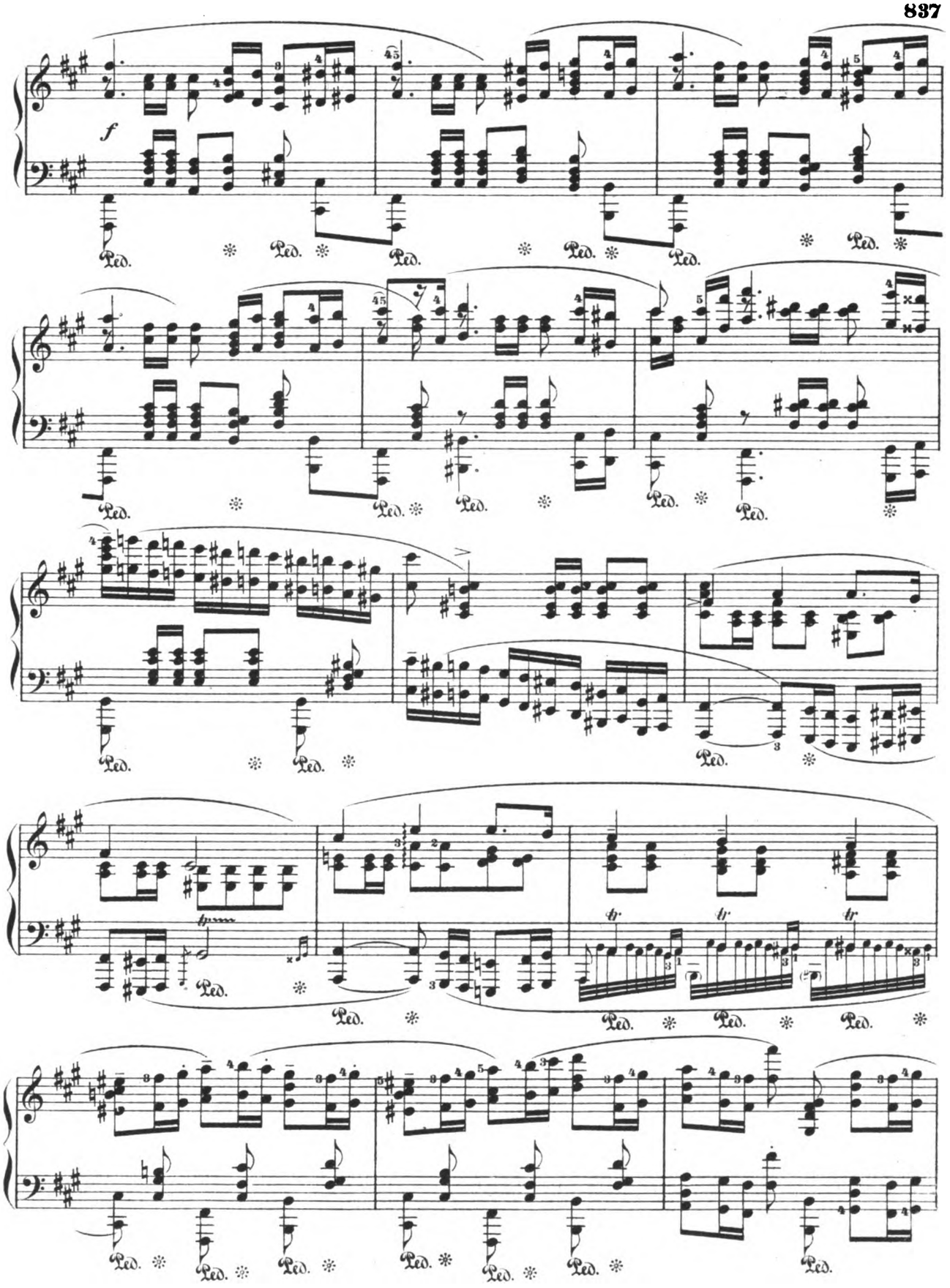

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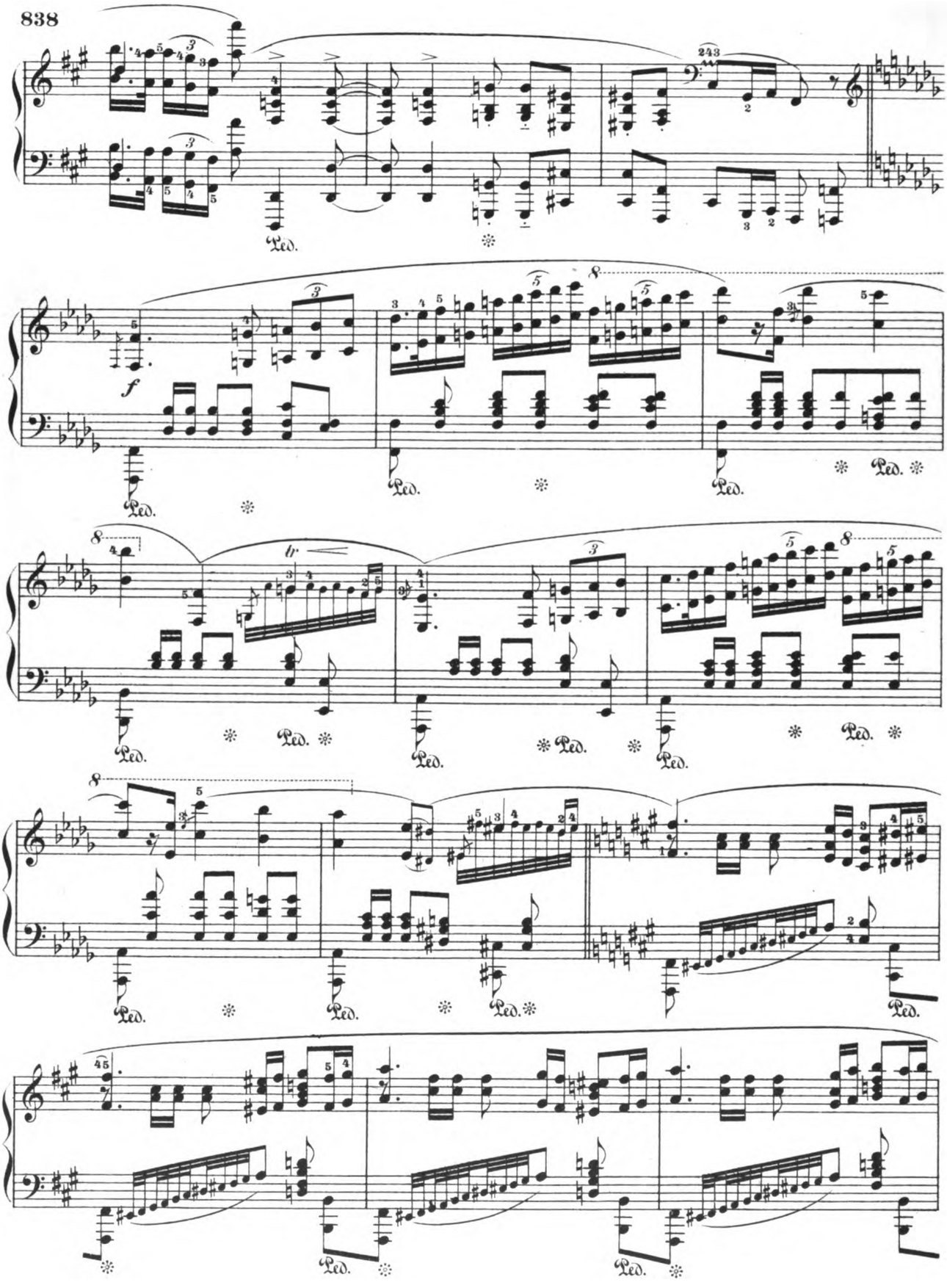

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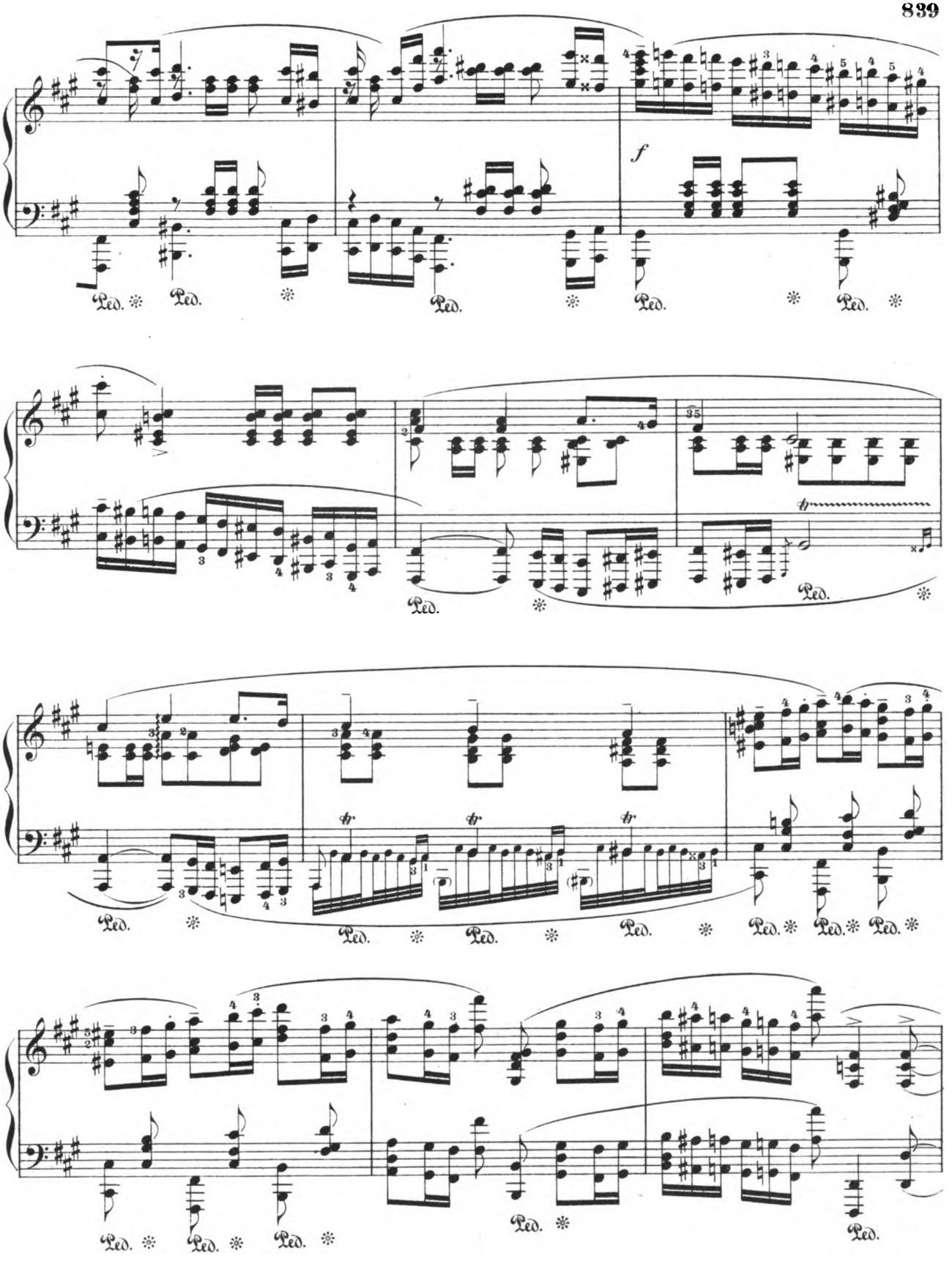

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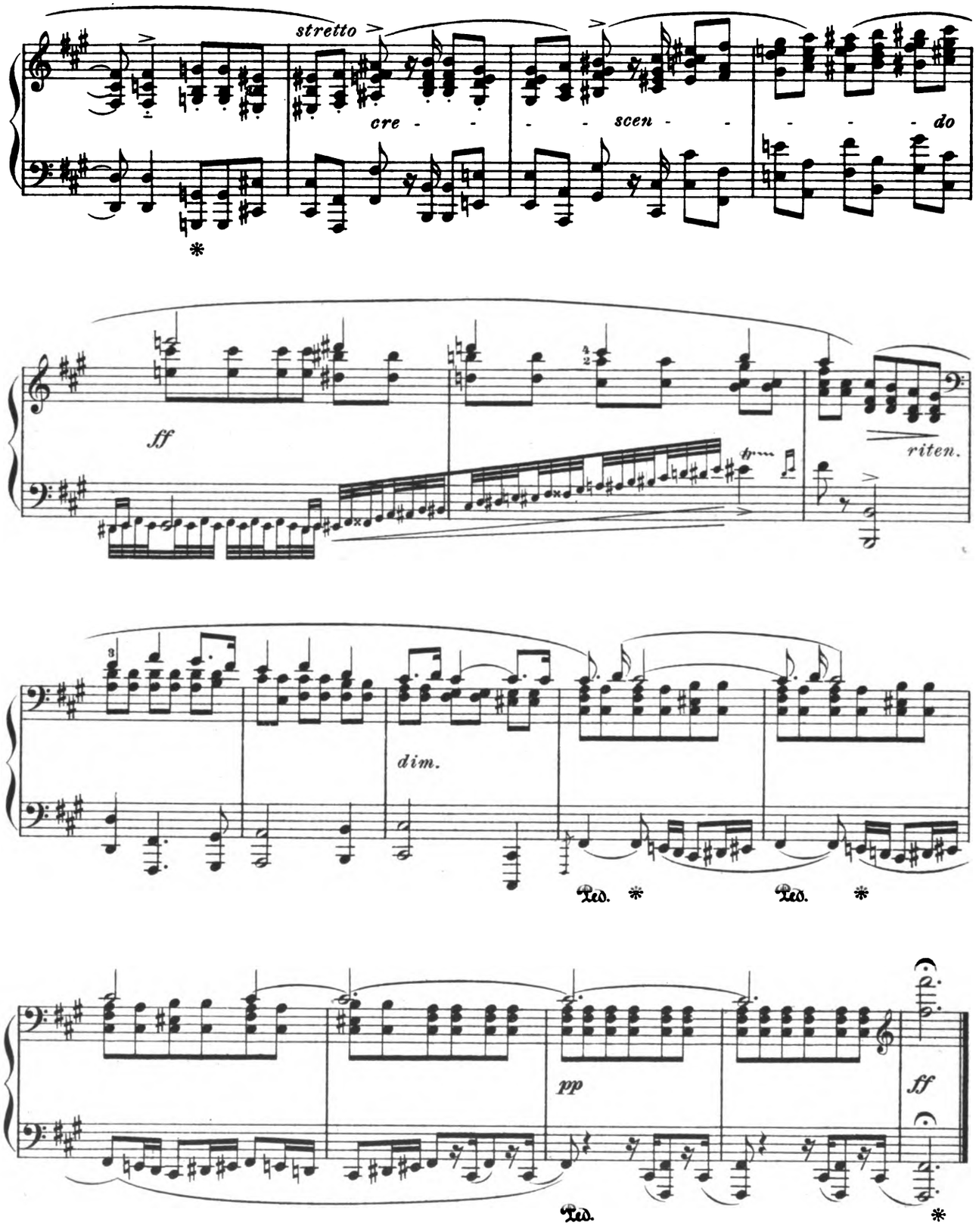

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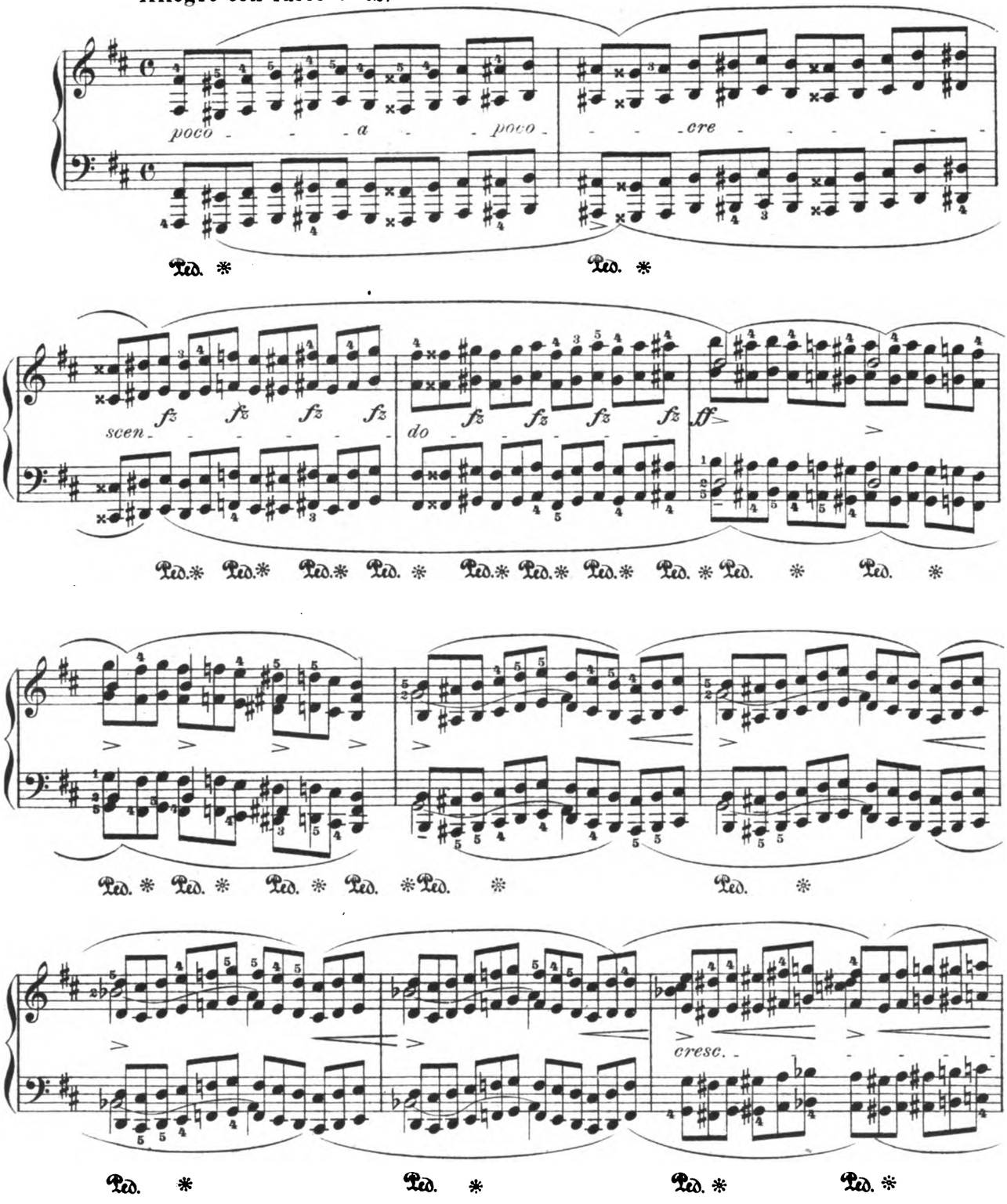
ÉTUDE

CHOPIN, Op. 25, No. 10

Allegro con fuoco (♩ = 72)



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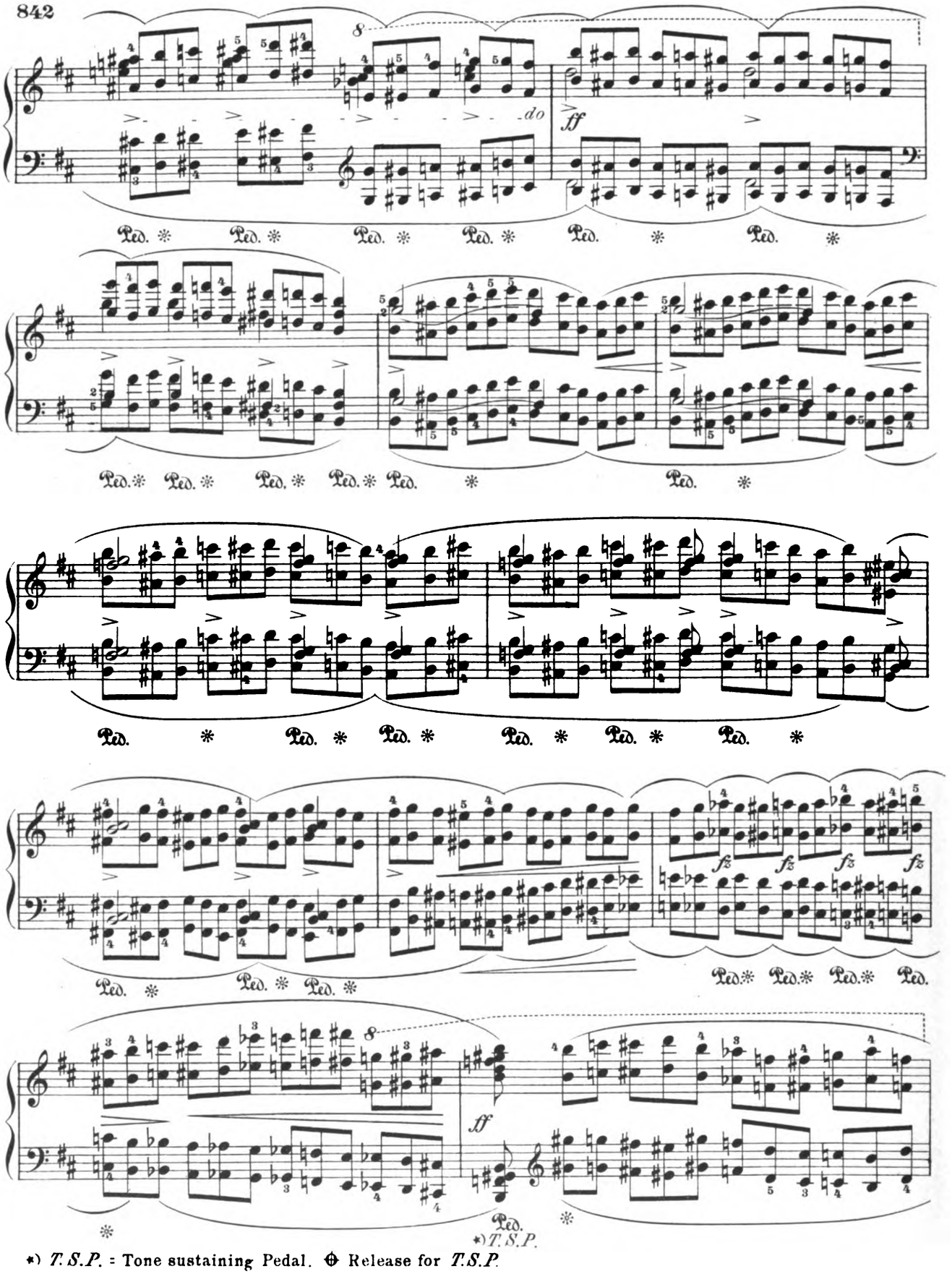

*) *T.S.P.* = Tone sustaining Pedal. ⊕ Release for *T.S.P.*

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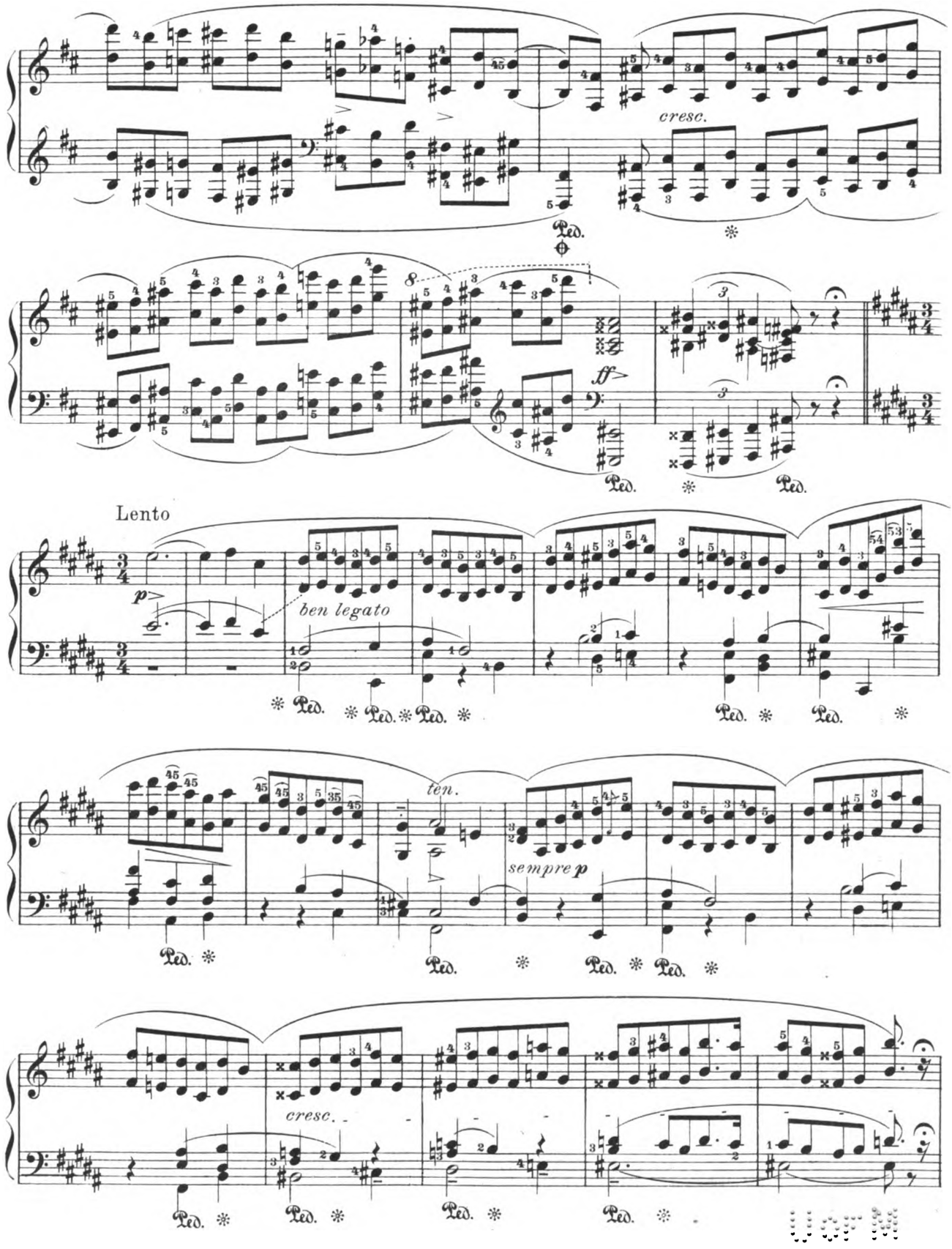

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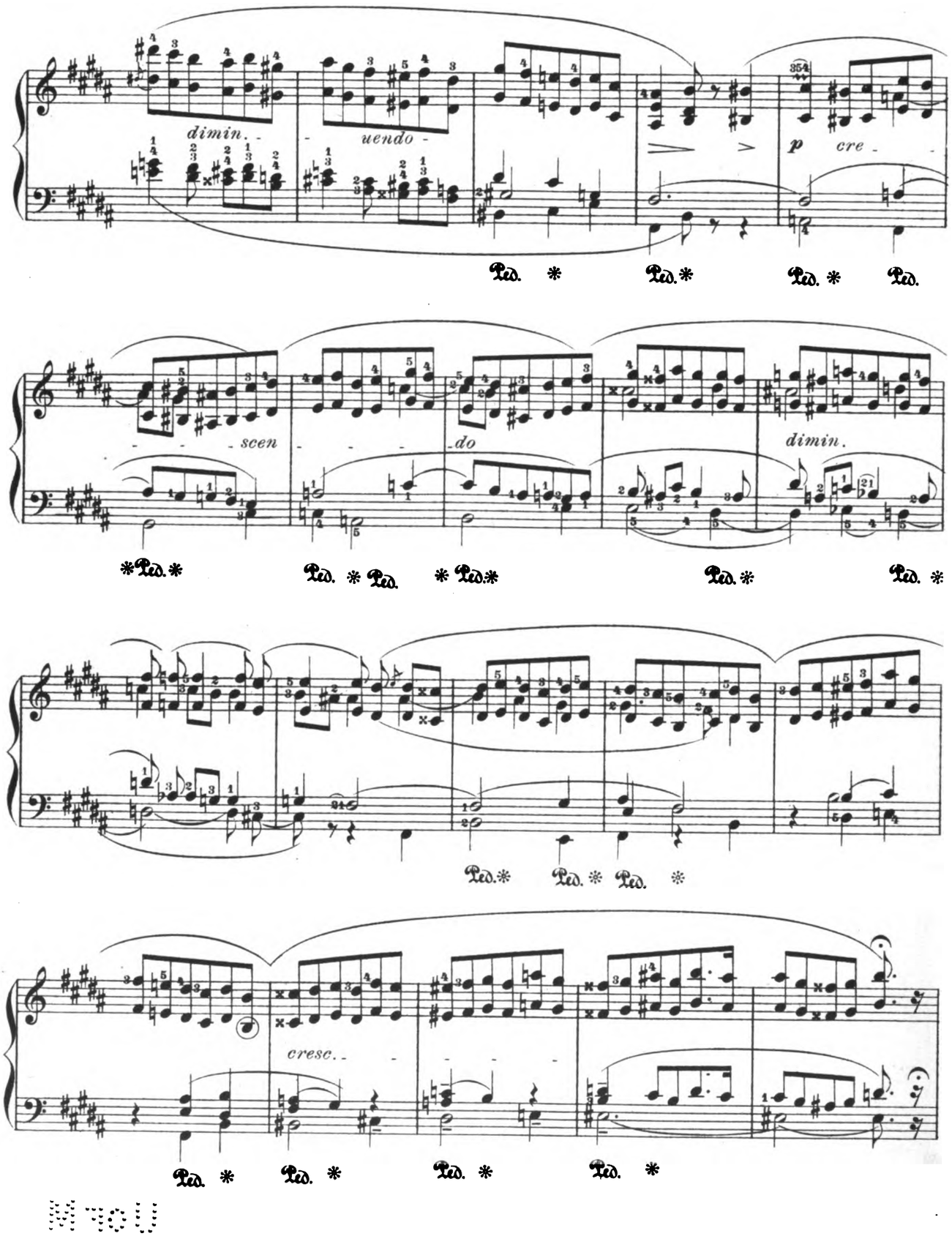

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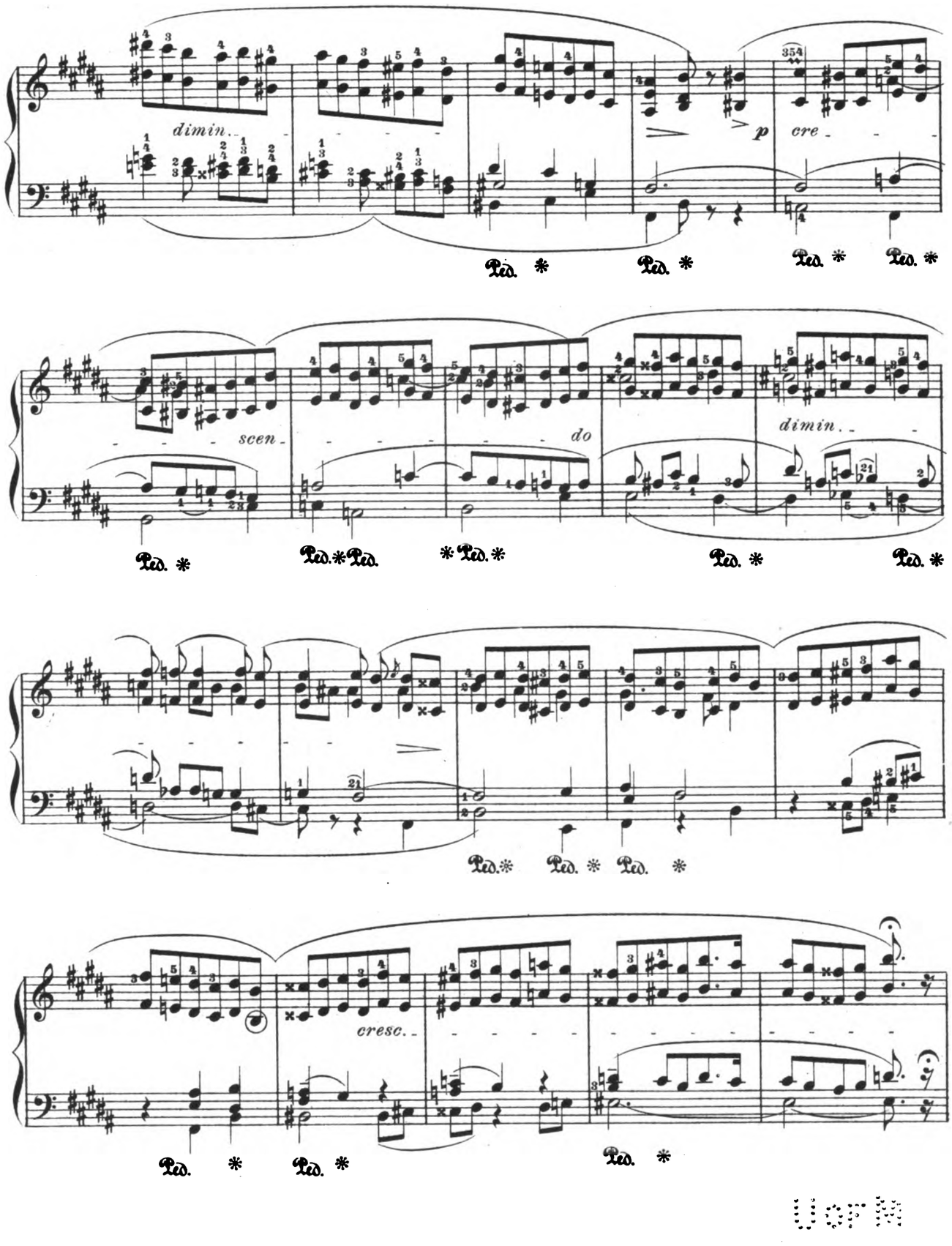

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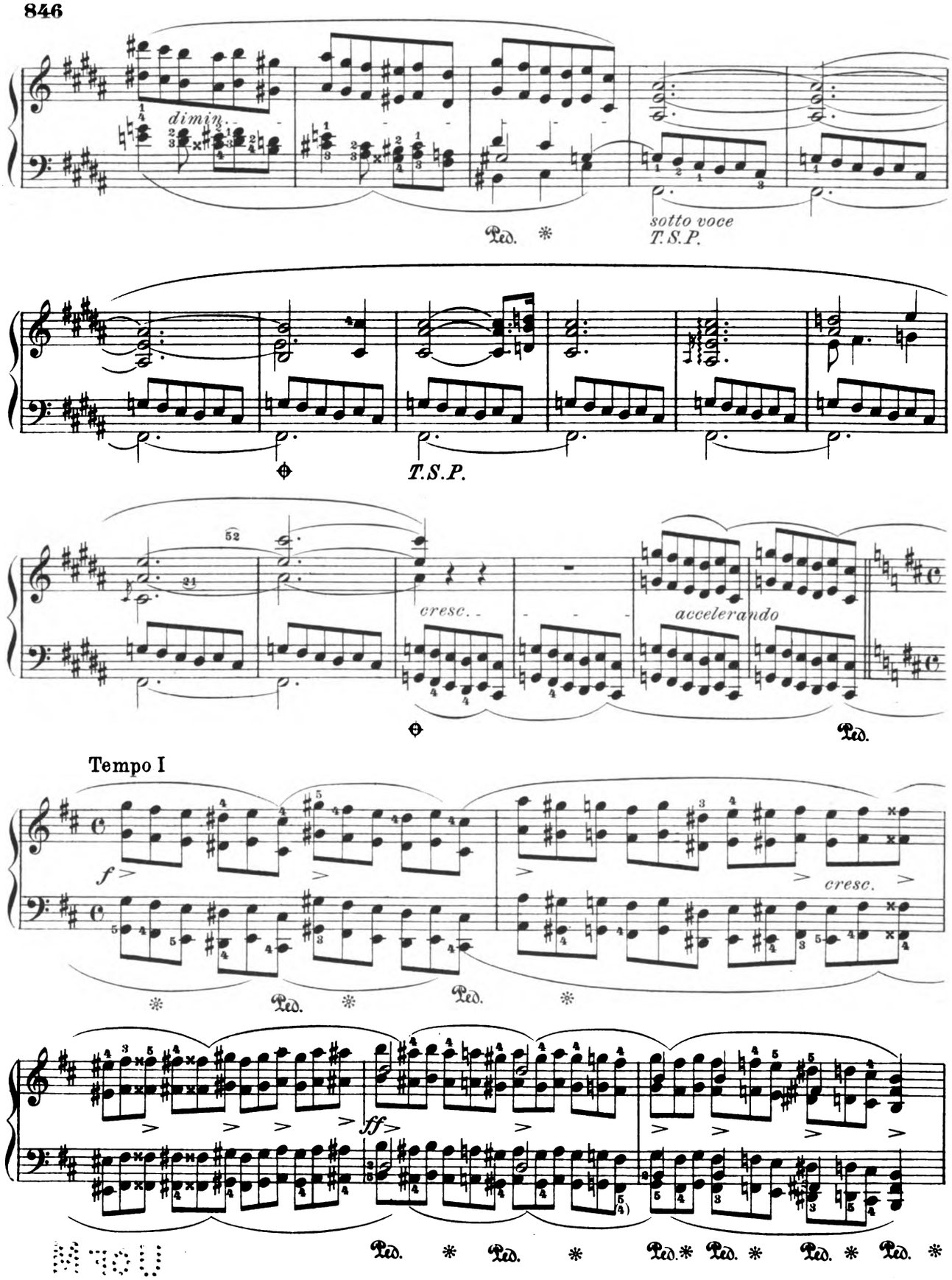

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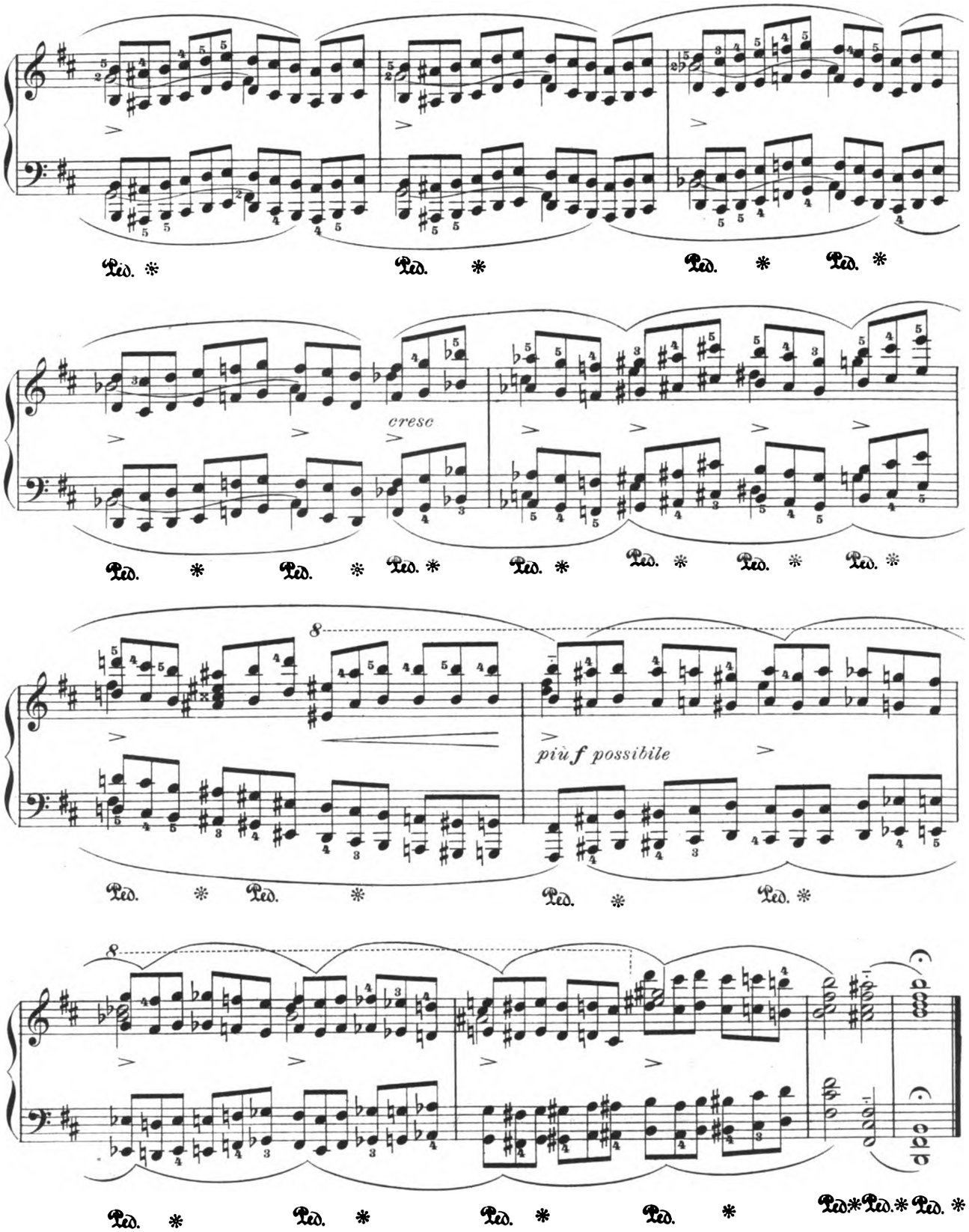

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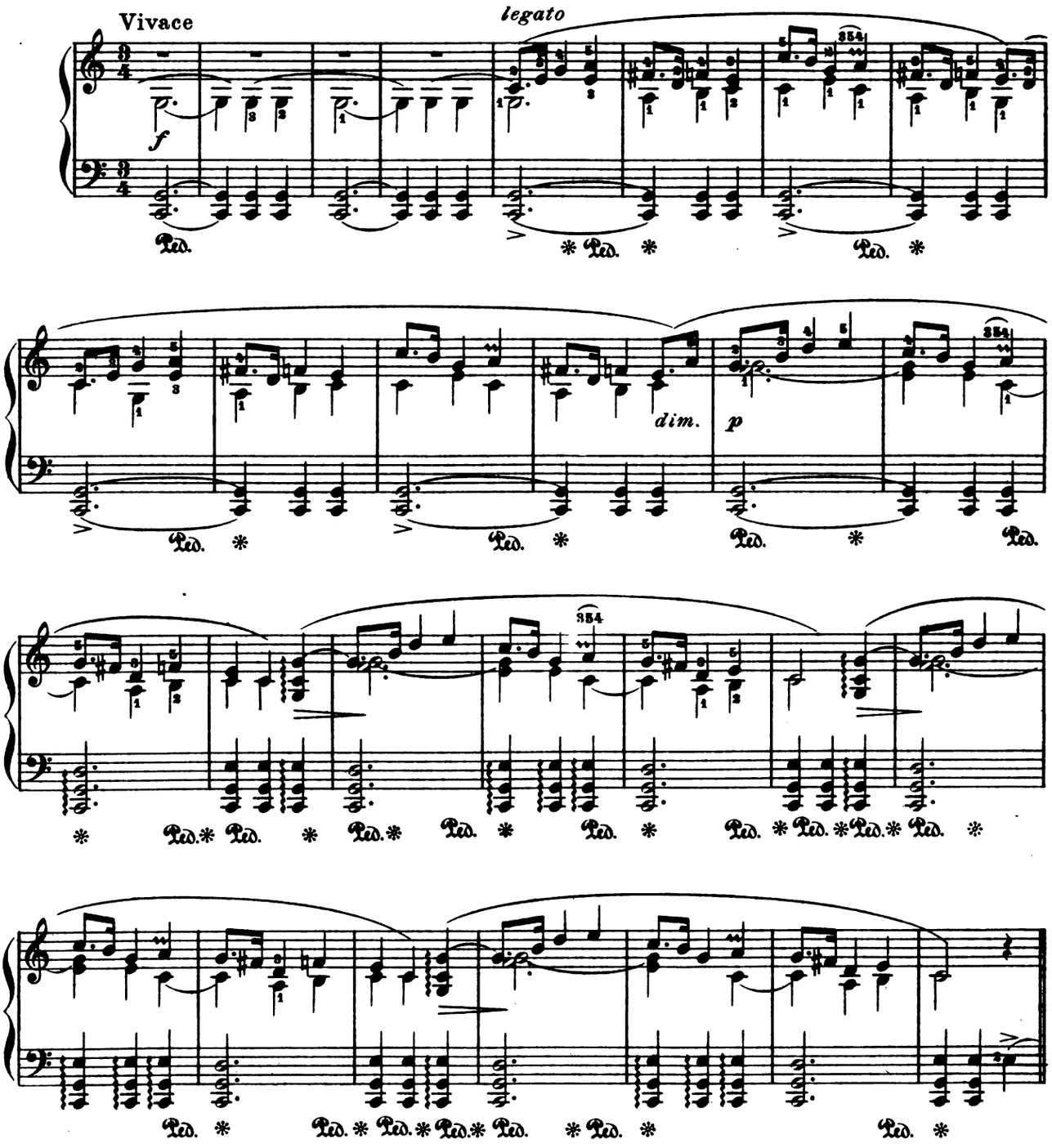
MAZURKA

C MAJOR

CHOPIN, Op. 56, No. 2



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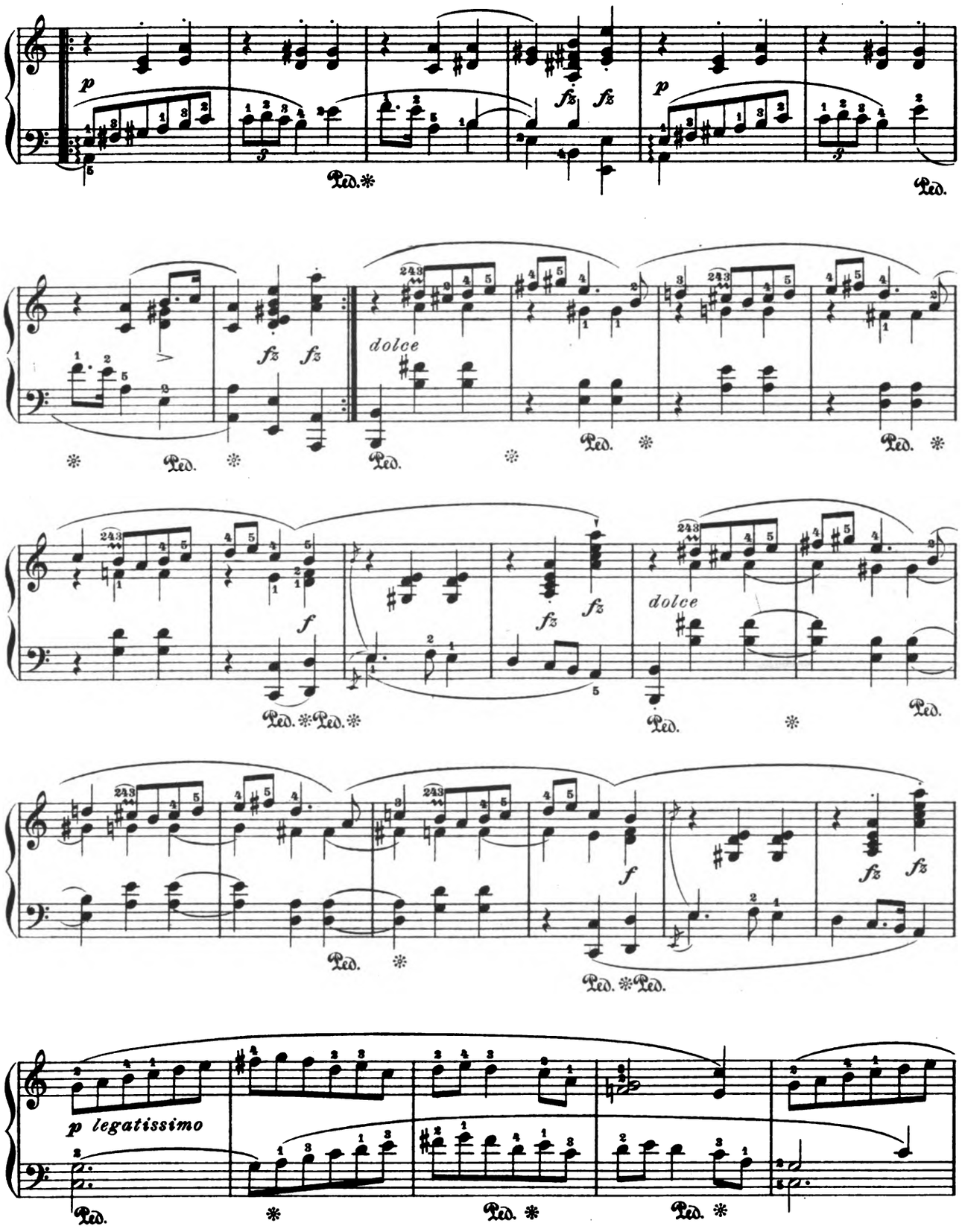

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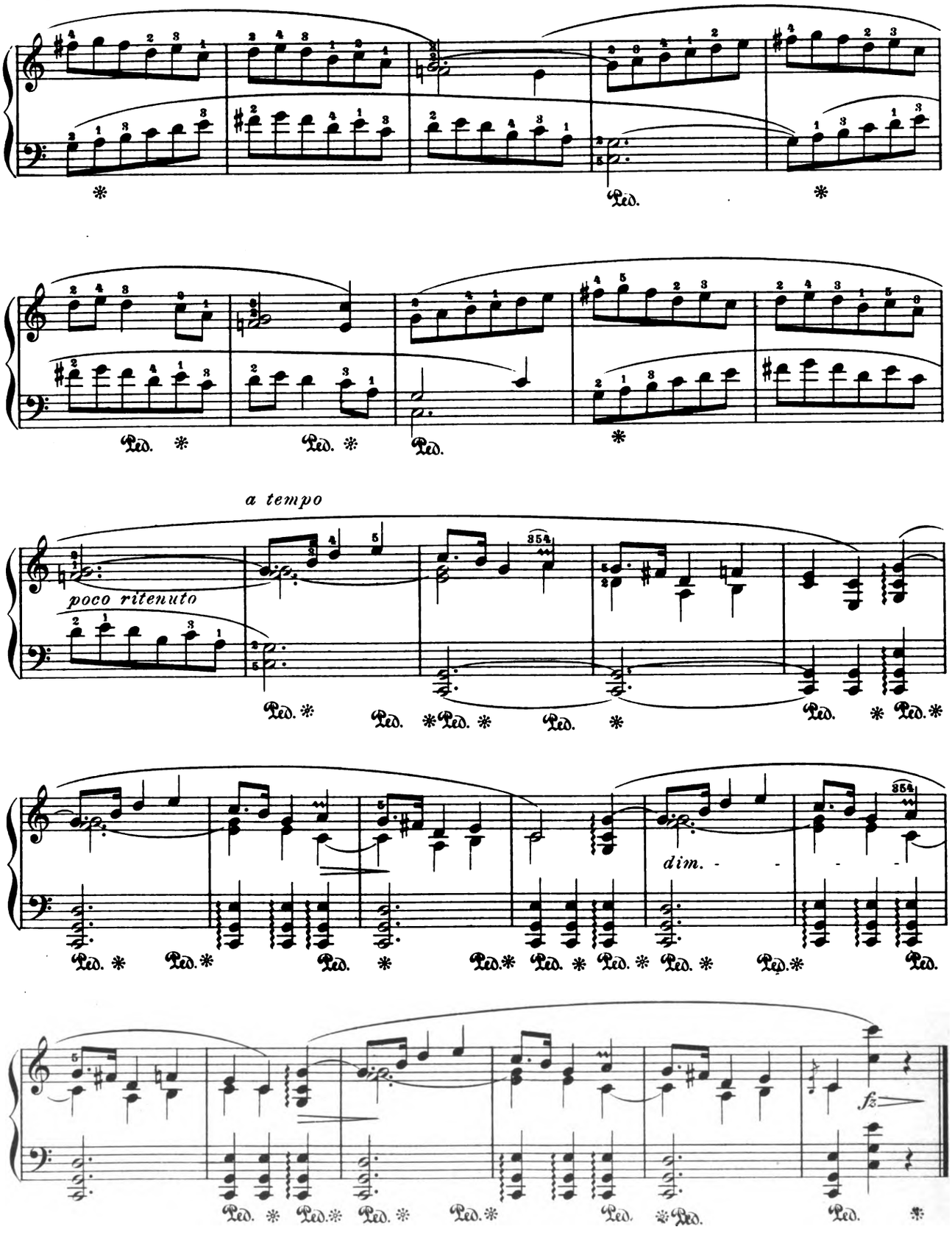

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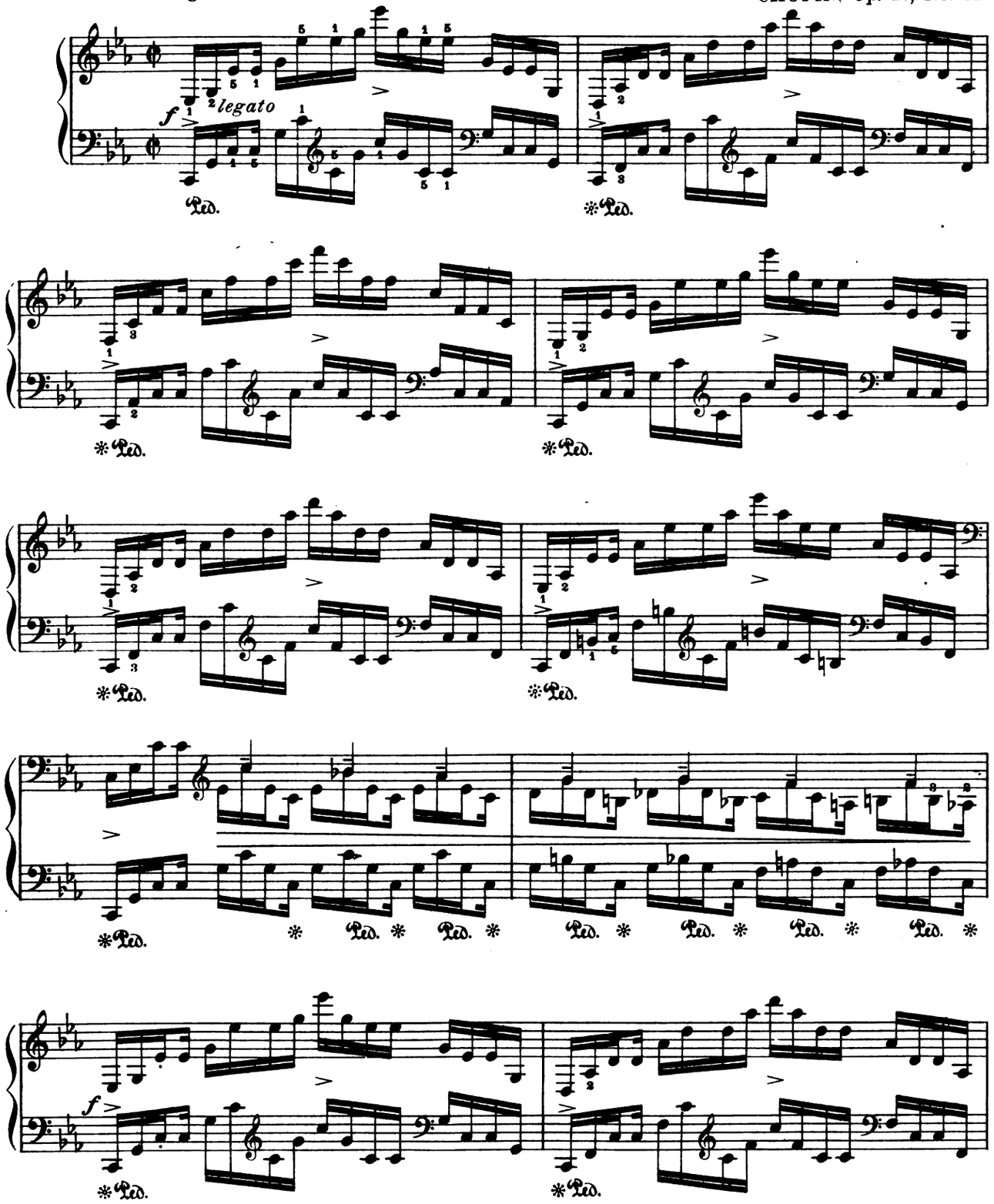
ÉTUDE

Allegro molto con fuoco (♩= 80)

CHOPIN, Op. 25, No. 12



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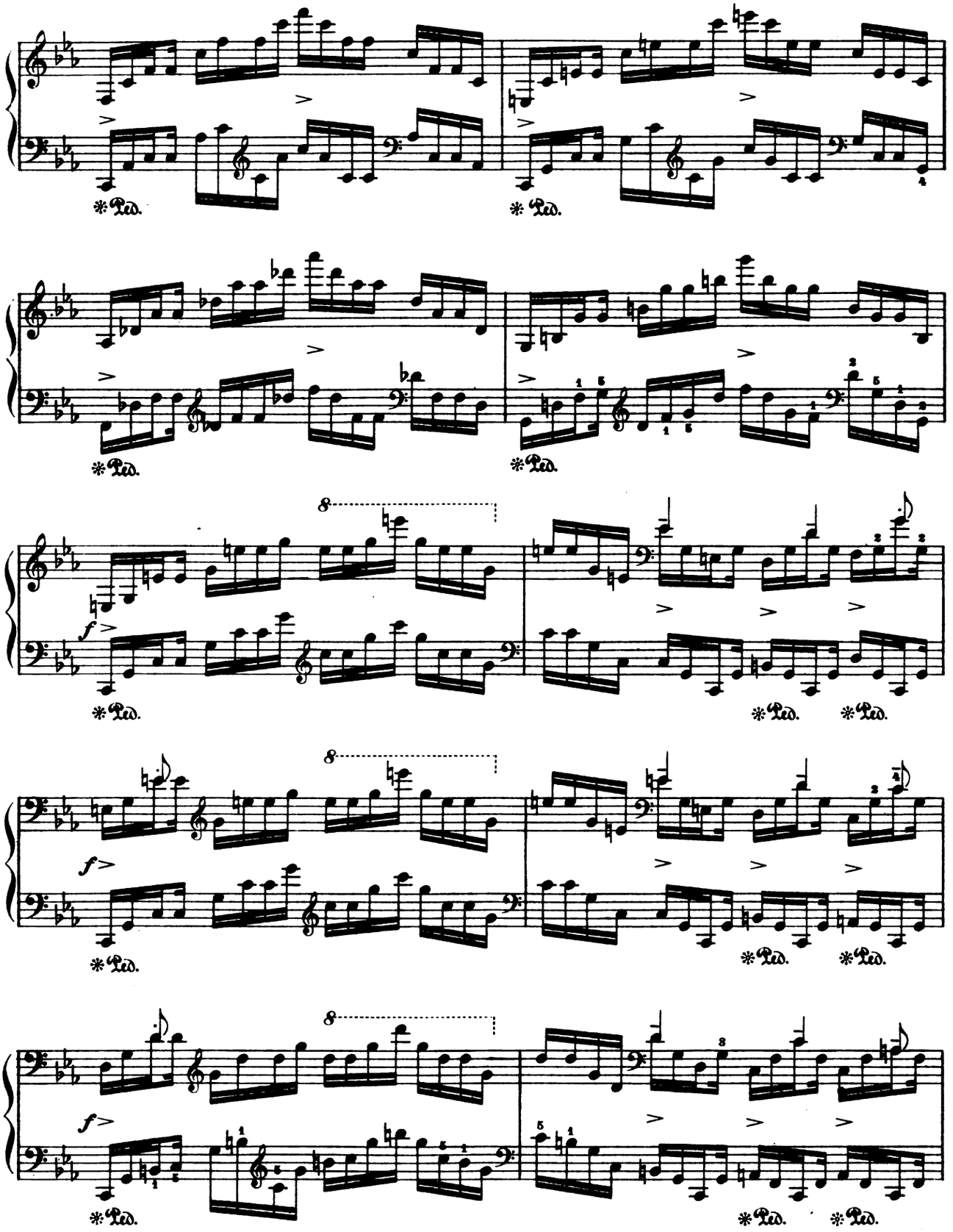

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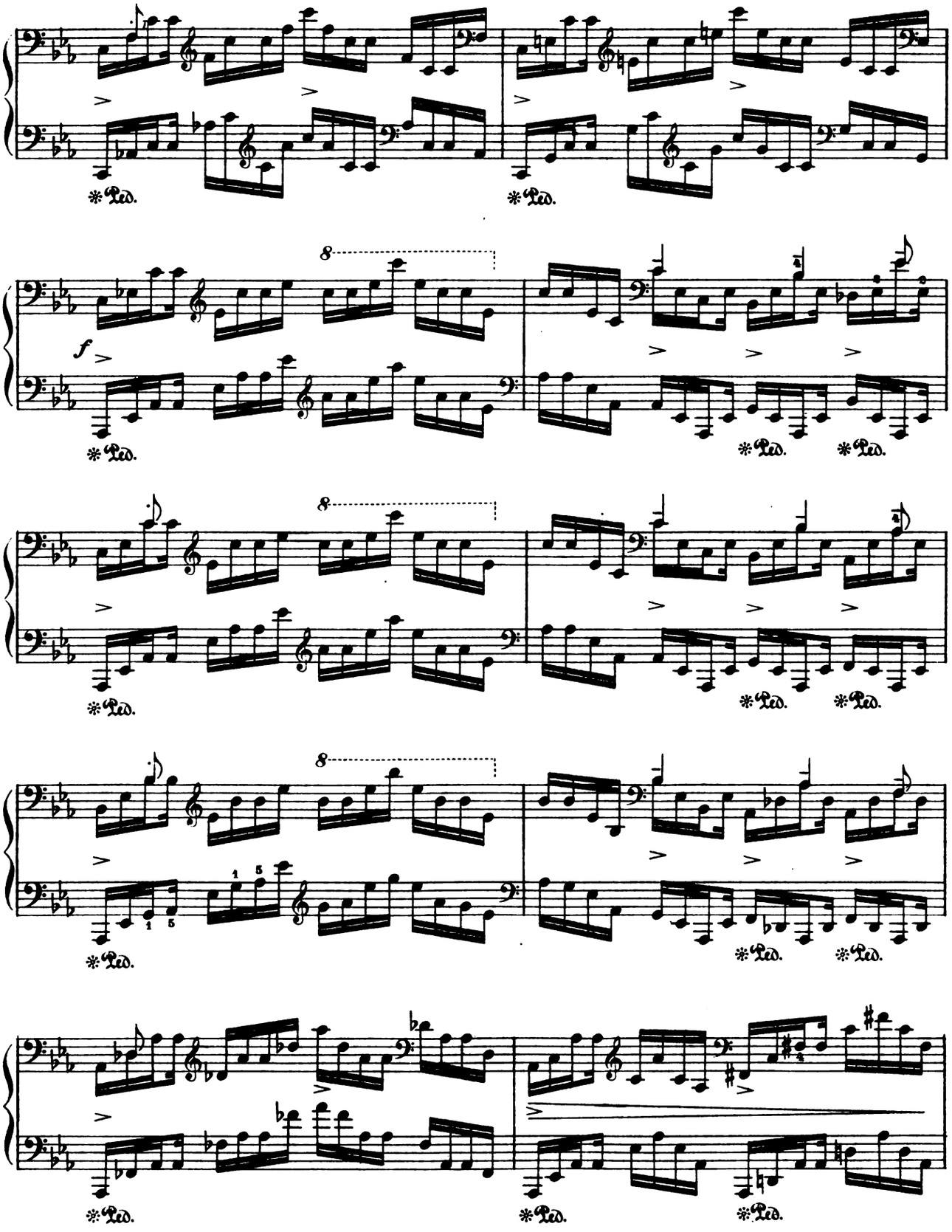

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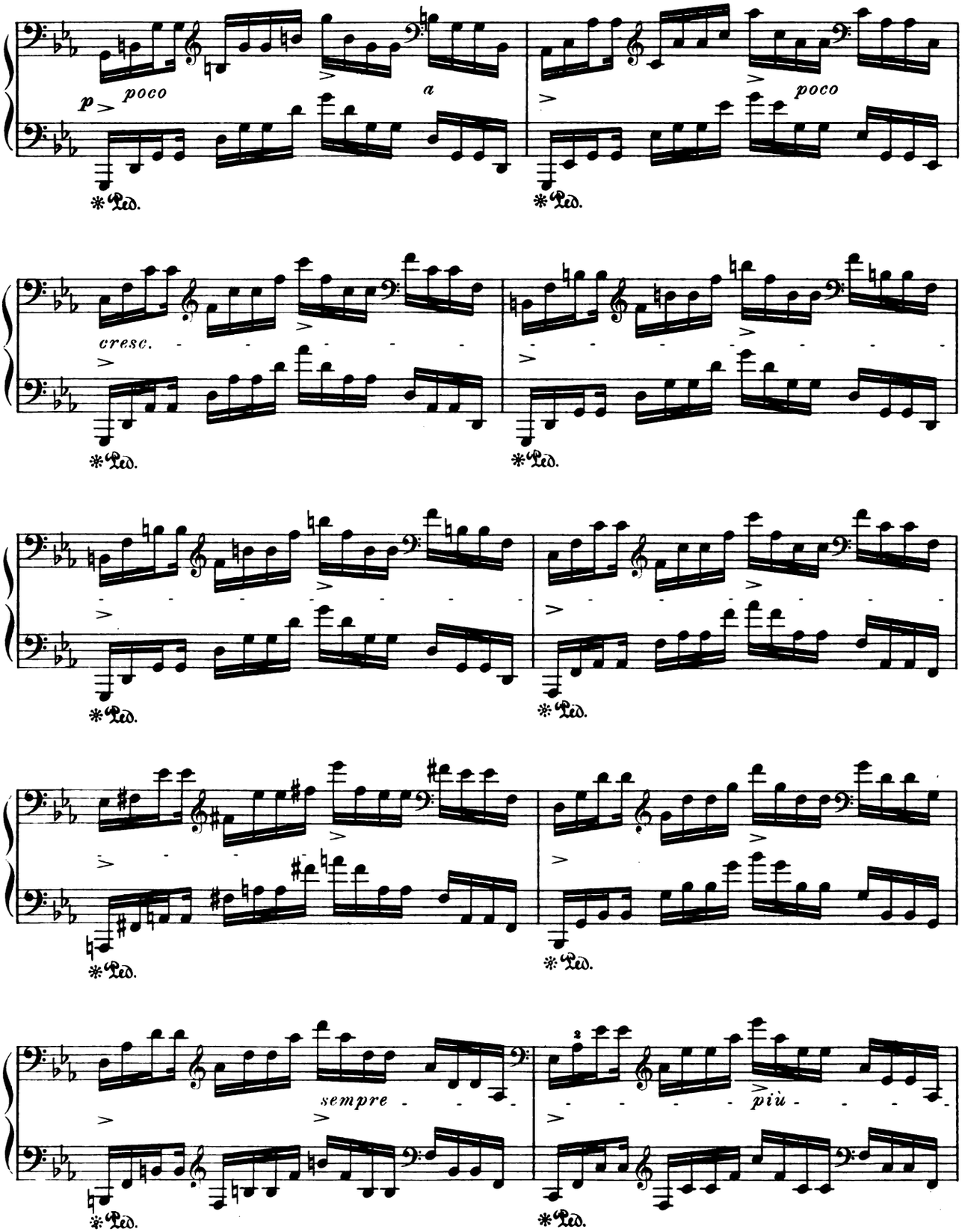

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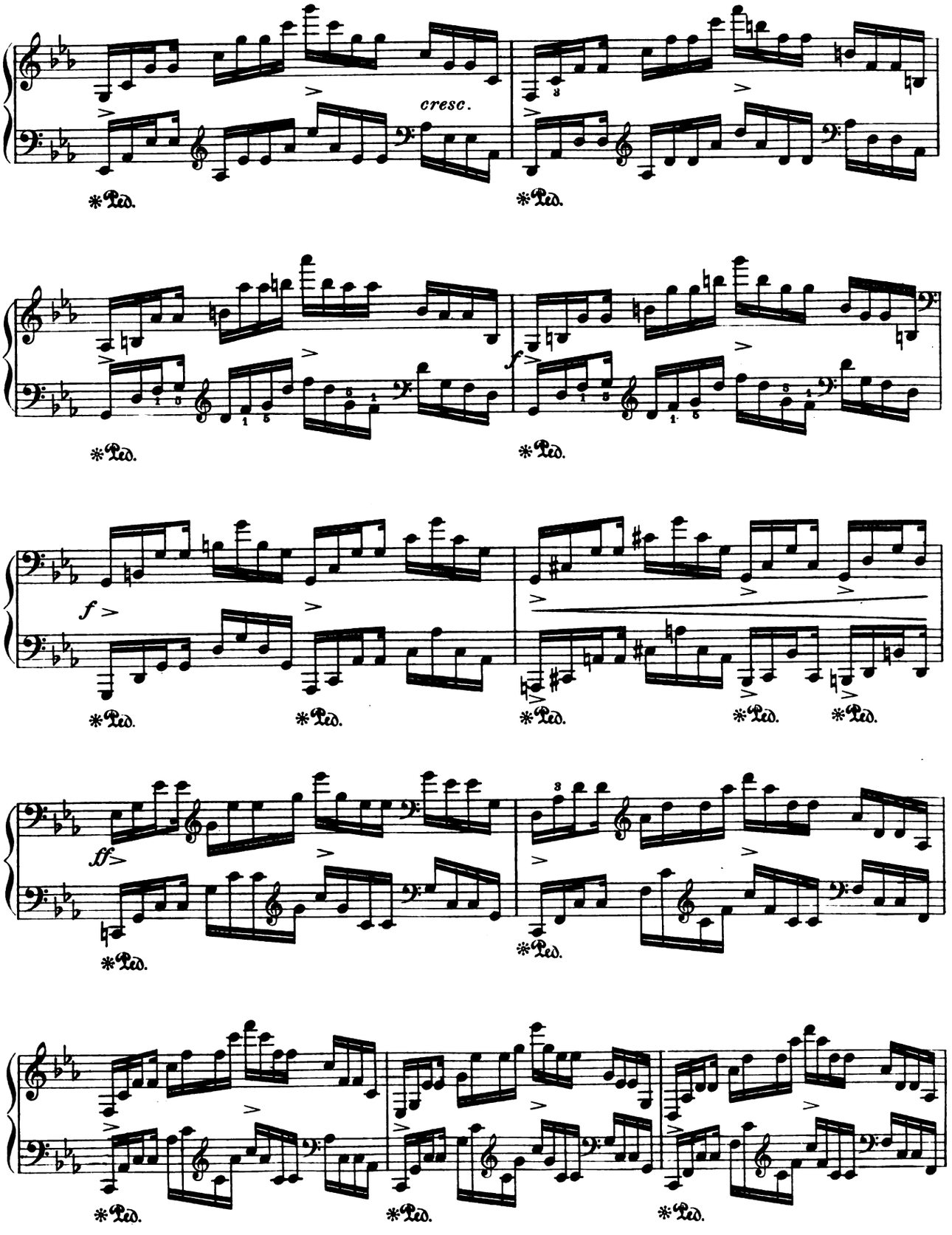

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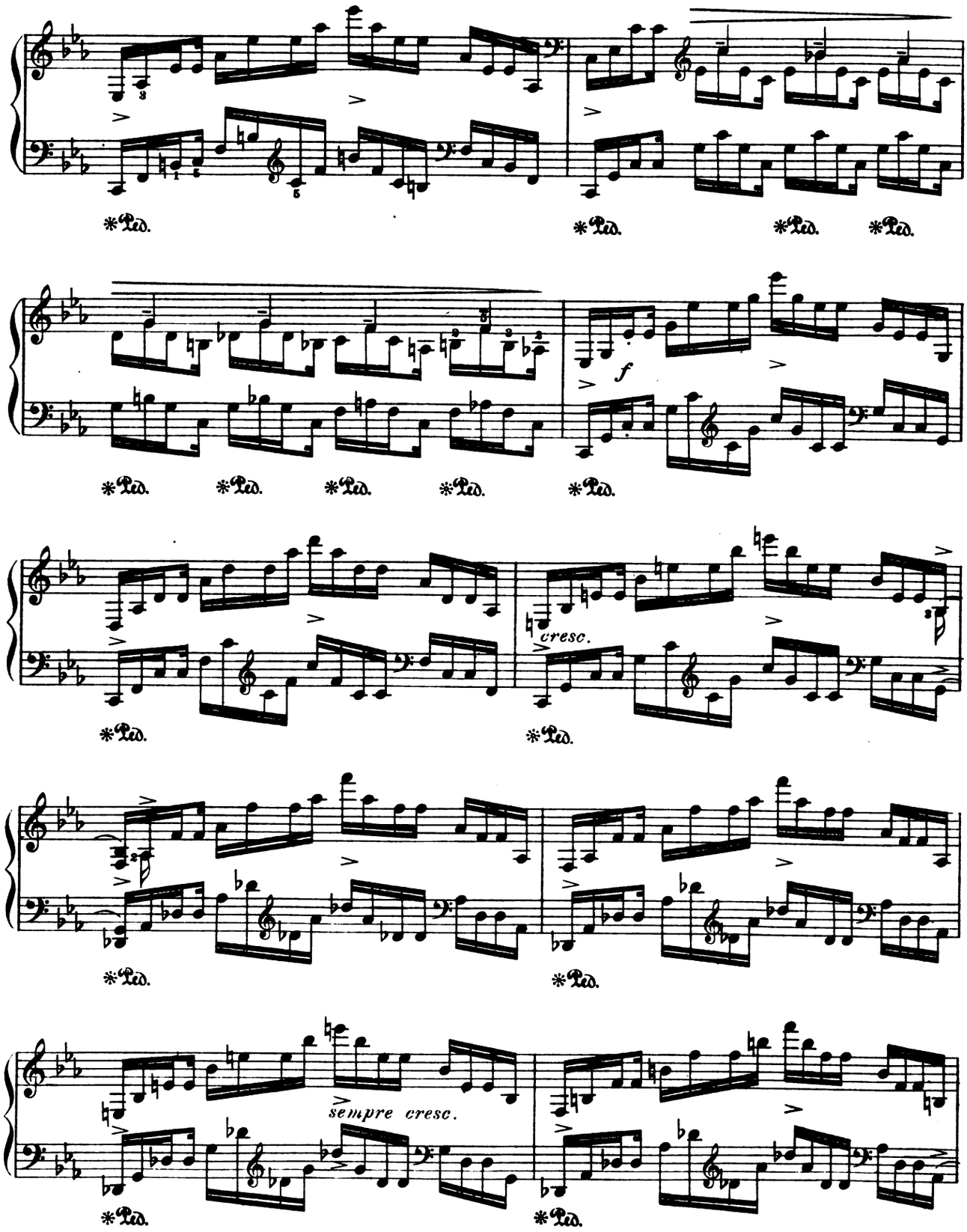

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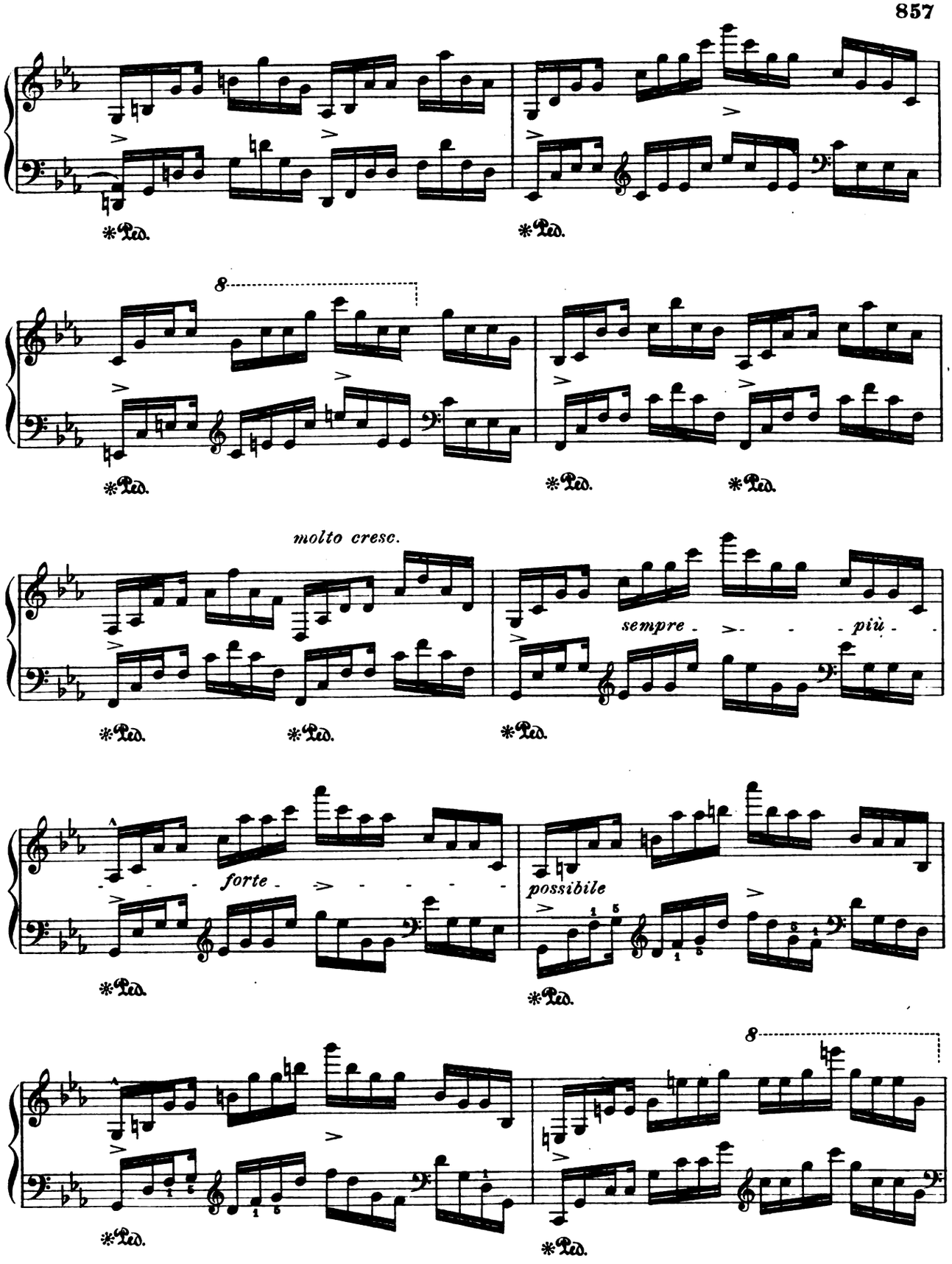

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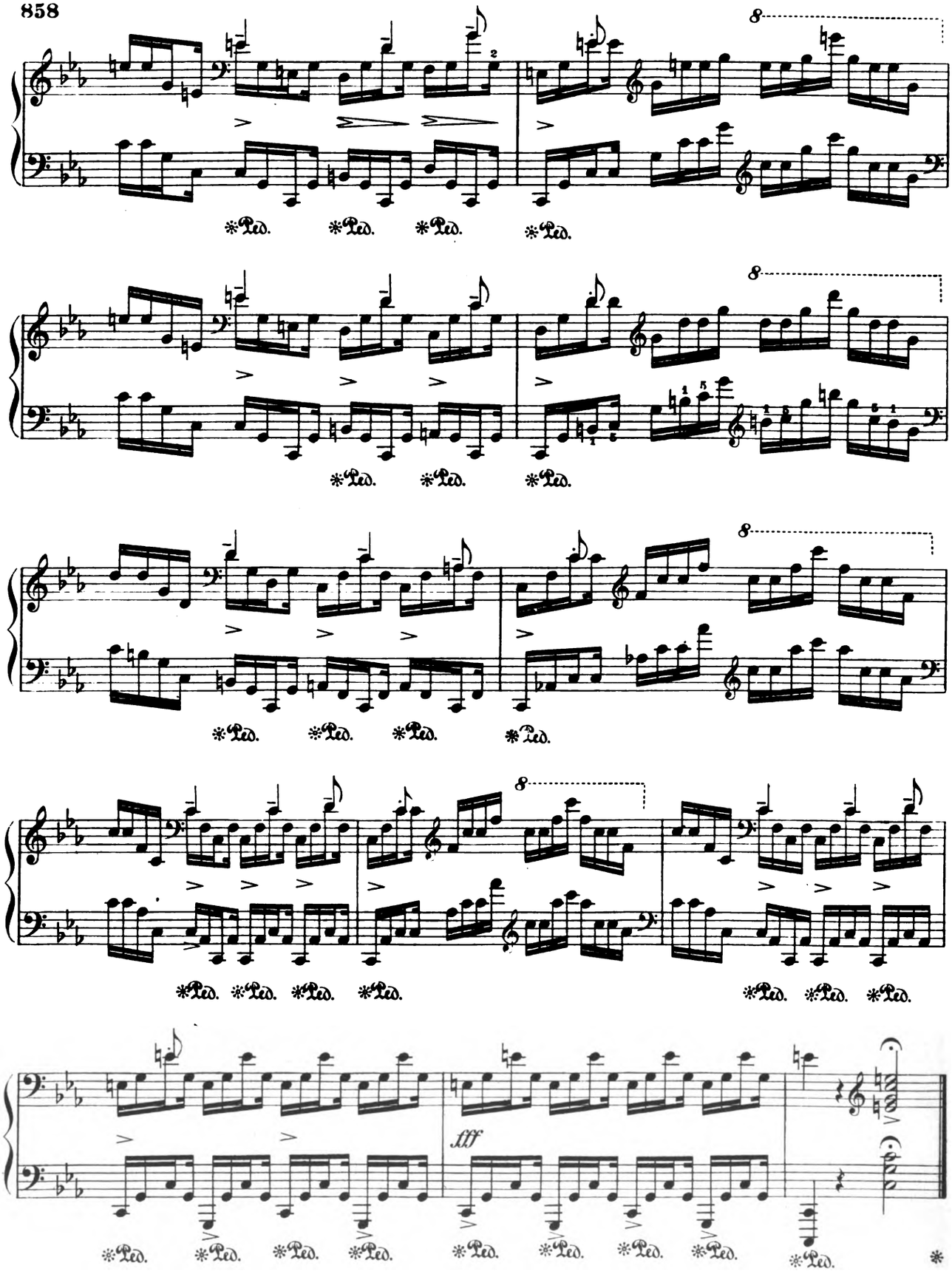

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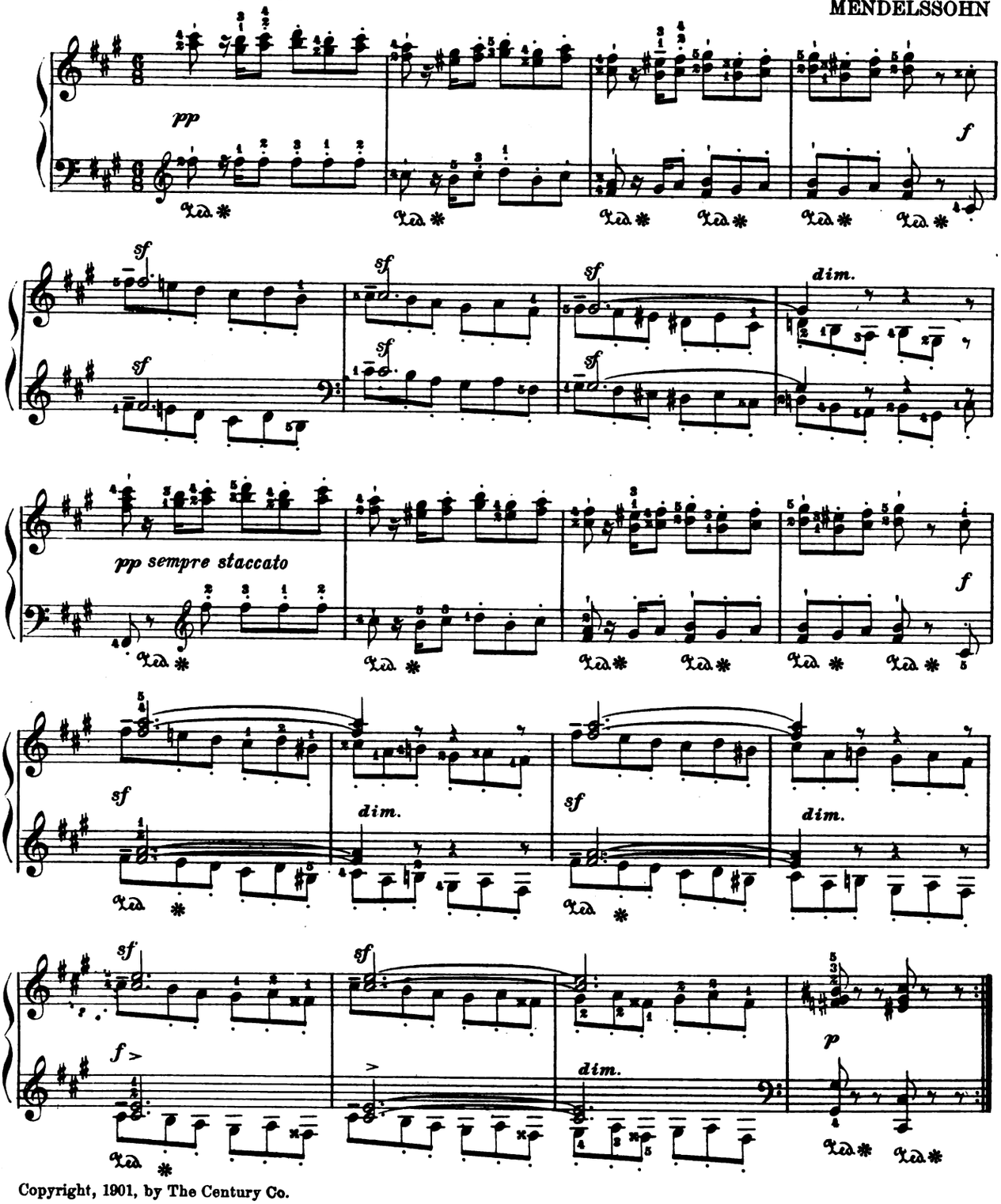
SCHERZO A CAPRICCIO

F SHARP MINOR

Presto scherzando

MENDELSSOHN



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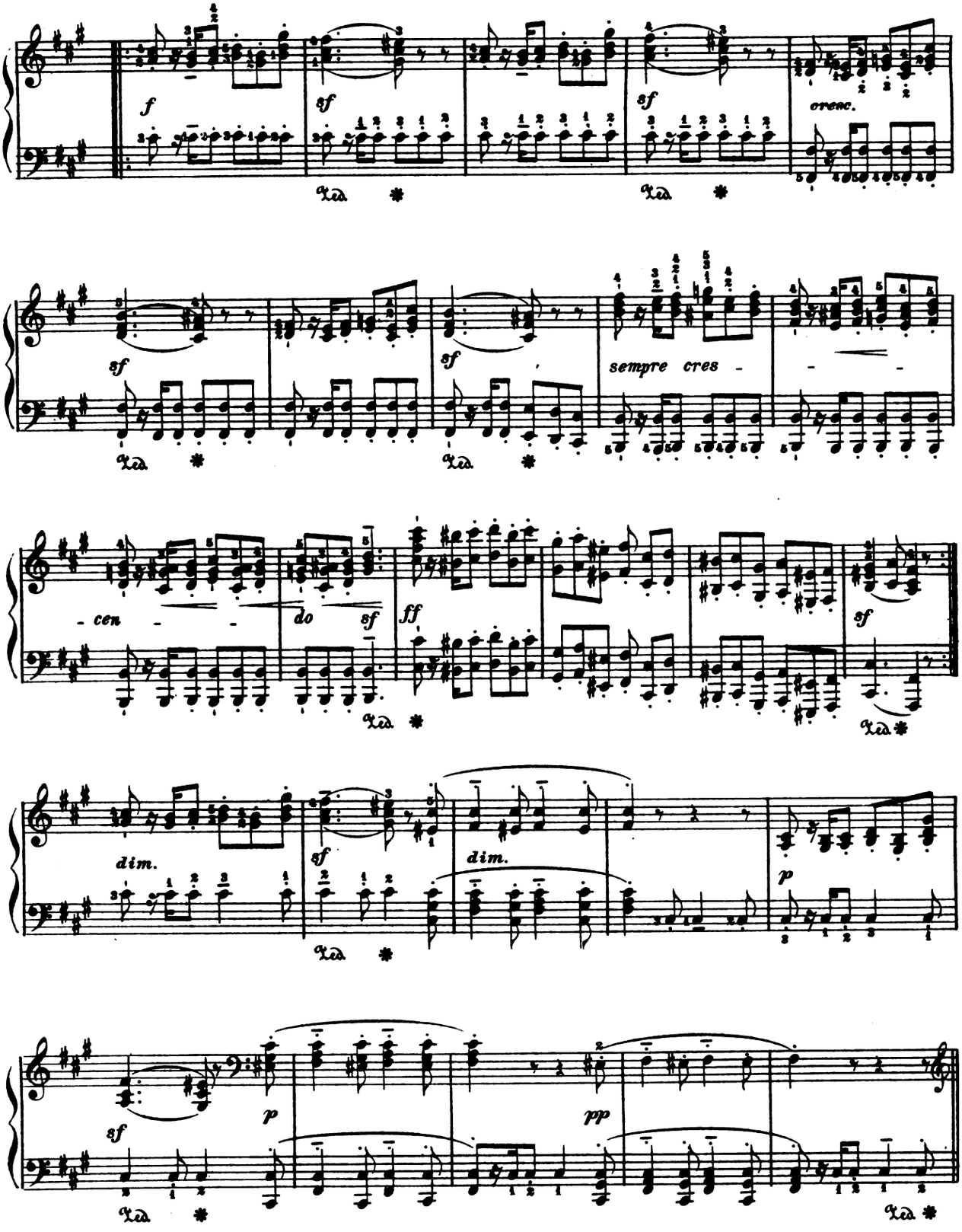

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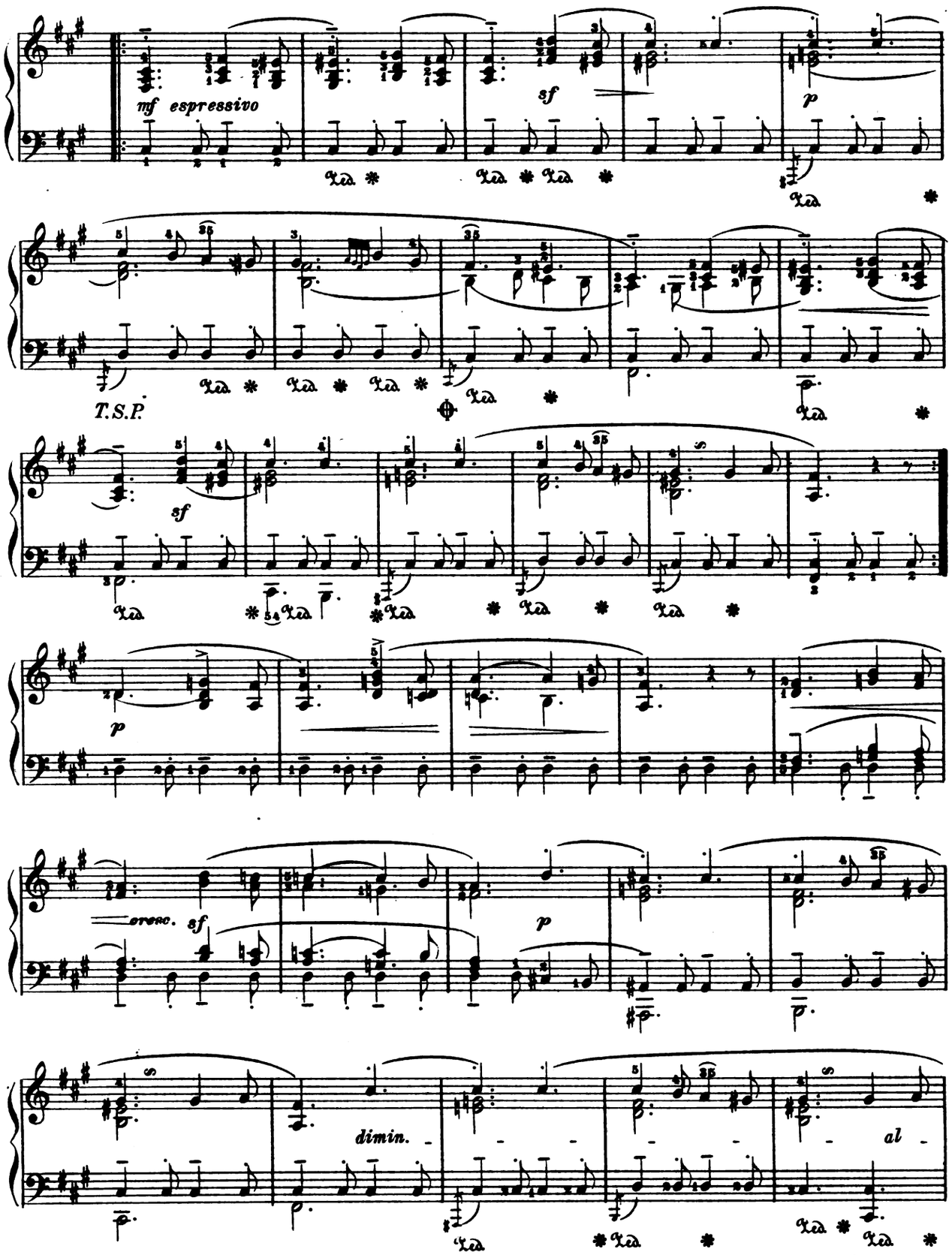

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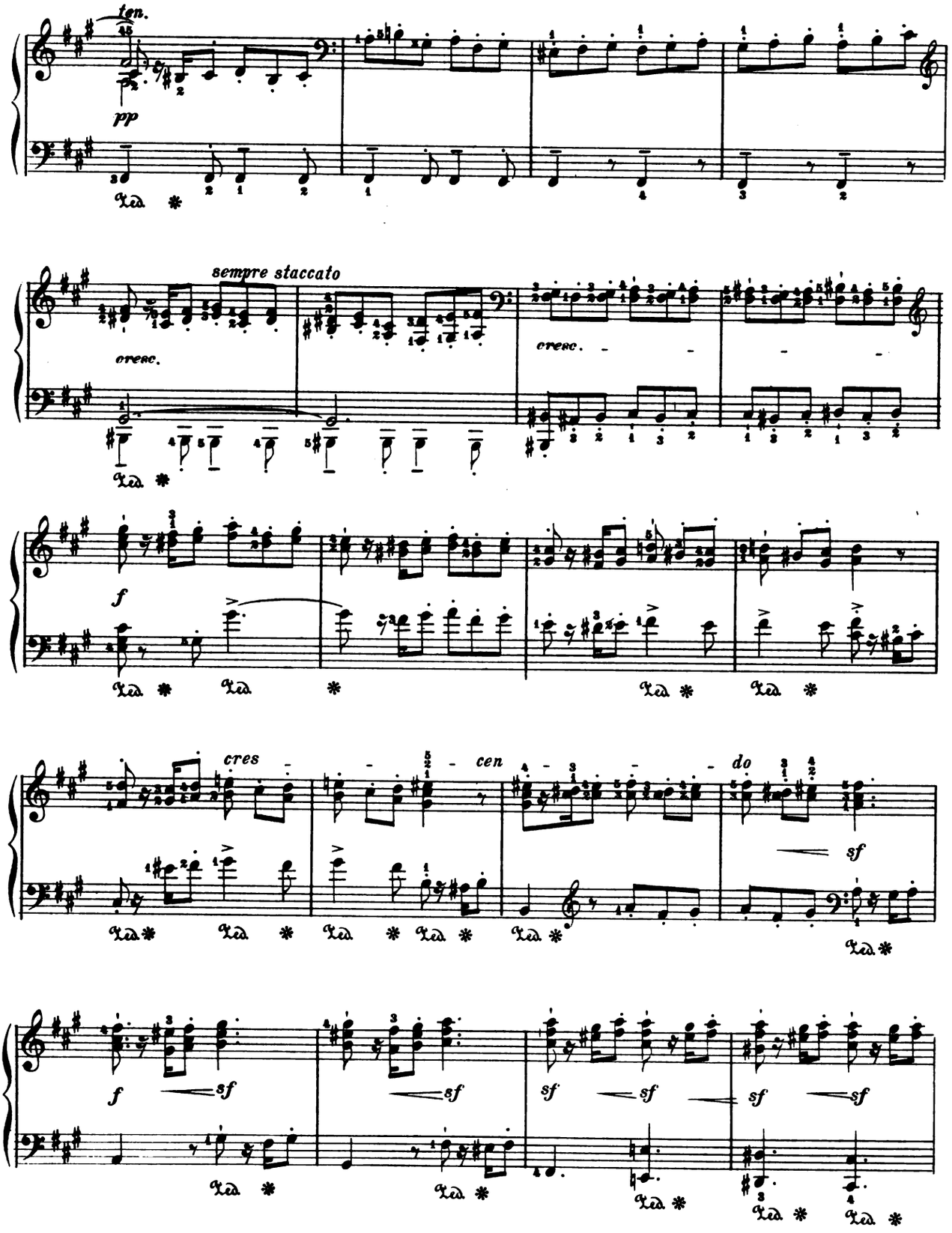

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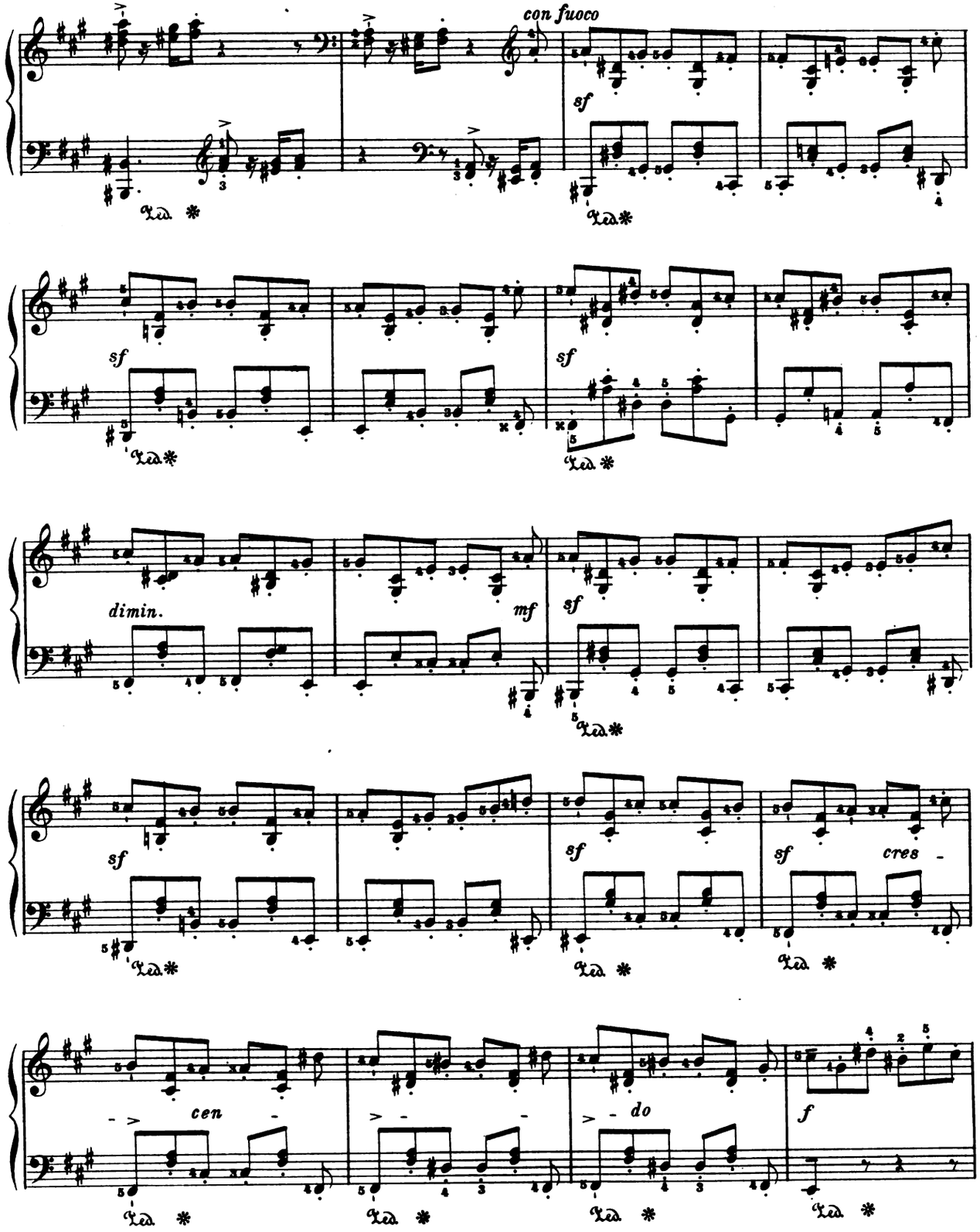

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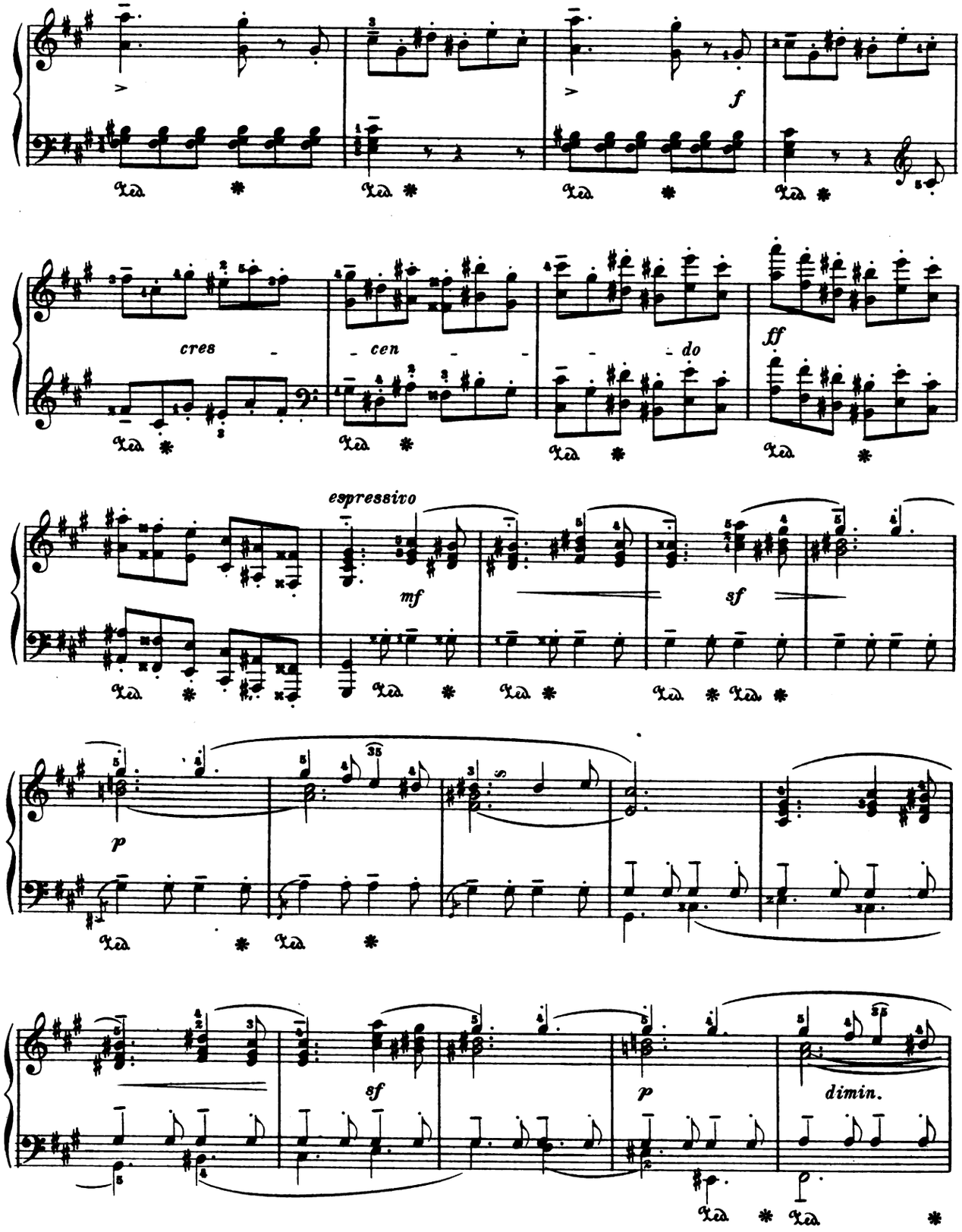

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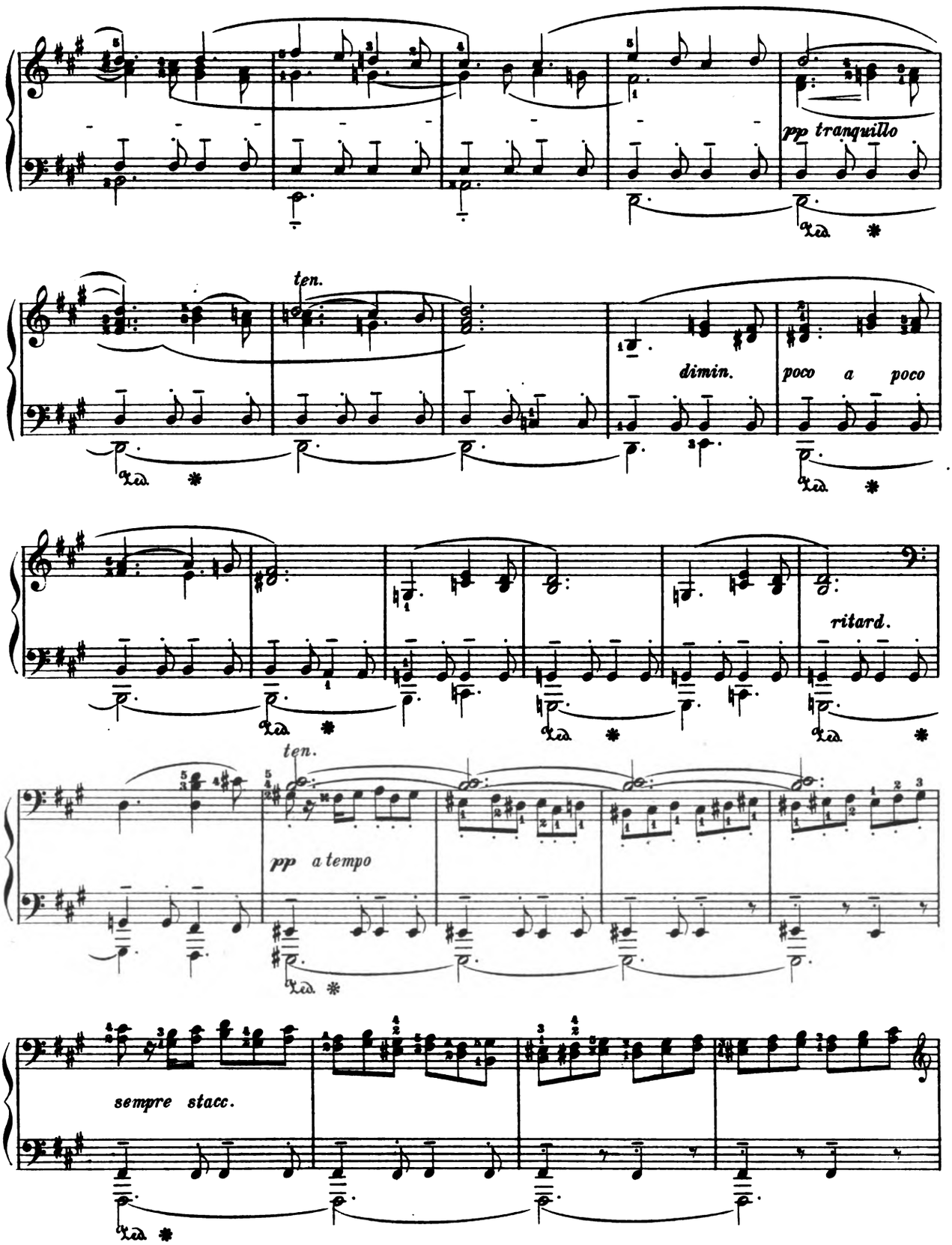

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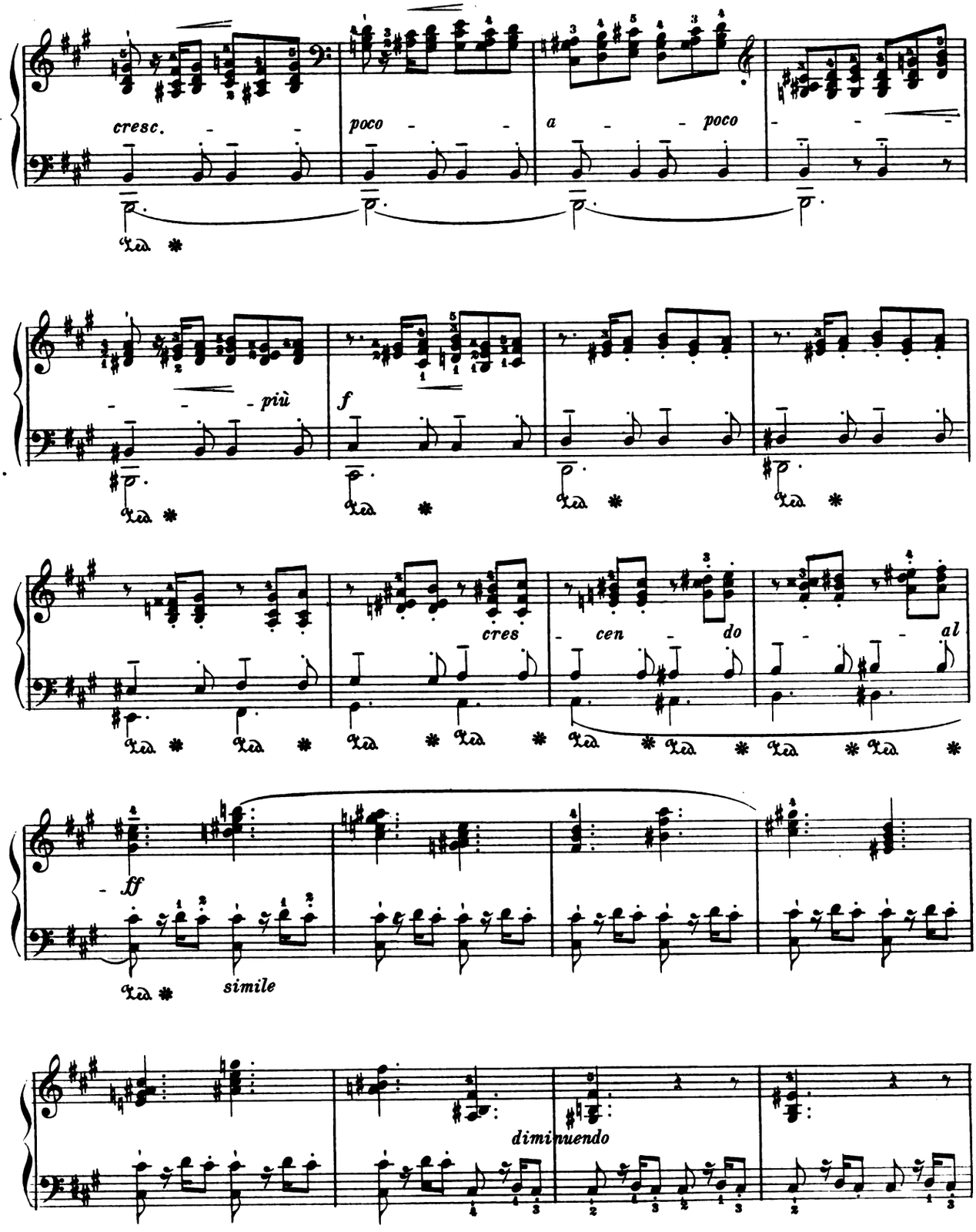

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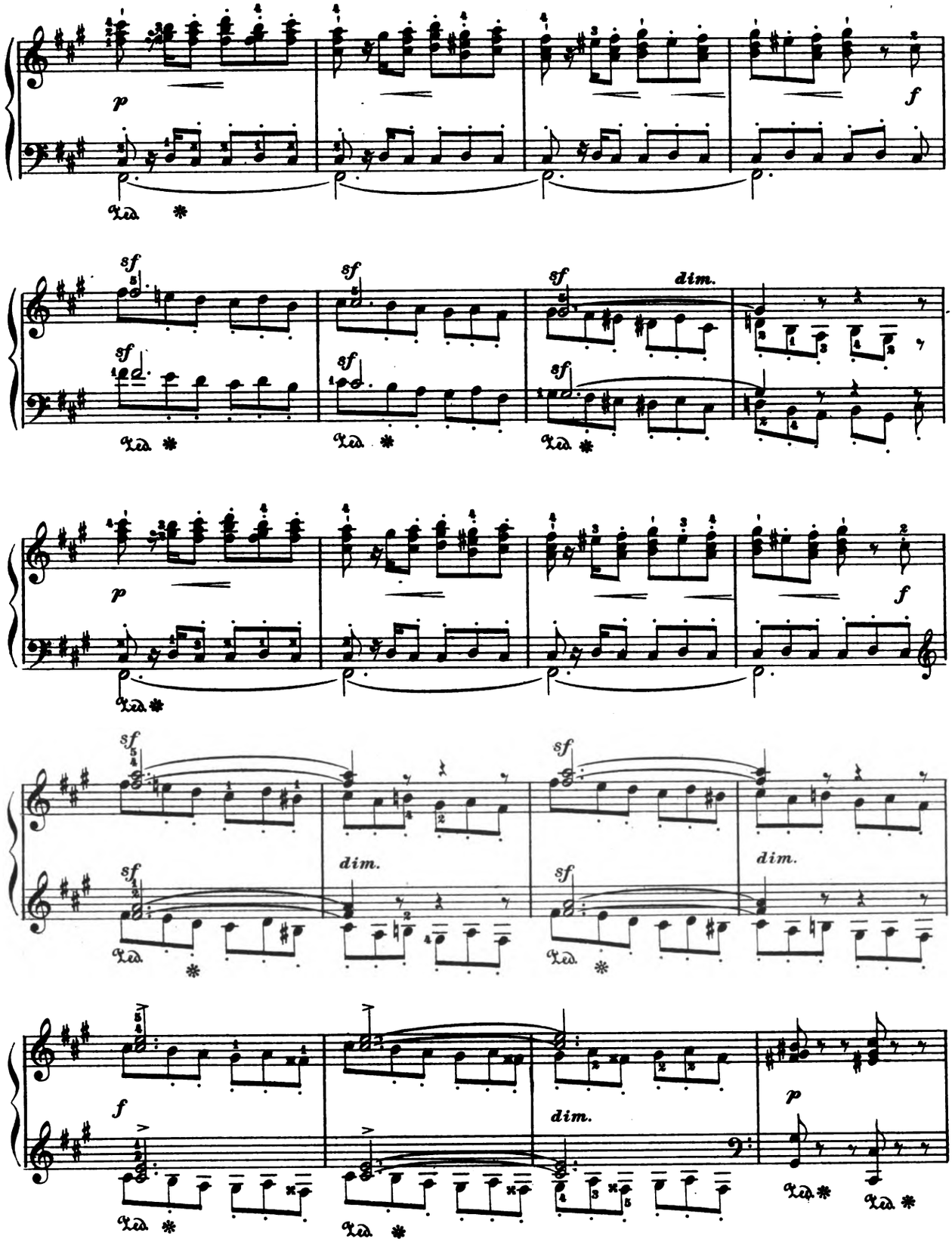

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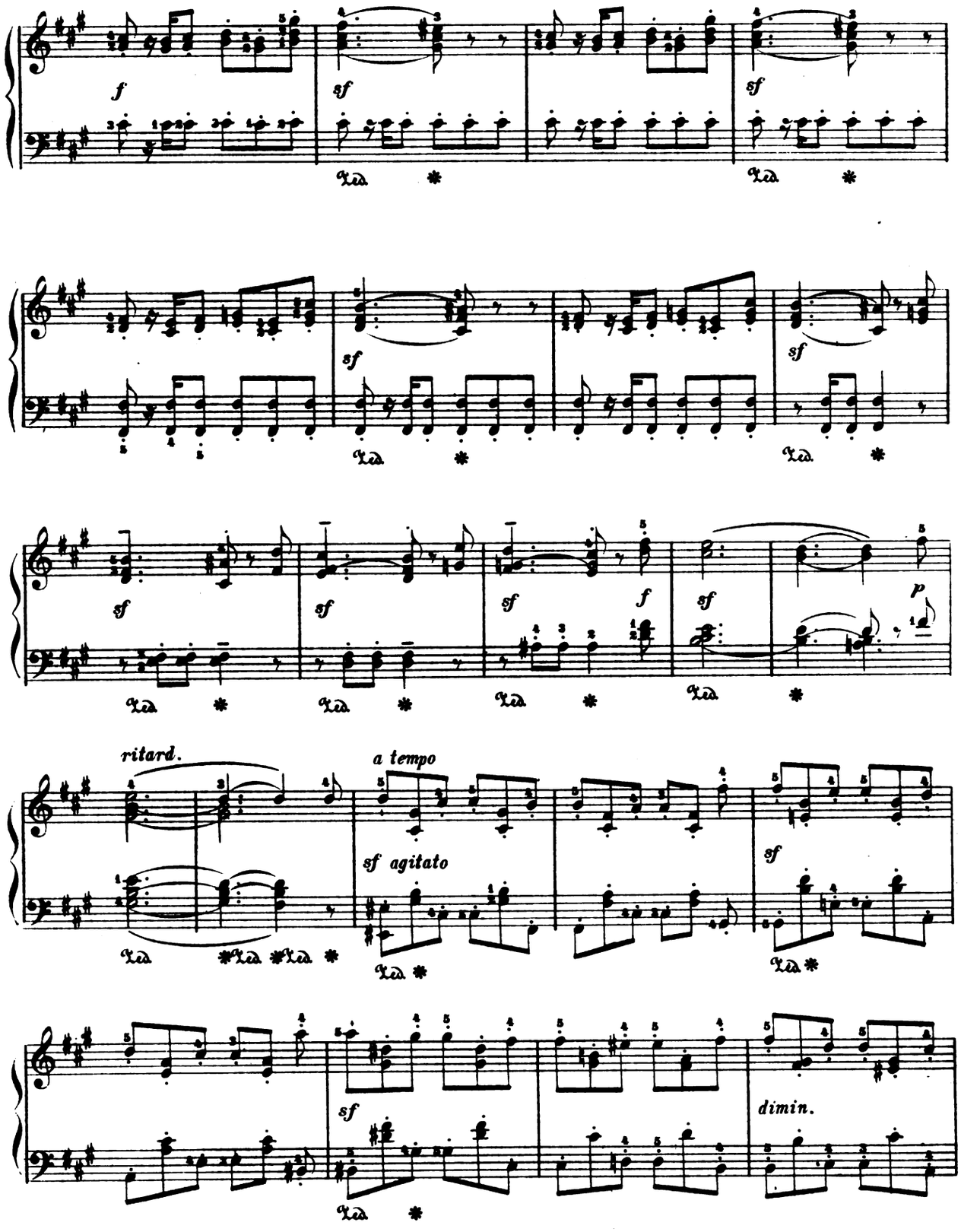

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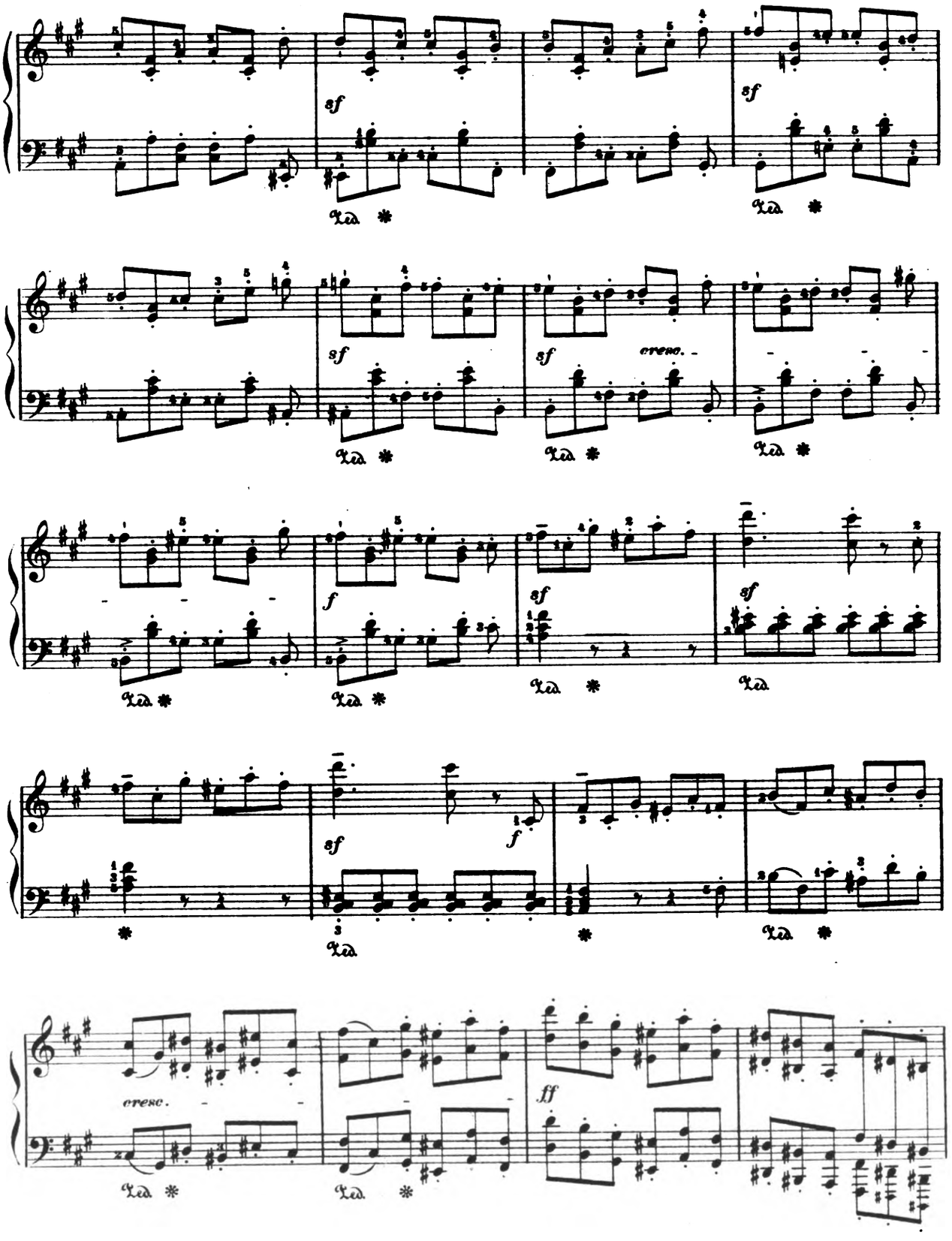

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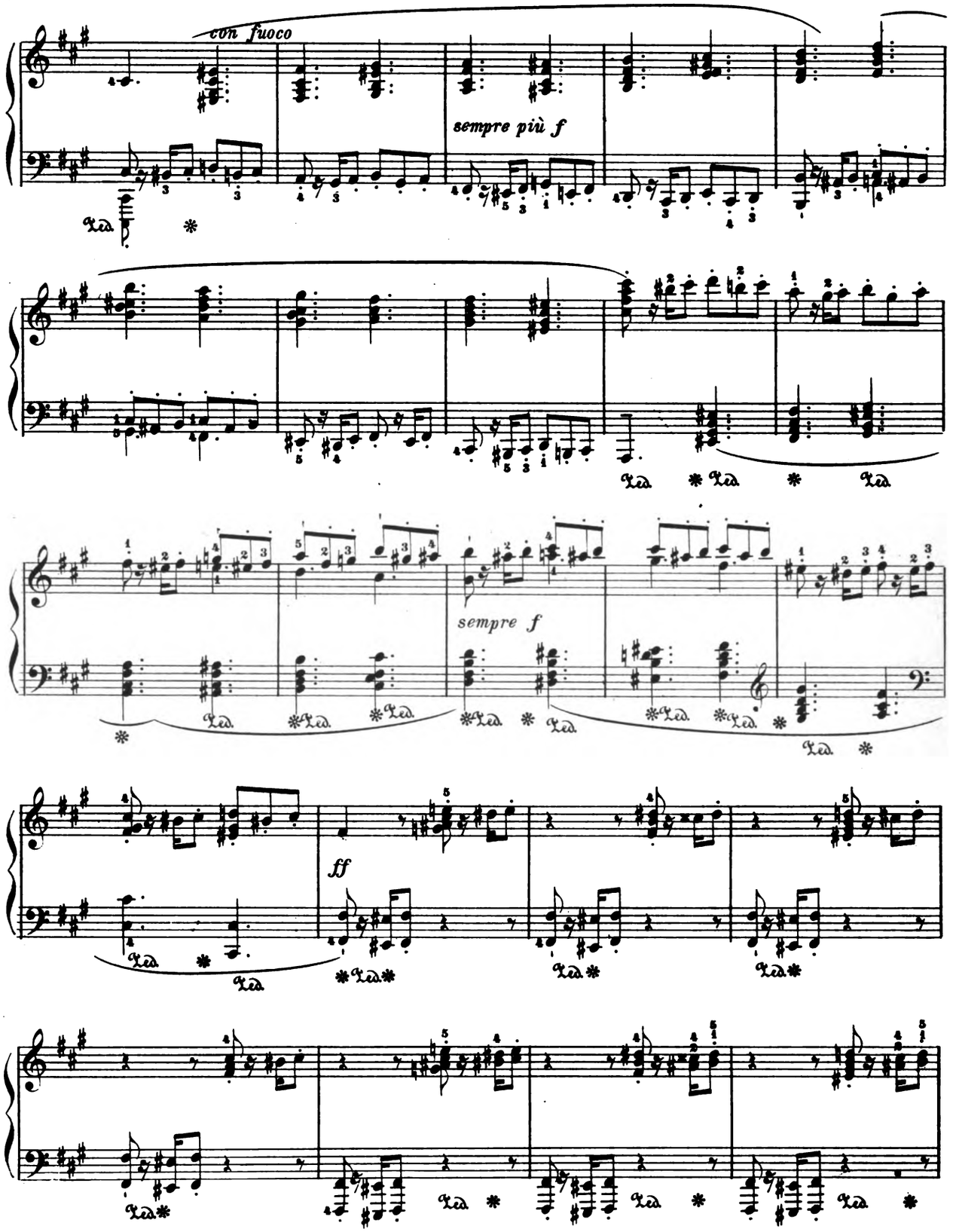

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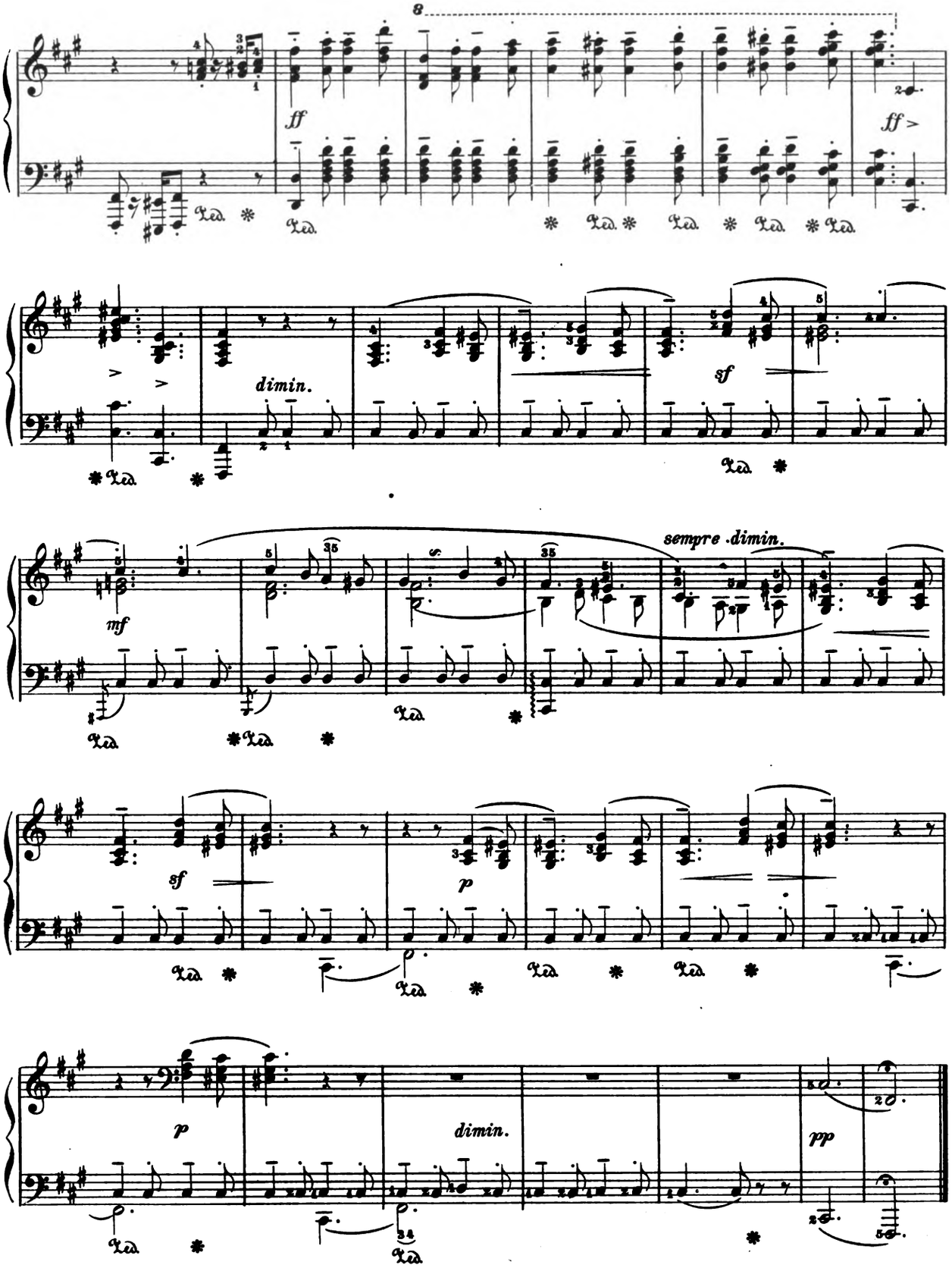

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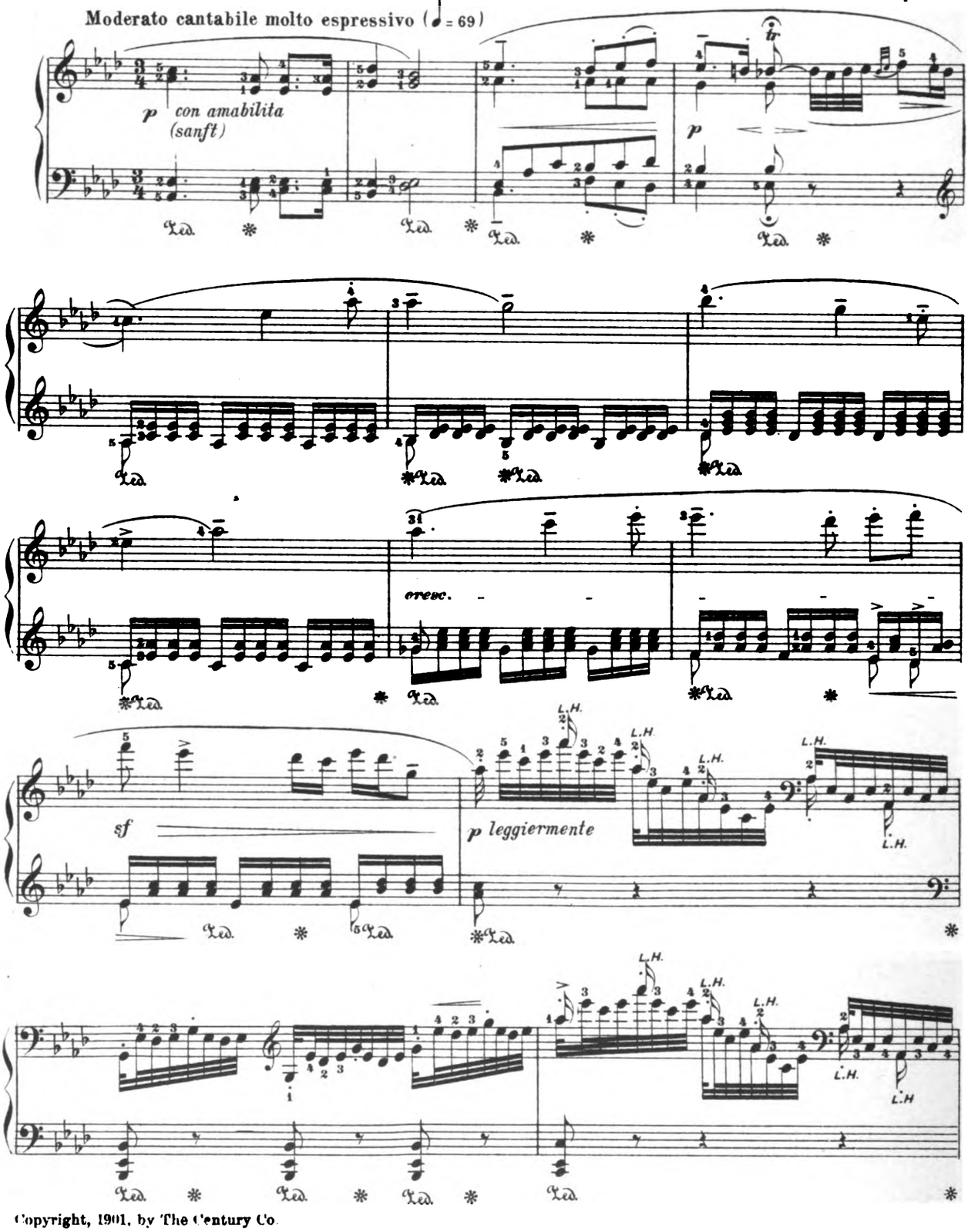
SONATA

A FLAT MAJOR

BEETHOVEN, Op. 110



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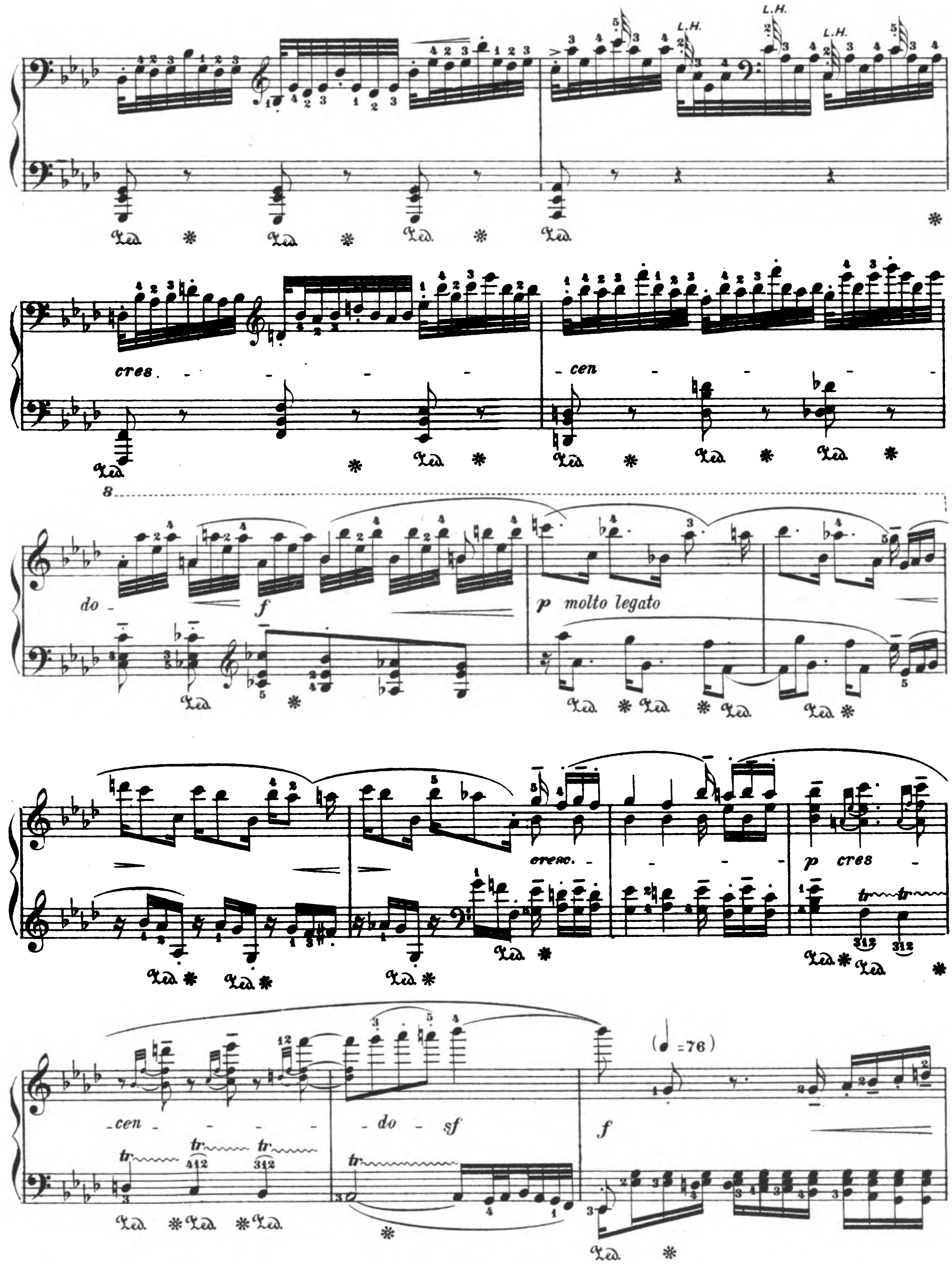

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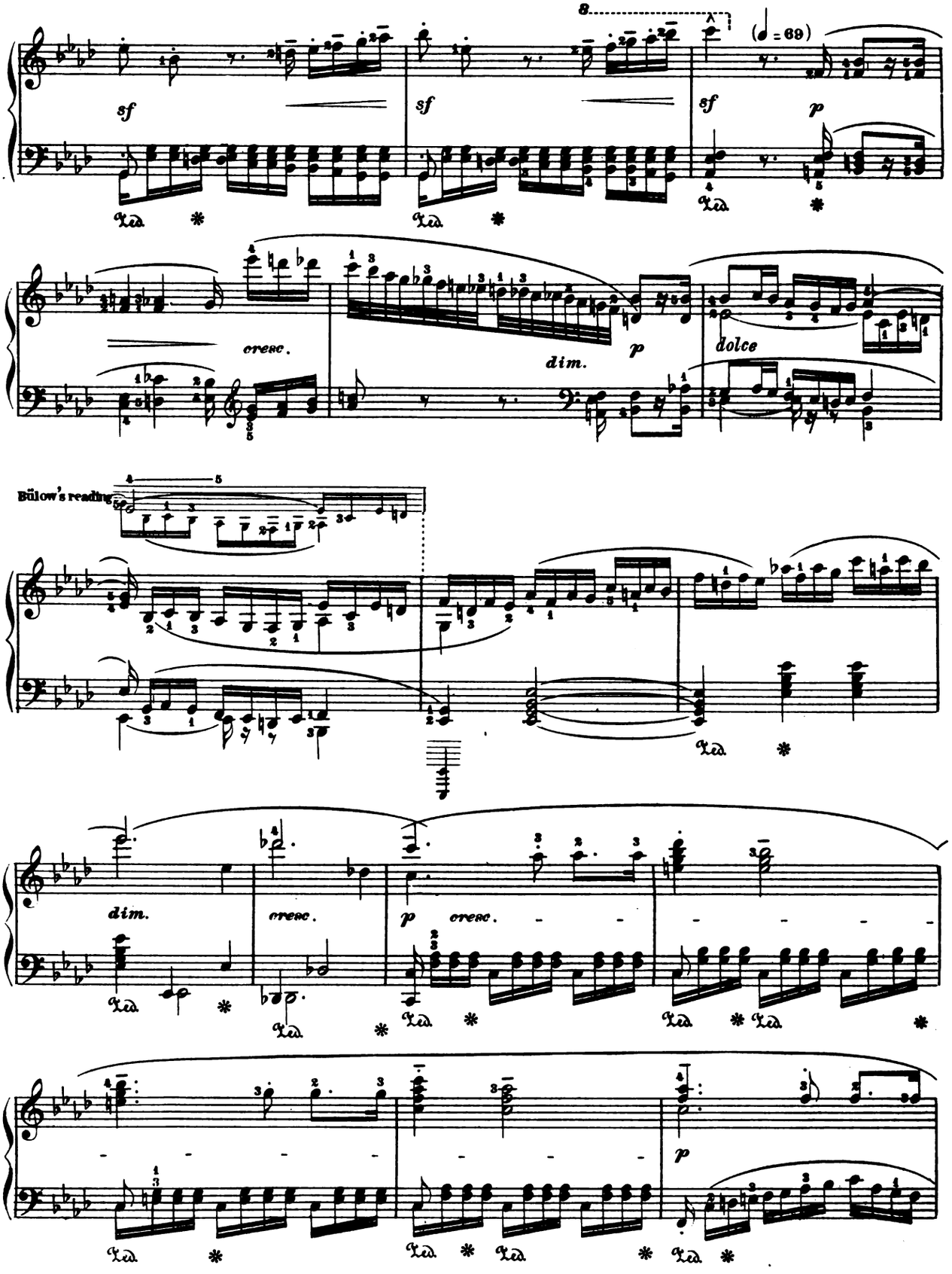

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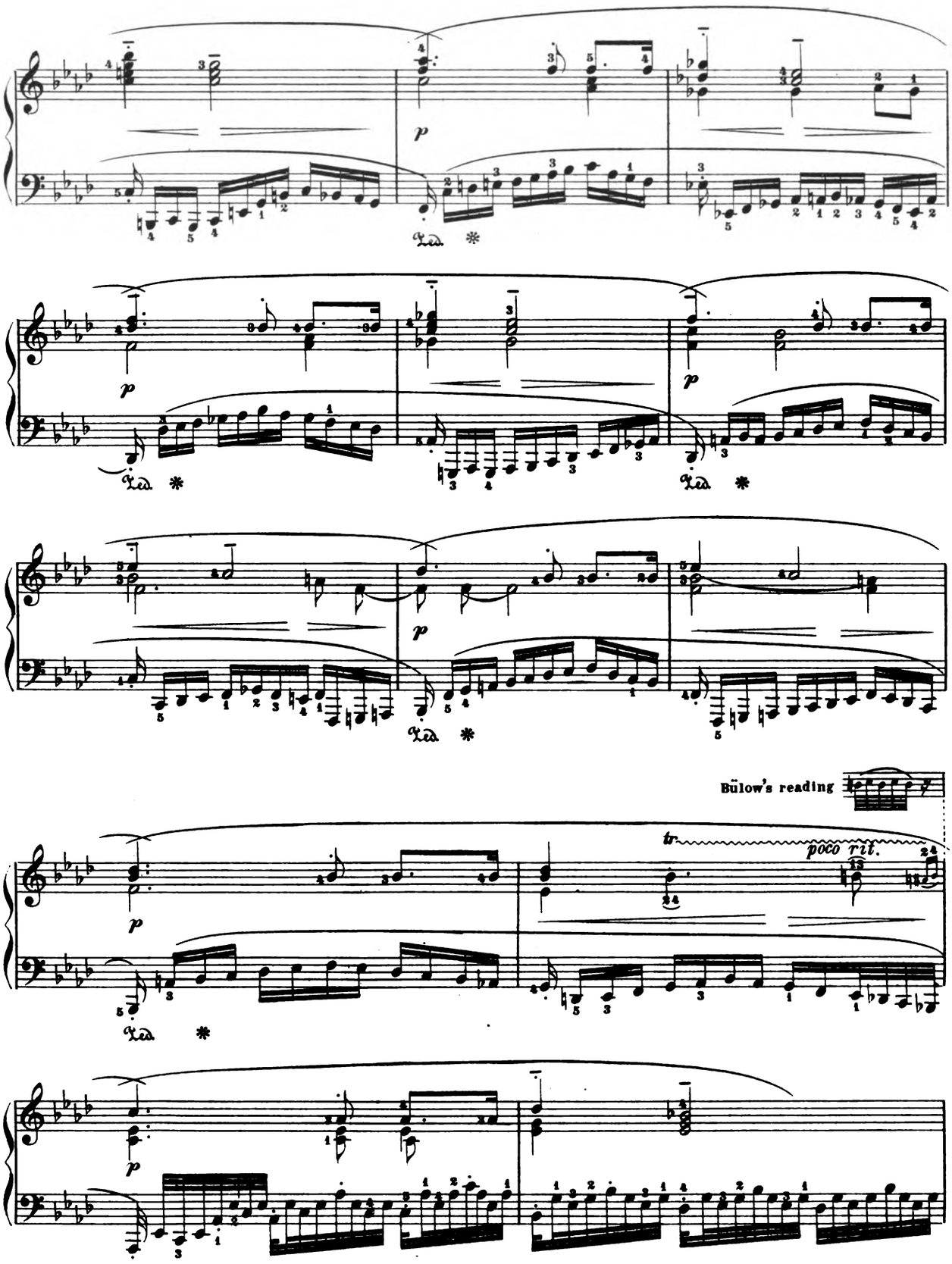

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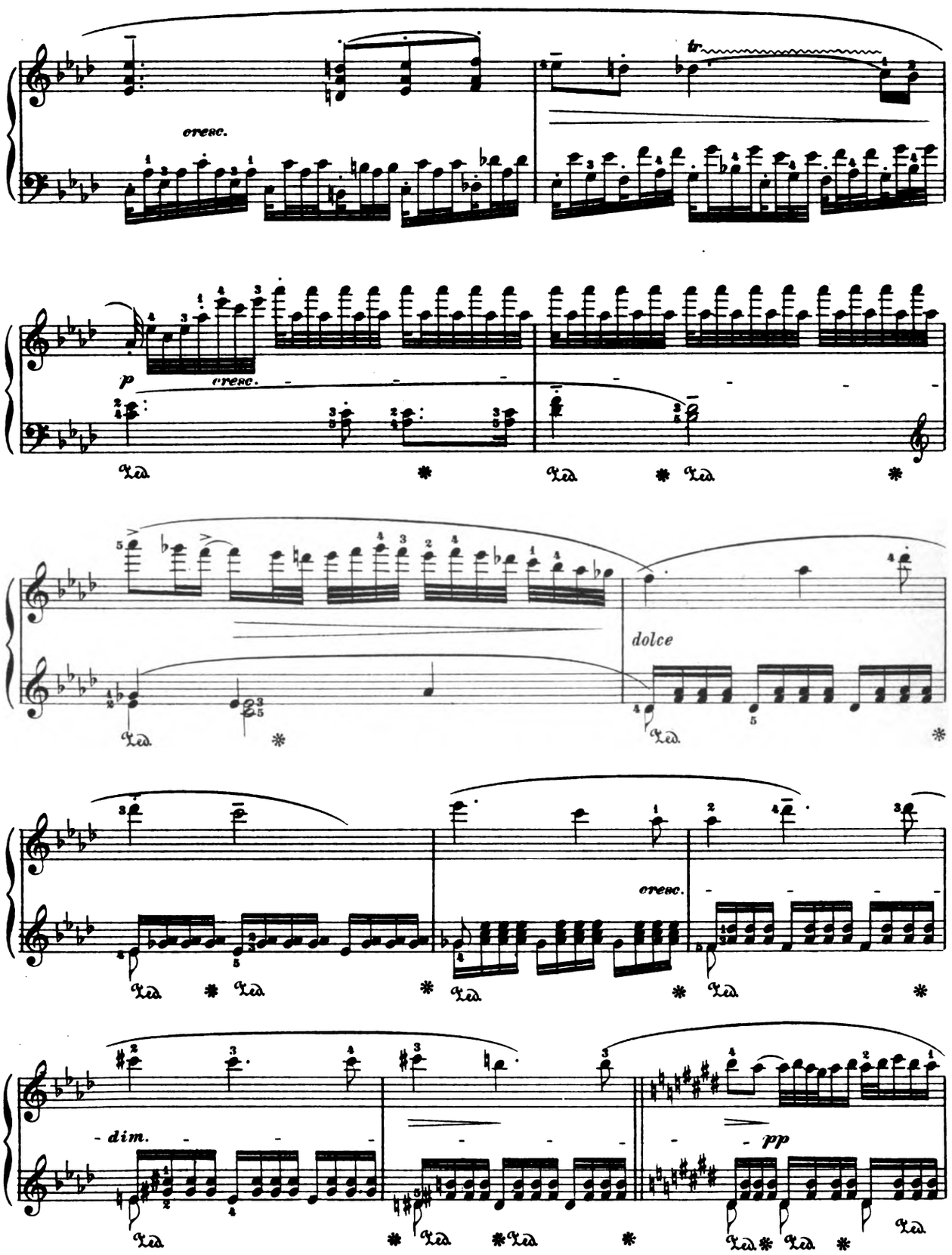

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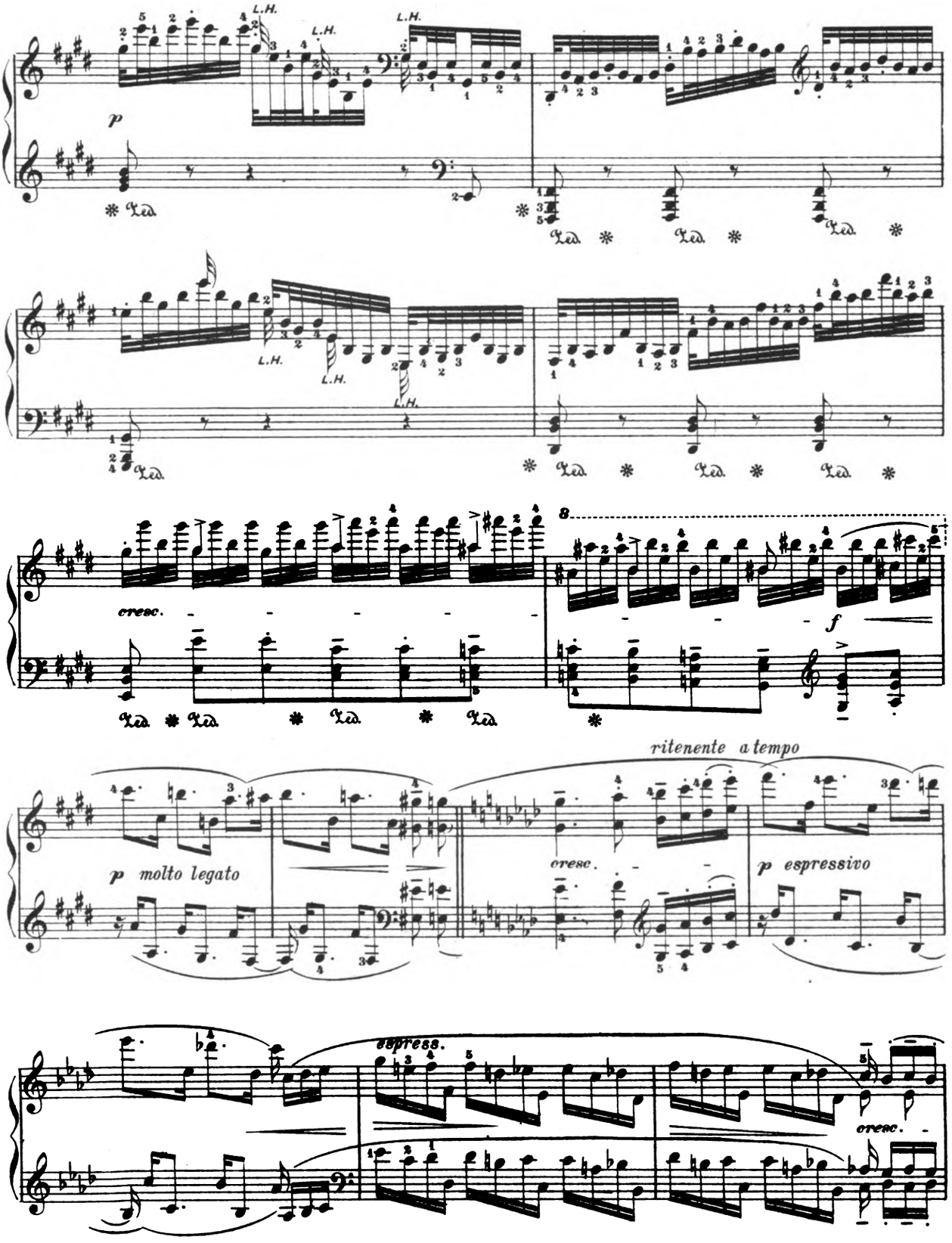

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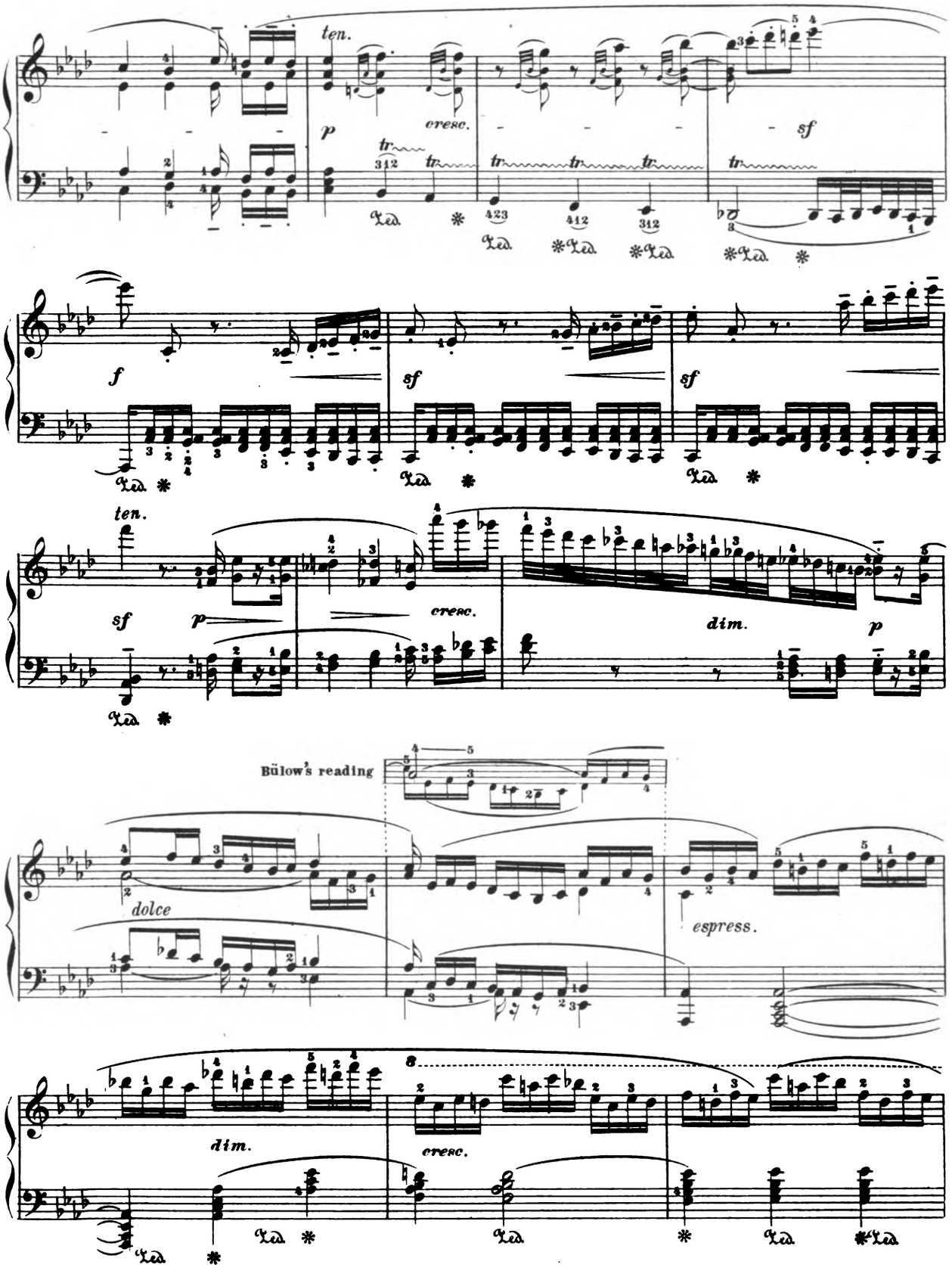

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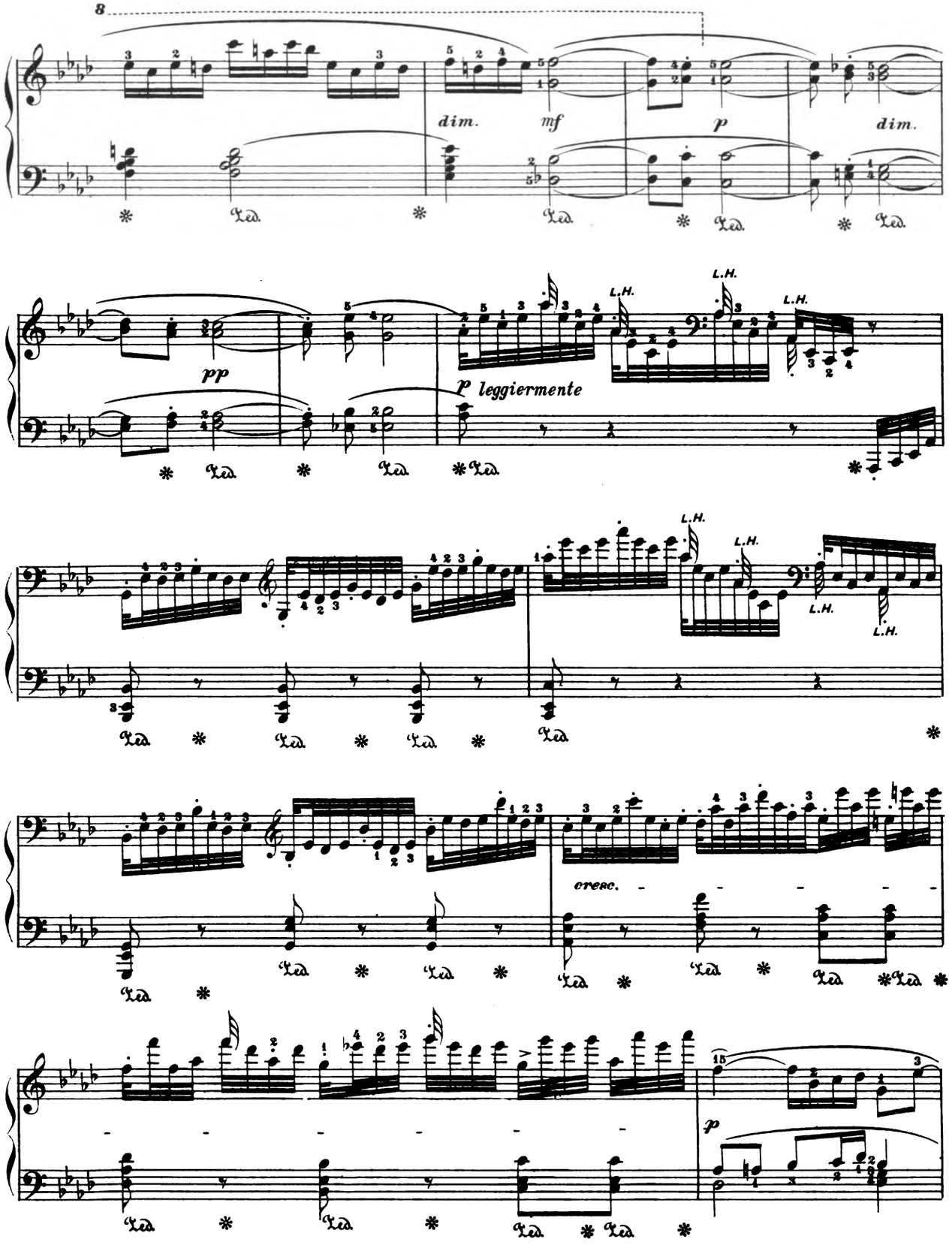

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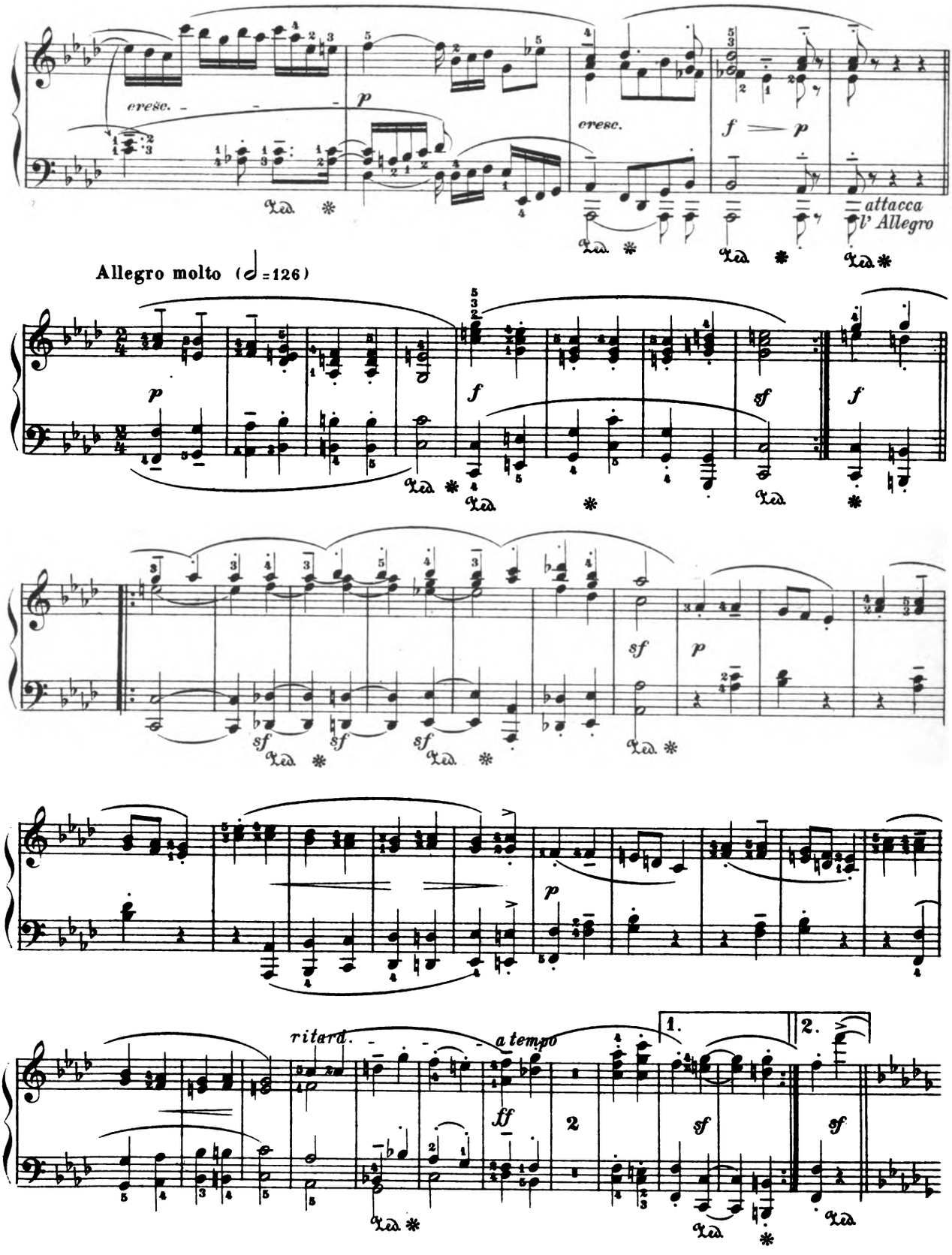

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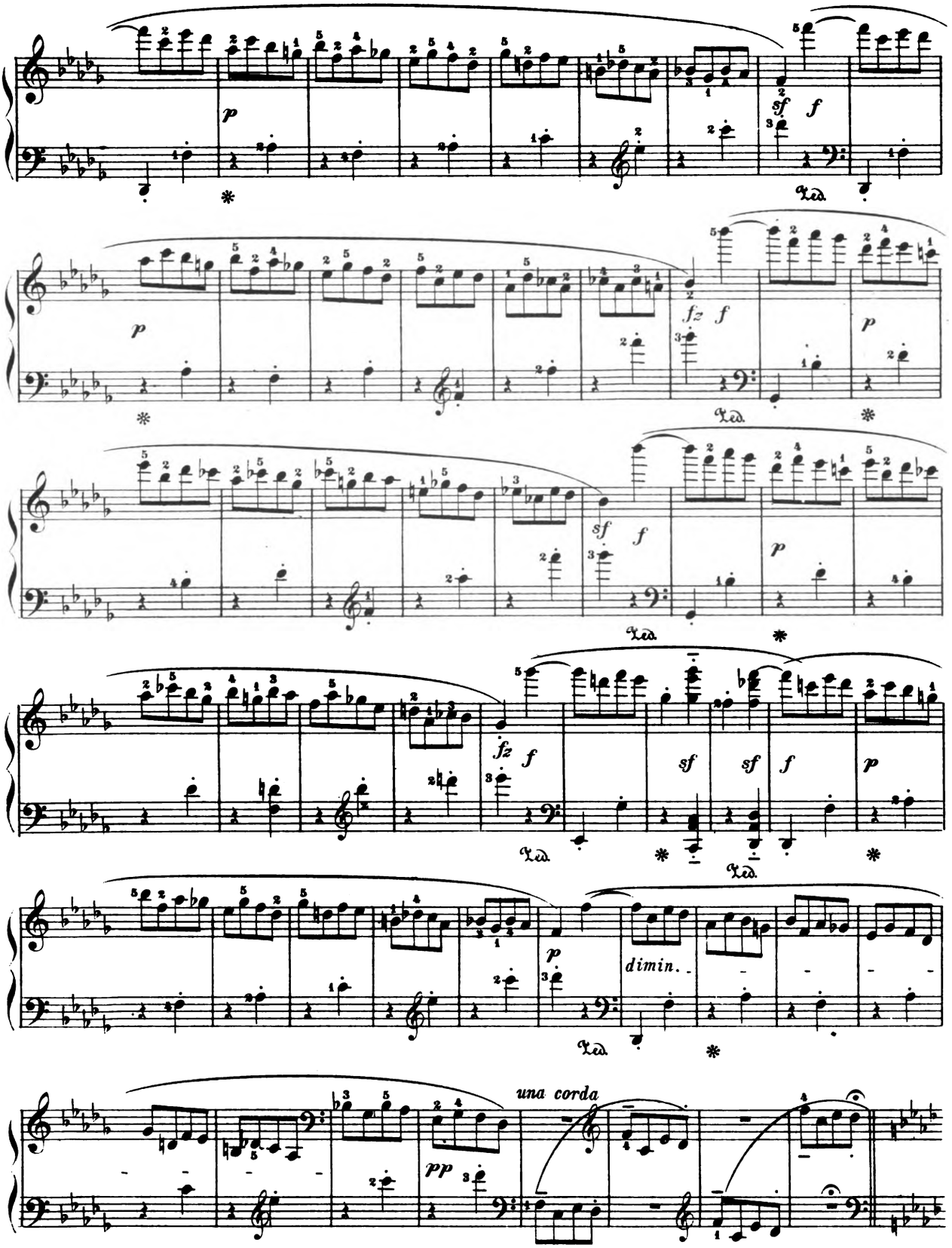

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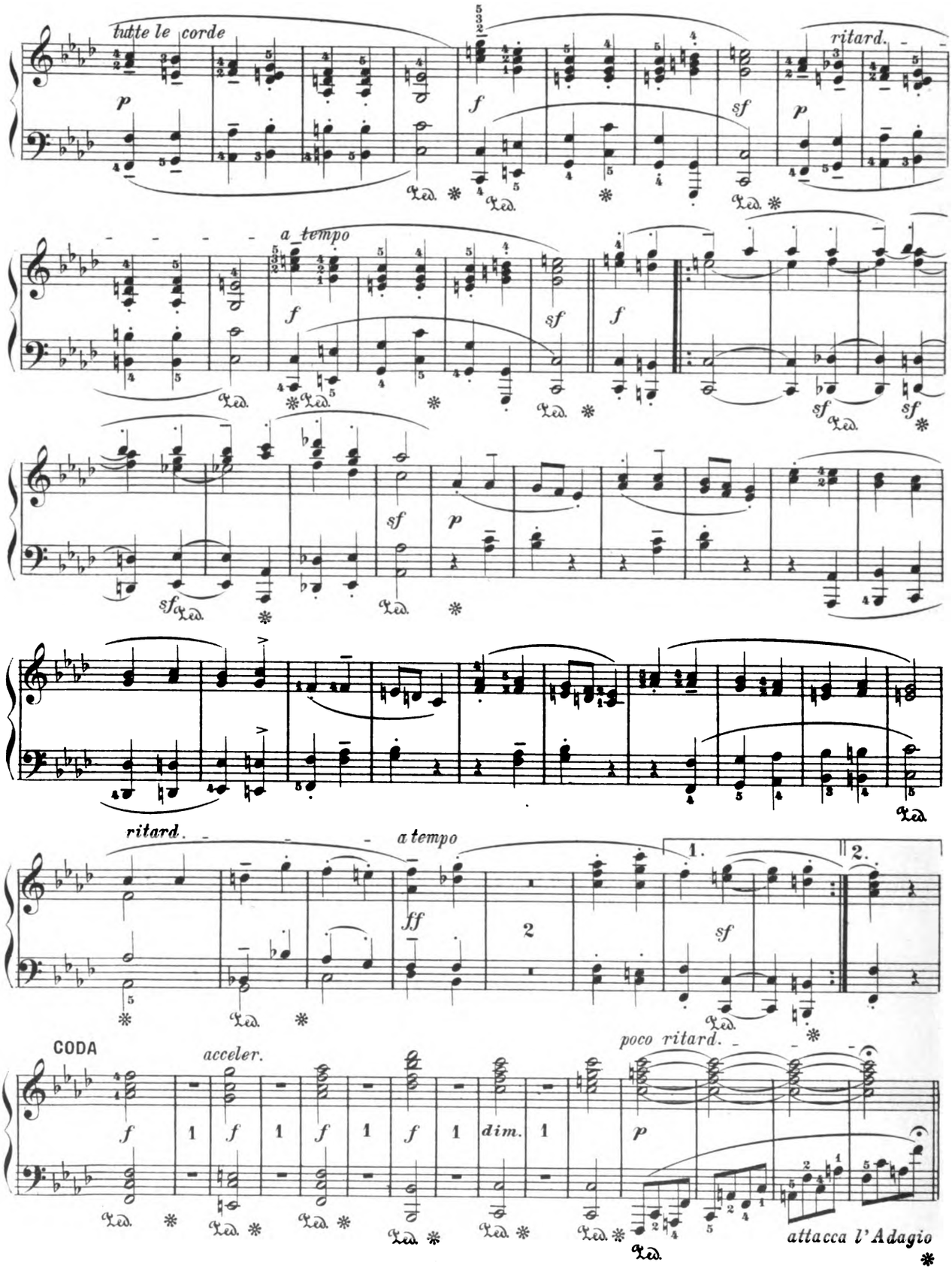

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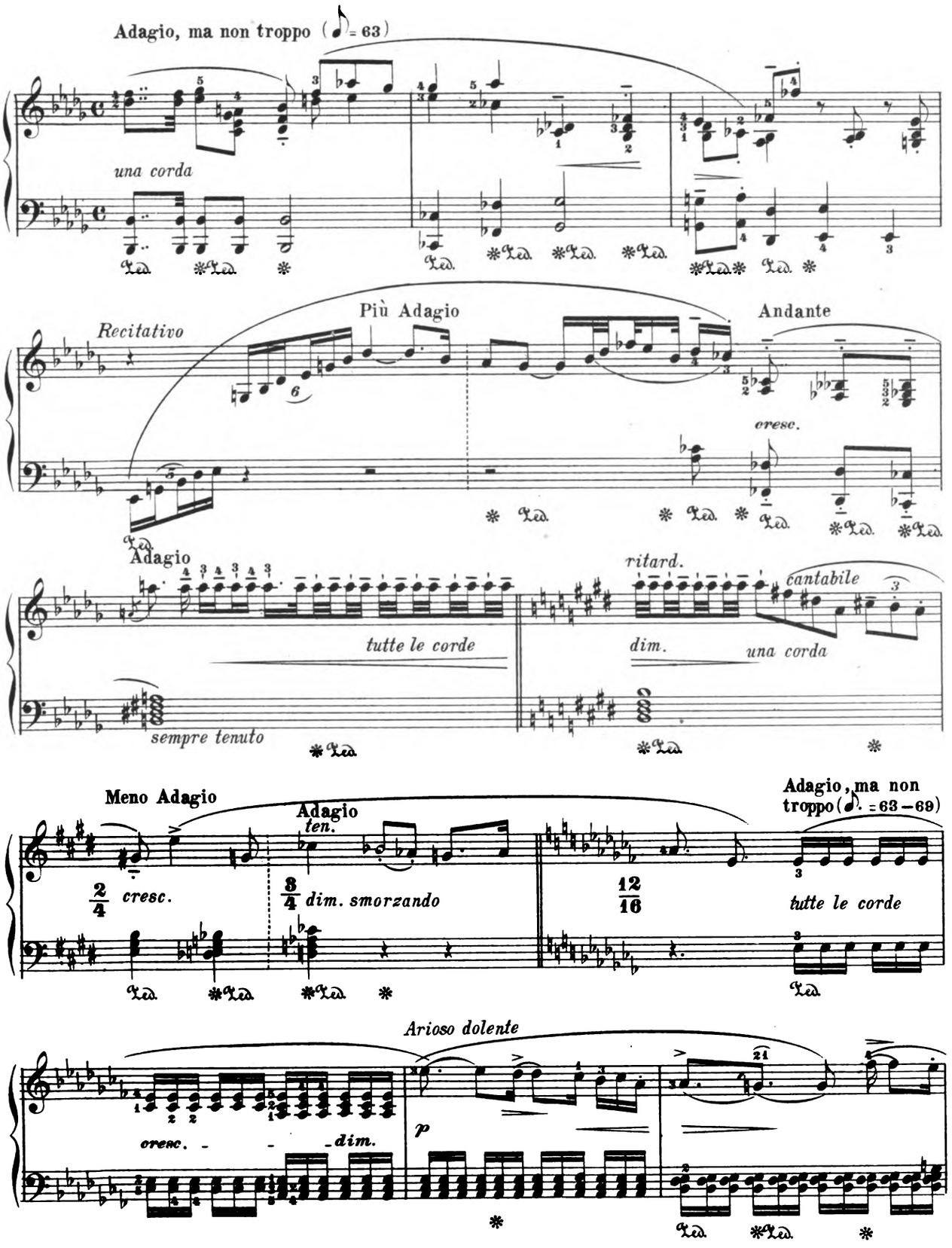

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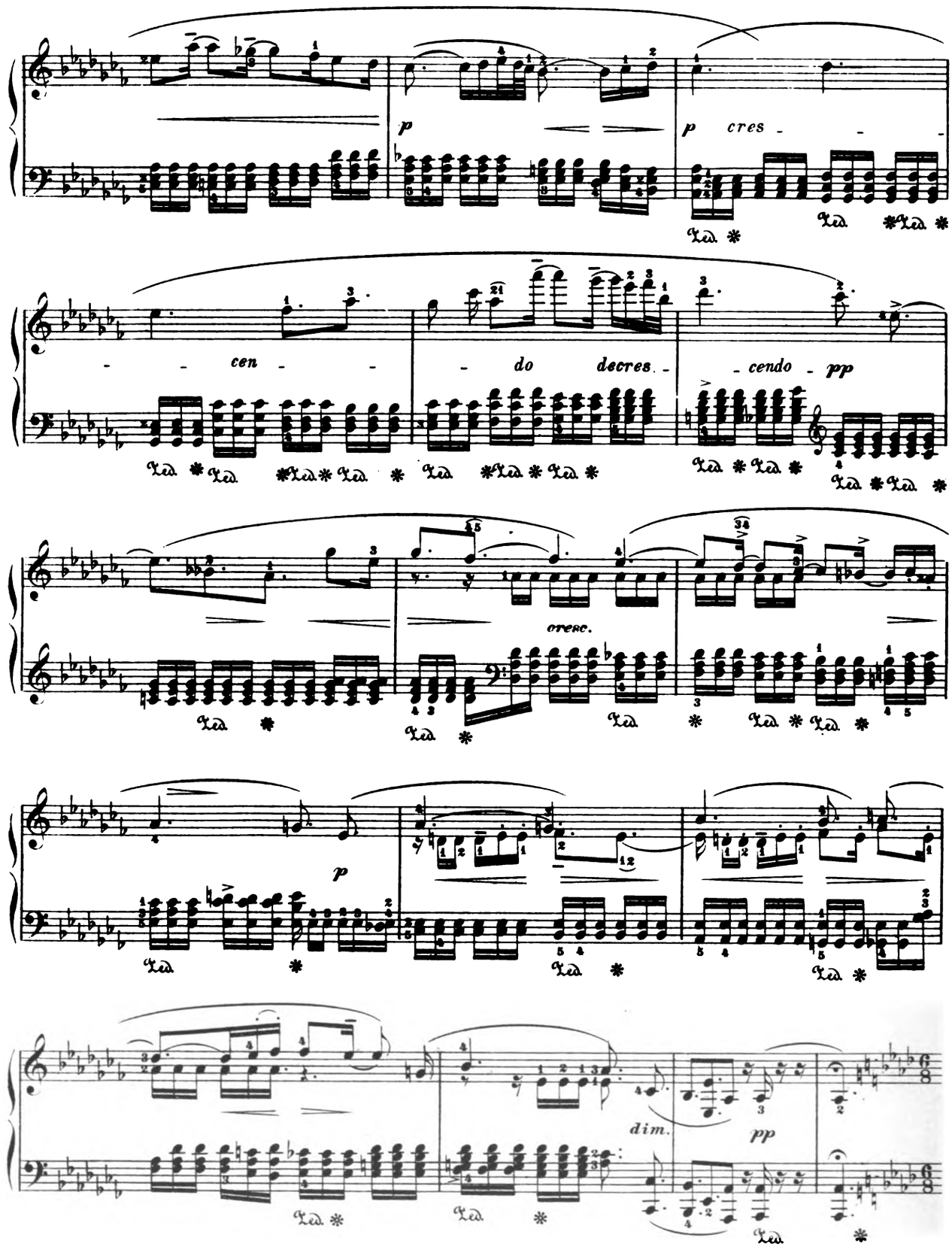

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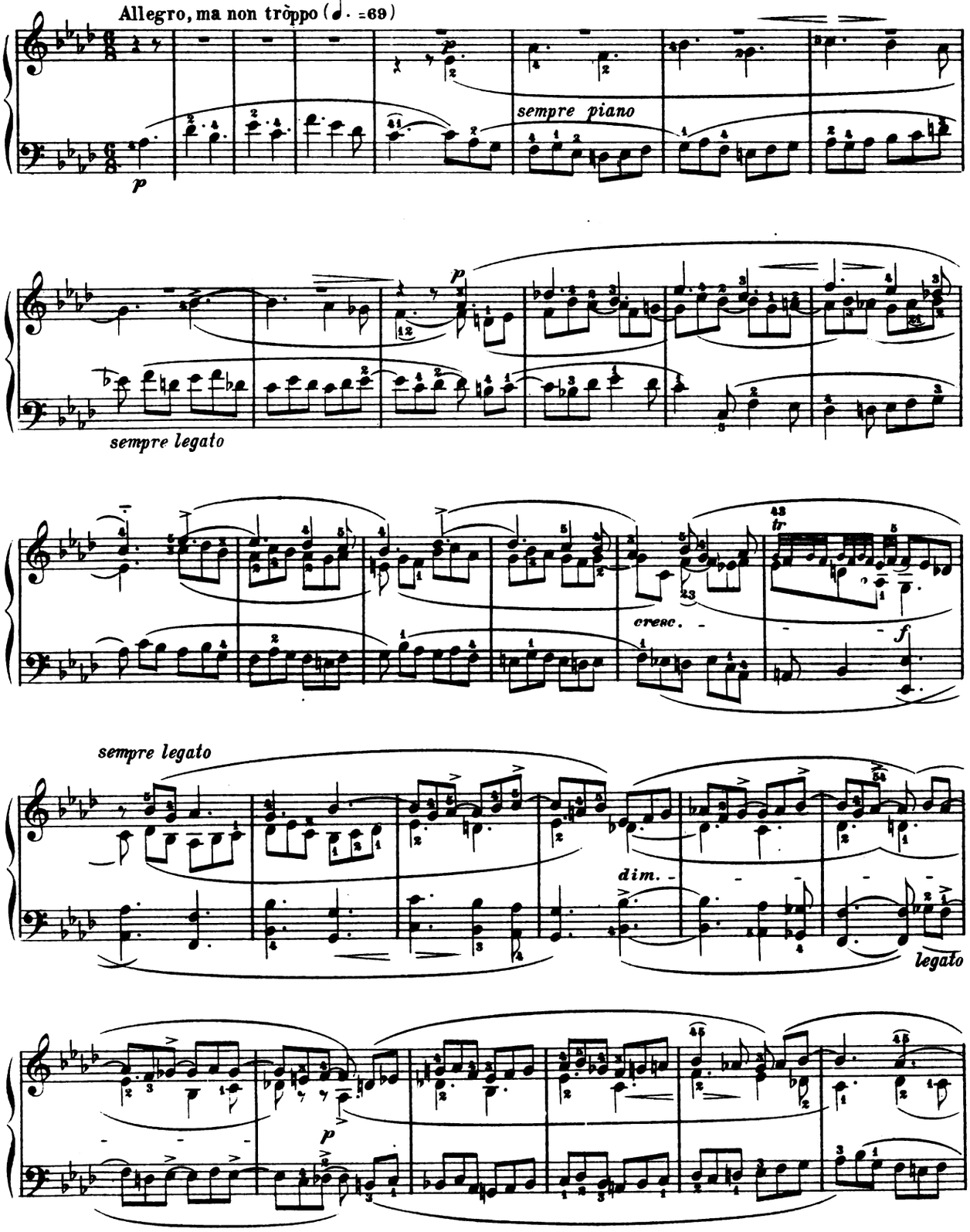
Fuga

Allegro, ma non tròppo (♩. =69)



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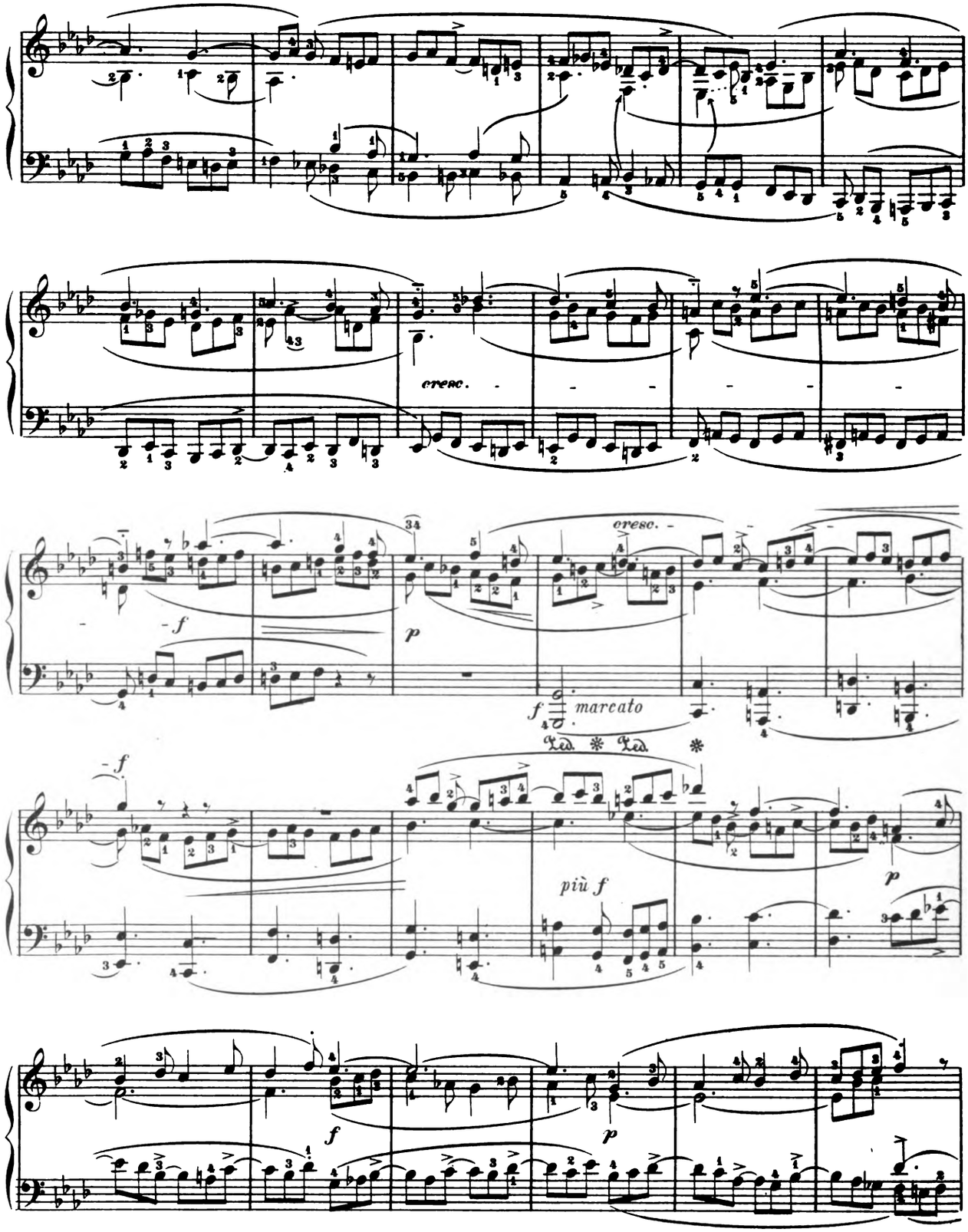

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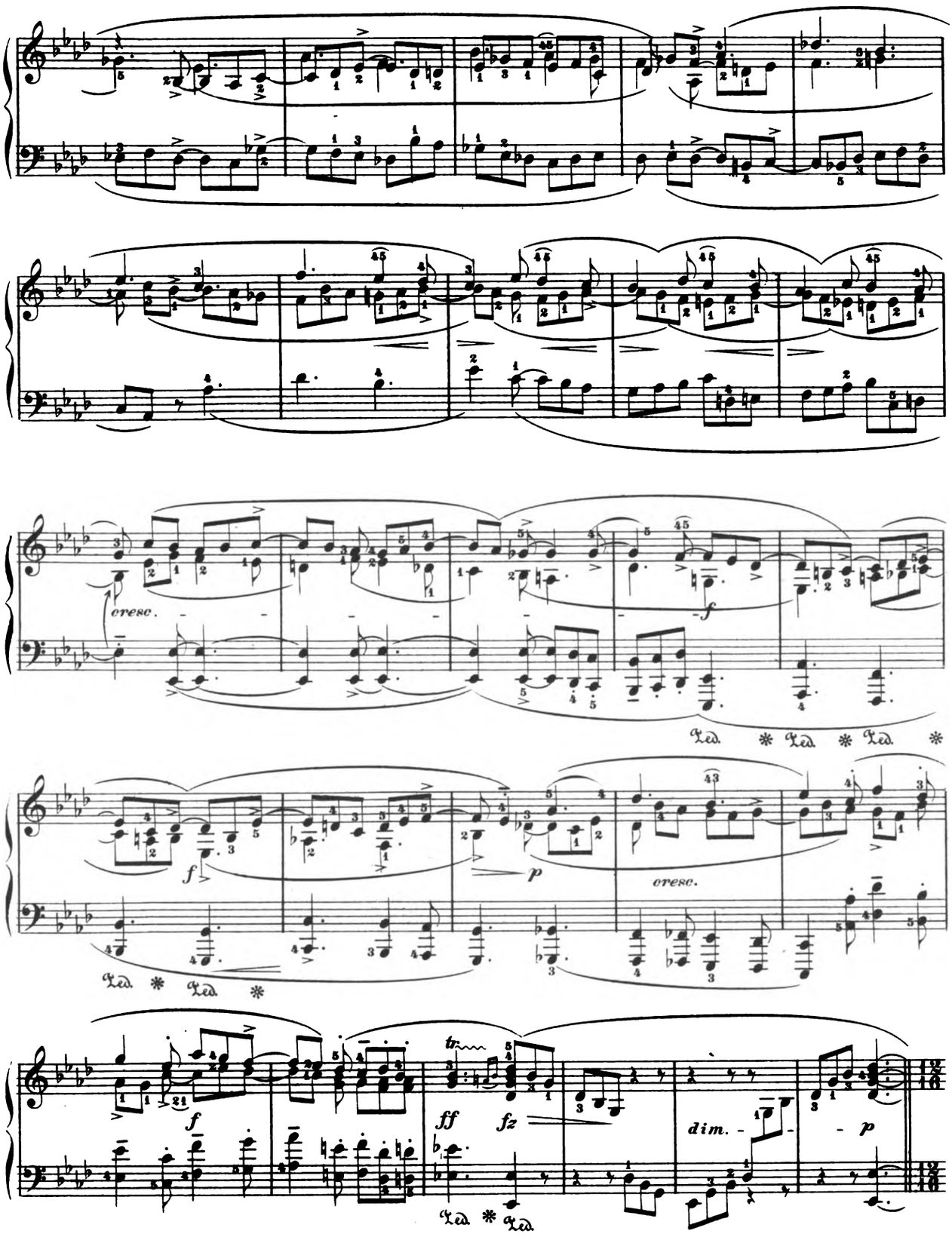

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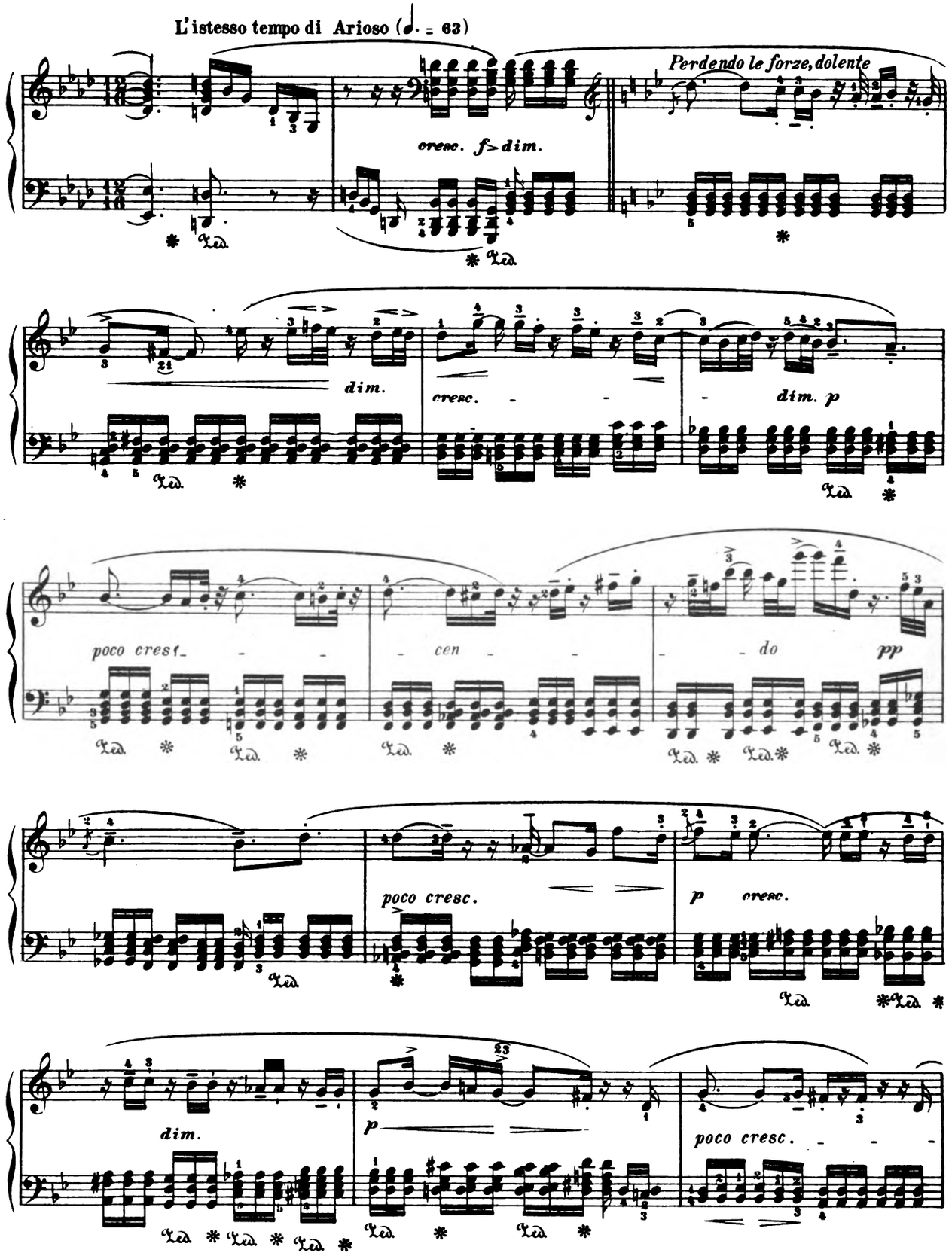

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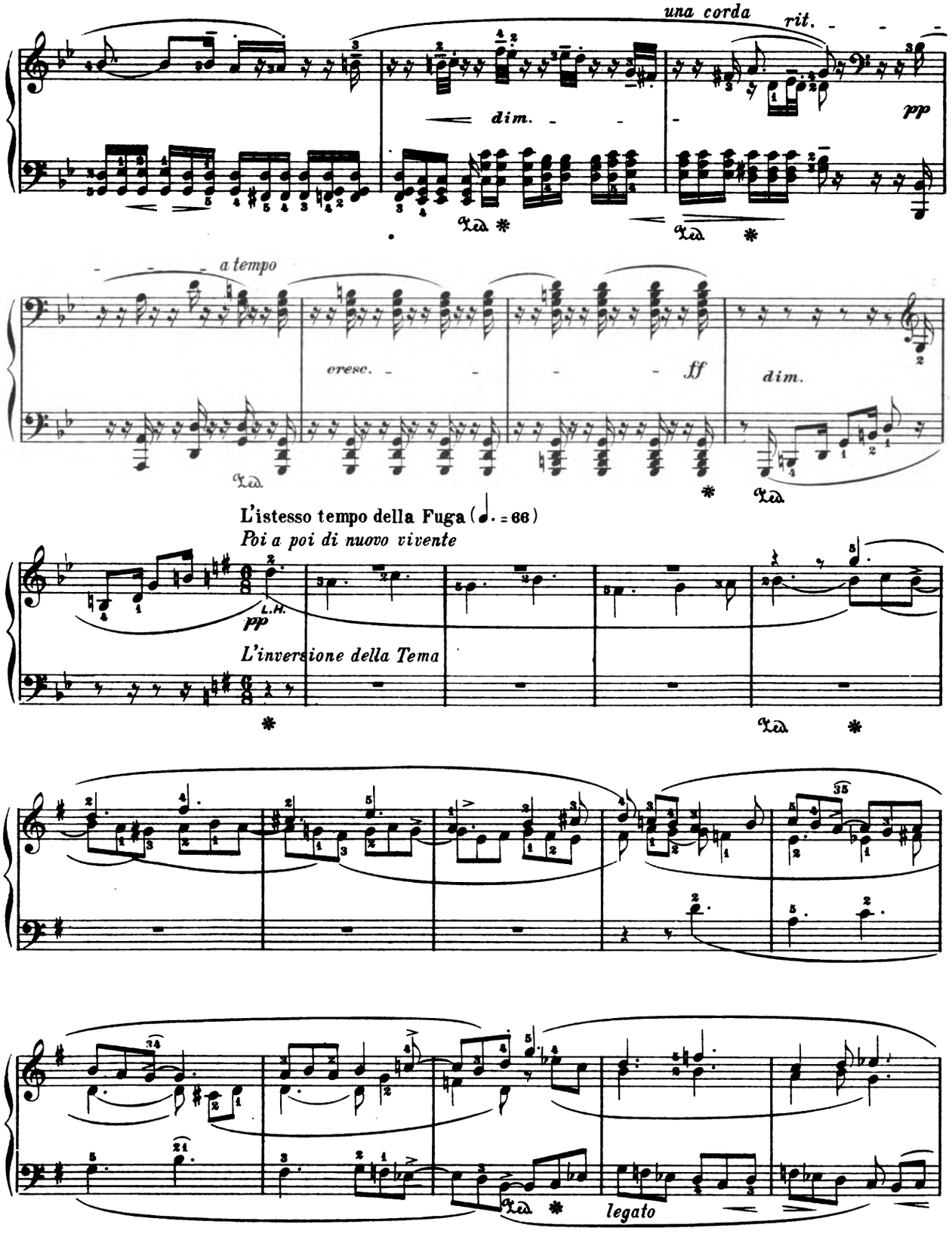

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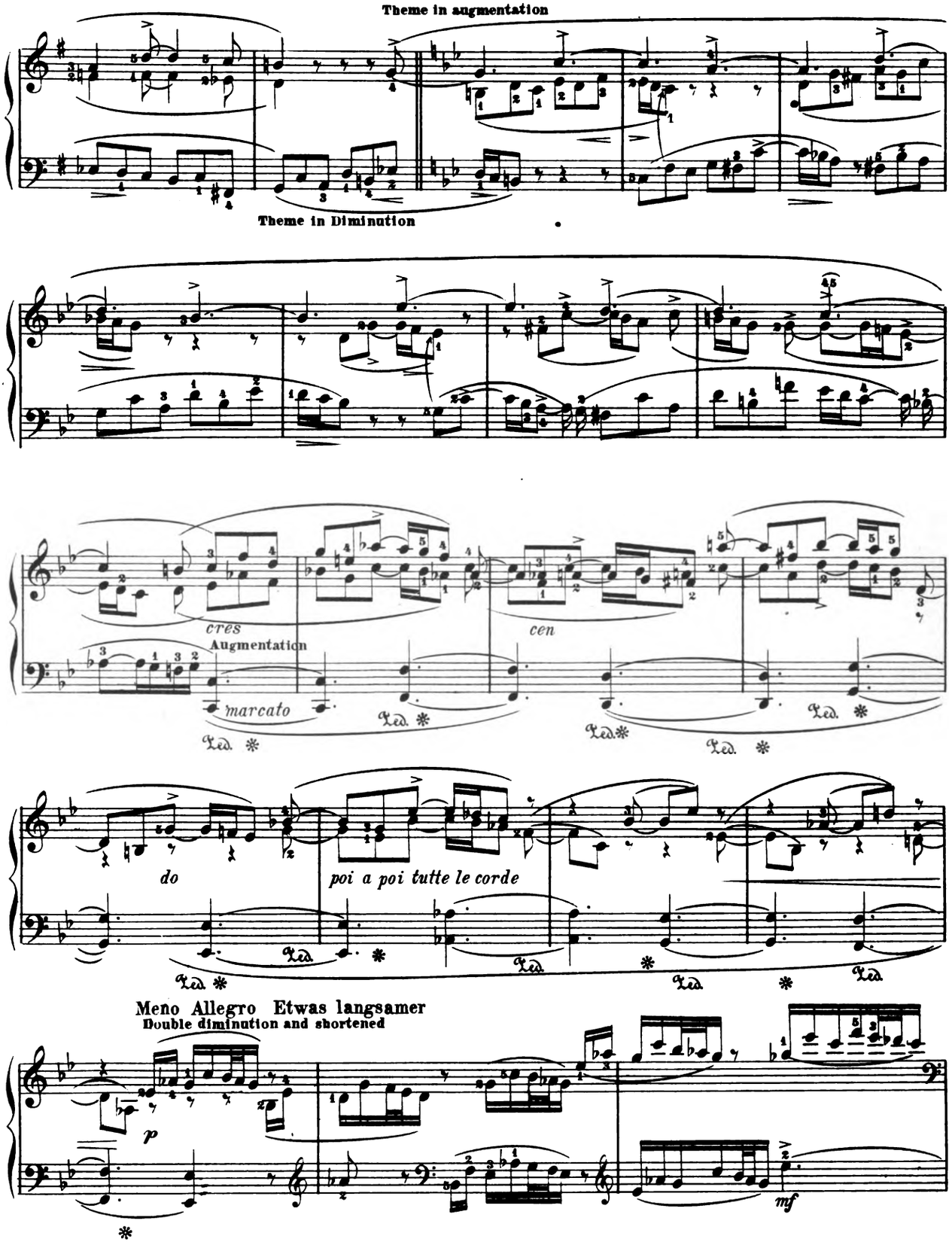

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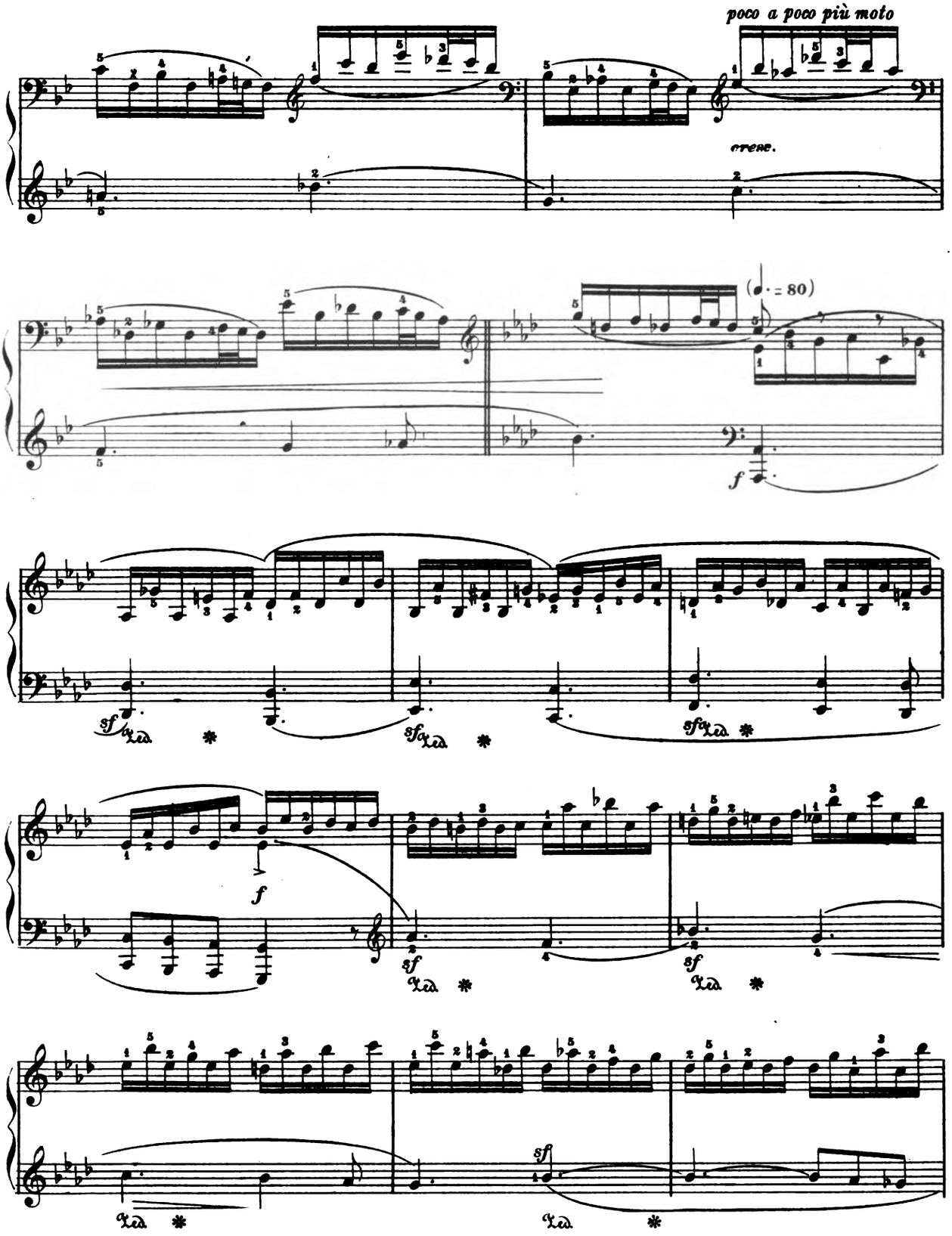

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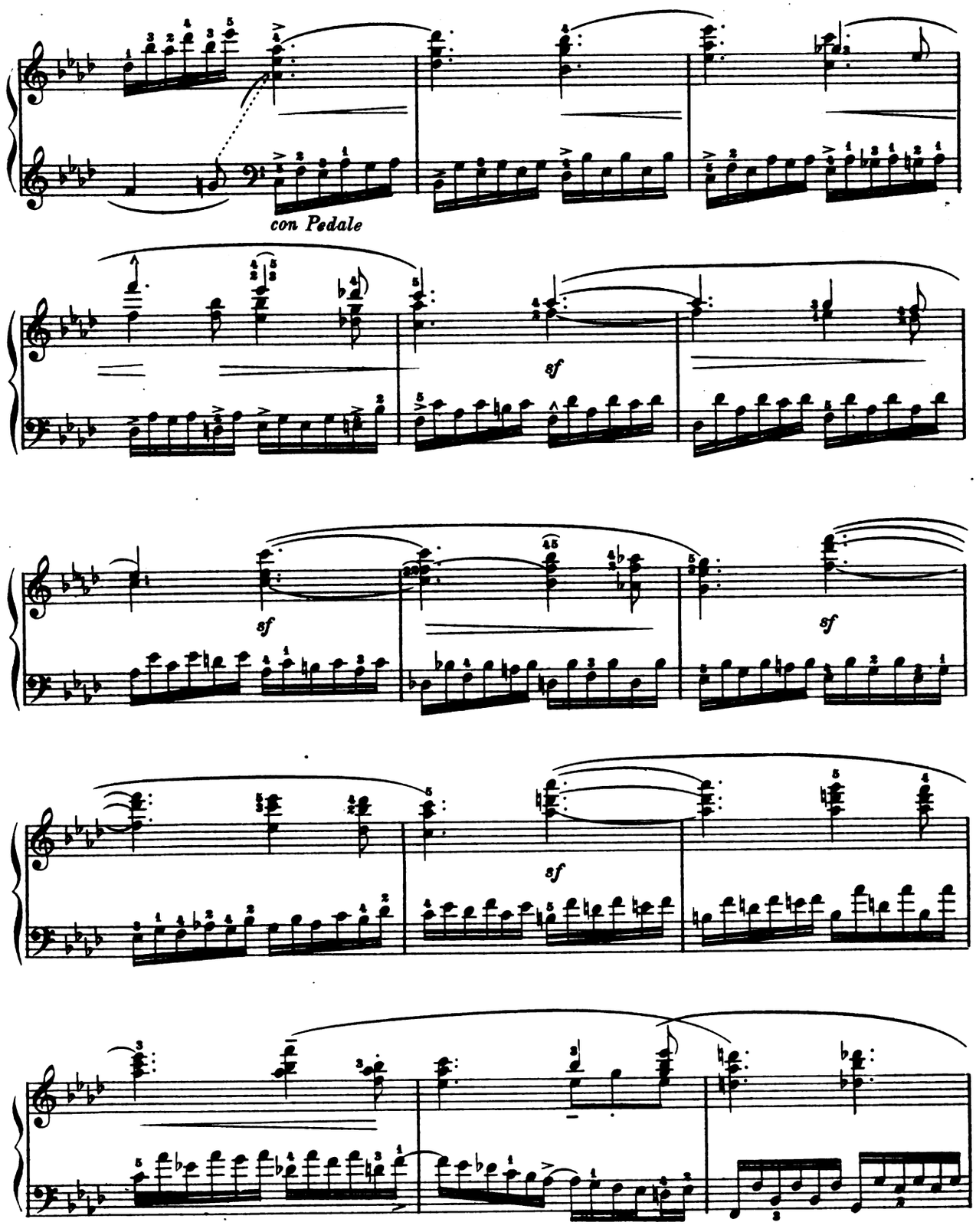

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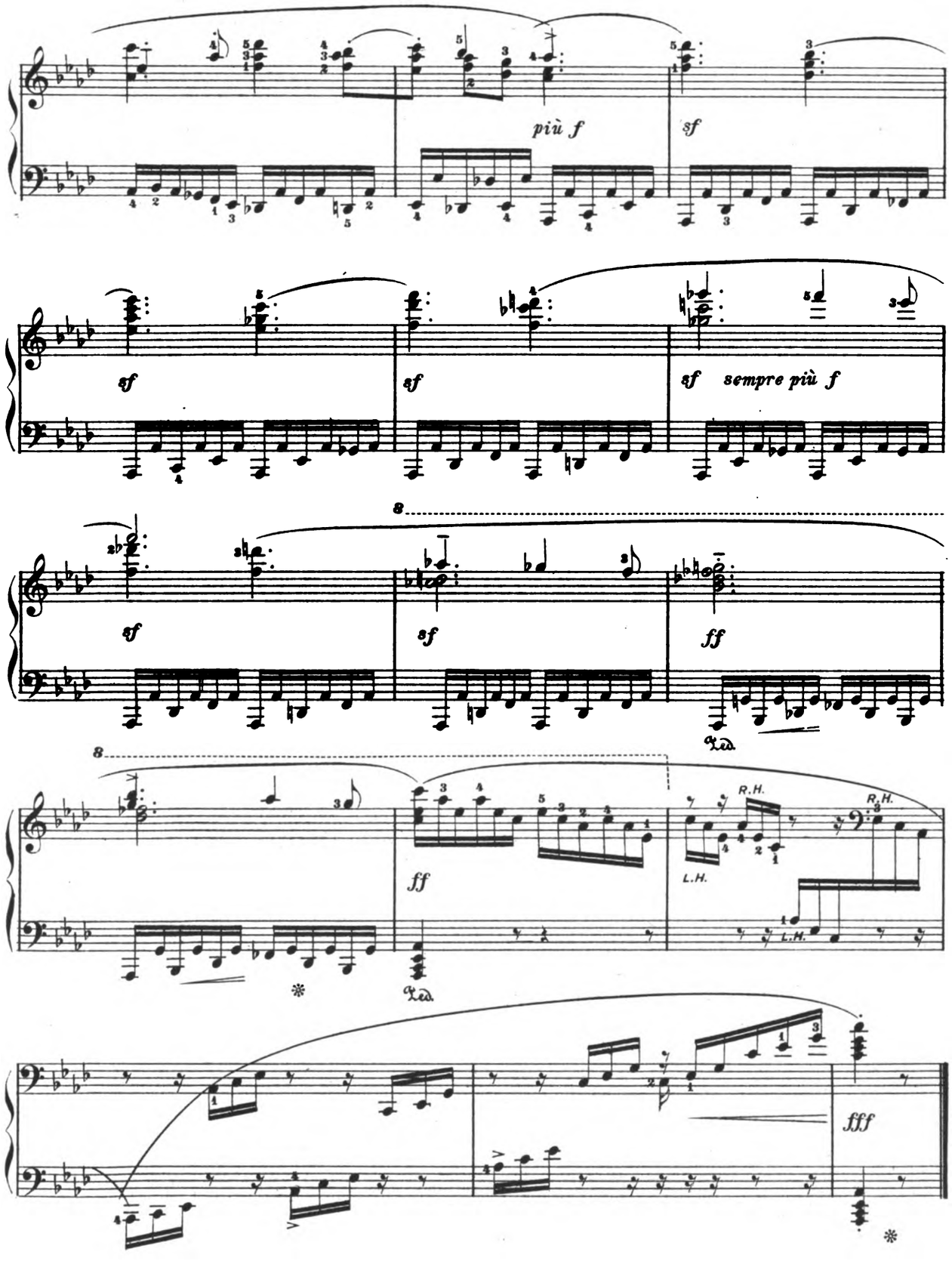

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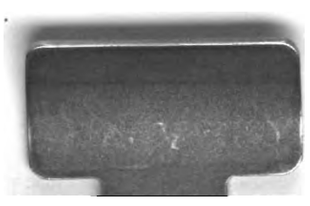

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