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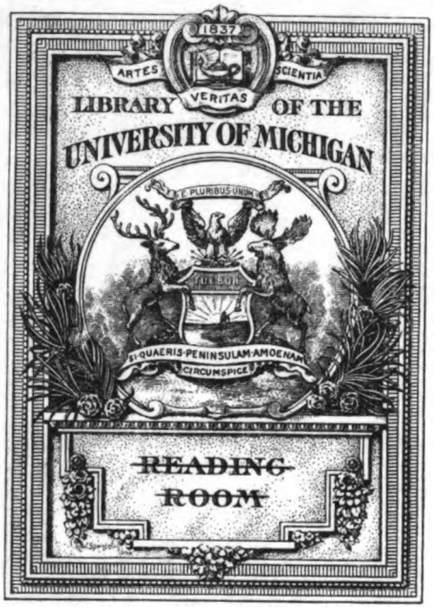

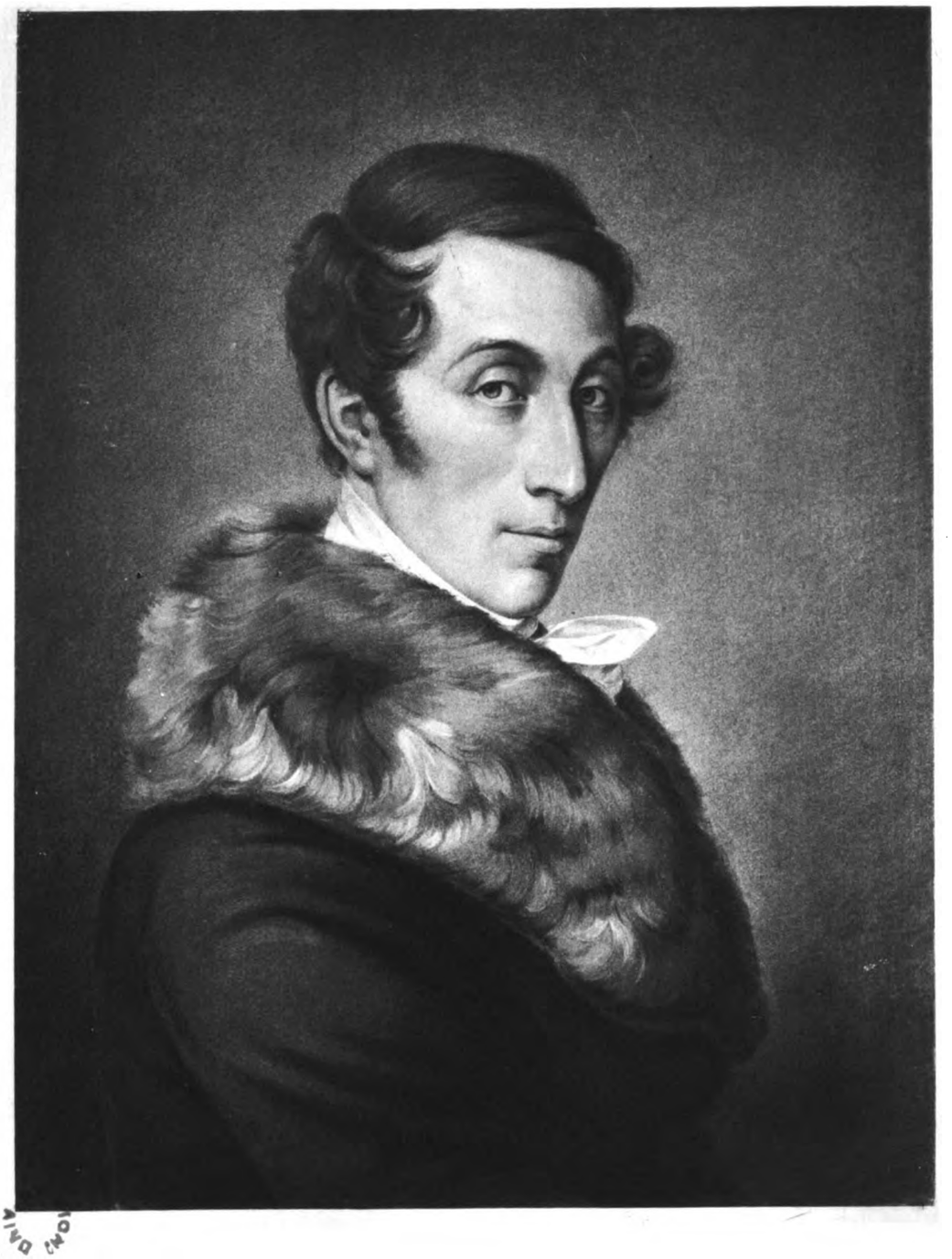

Carl Maria von Weber.

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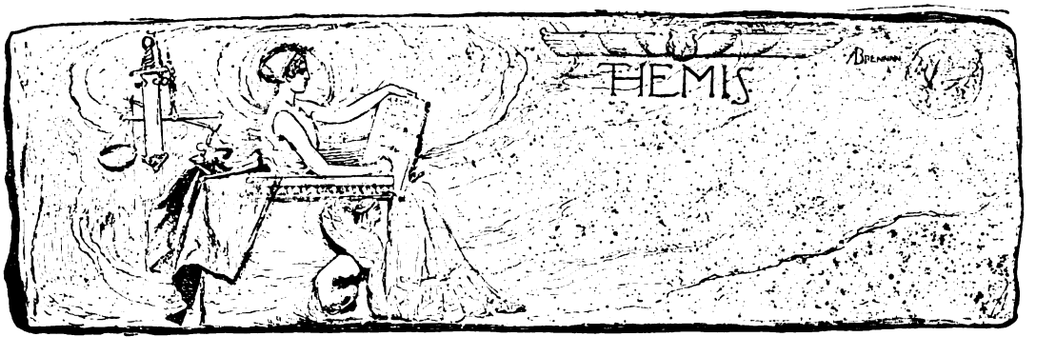


CARL MARIA VON WEBER

BY

ERNEST NEWMAN

IT is a comparatively rare thing now, in the experience of any amateur of music, to find a work of Weber set down for performance in the concert-room or the theater. His "Freischütz" still keeps the stage, his masses are occasionally heard in the churches, and now and then one may hear the "Concertstück" or one of the overtures; but, on the whole, it may be said that Weber has practically disappeared from our programs. This would seem to indicate that his music is now obsolete. Such, however, is by no means the case. The intelligent amateur can still find a very real pleasure and a quite modern interest in it; while the student who looks at Weber's historical relations to the music that preceded and the music that came after his, discovers him to be, in fact, one of the permanent seminal forces of the art. Like Tschaikowsky, he worked in almost every musical form it is possible to mention, and did enduring work in them all. The most interesting feature of this many-sided activity, however, is the extent to which his suggestions bore fruit in later musicians, who, though they may have surpassed him in point of actual achievement, at the same time found that he had anticipated their speech in many ways. Take away his piano works, for example, and there is lacking the last link in the chain that connects the classic pianism of Beethoven and the romantic pianism of Schumann, Chopin, and the moderns, not only as regards technic and the feeling for the true piano color, but as regards the quality and range of the emotions expressed. In the song, again, one thinks of him as the necessary precursor of Schubert, Schumann, and Franz; — nay, he is the spiritual ancestor of Brahms himself, for the volkslied of Brahms is only the volkslied of Weber brought to shining glory and perfection. Simple as Weber's little lyrics may be, they generally suggest his successors much more than his con-

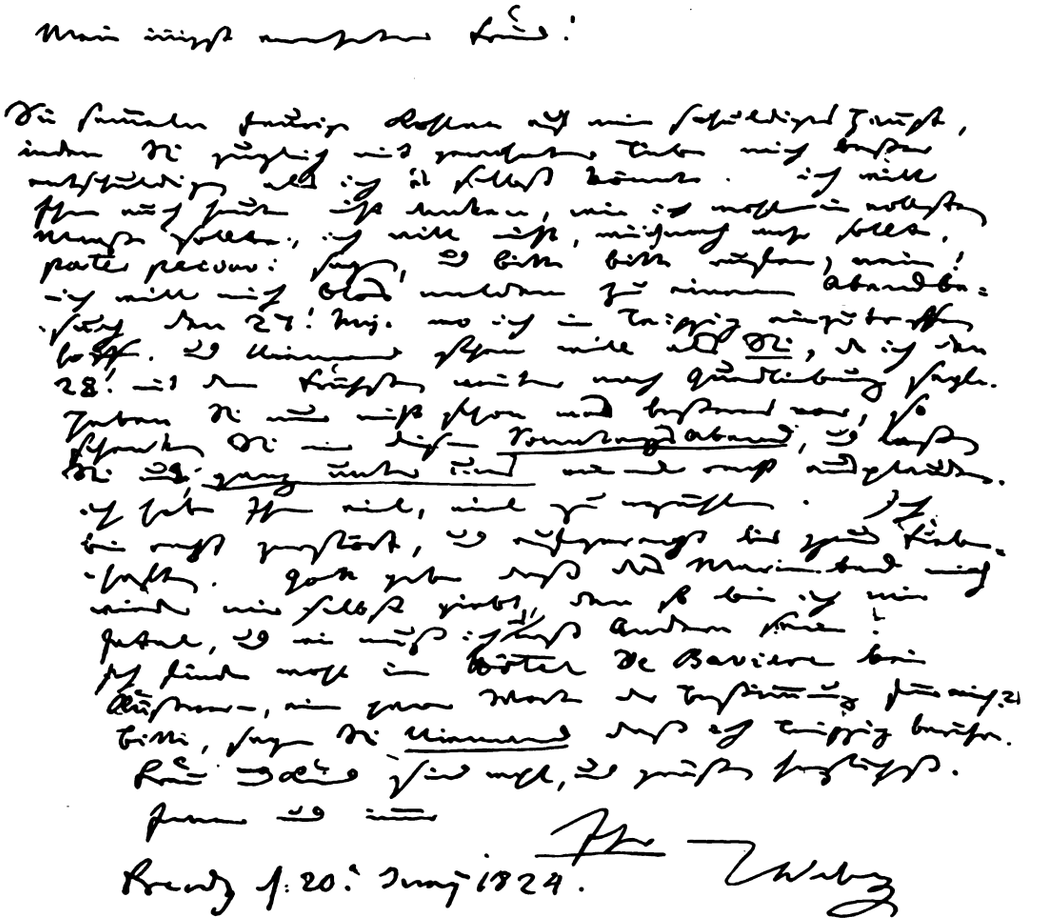
temporaries. Finally, his influence on the opera cannot be disputed. It is shown not only in the work of the modern men who cultivated opera without reference to the Wagnerian ideals, but also in the music of Wagner himself. As one reads through the scores of the "Freischütz," "Euryanthe," and "Oberon," one is surprised at the frequent anticipations of both the Wagnerian principle and the Wagnerian idiom. So that, even though the music of Weber may now have been outdistanced in every direction by the later men, who each took one corner of the field where Weber labored so feverishly and spasmodically, and cultivated it to surer perfection, yet the bulk of his work has still the seed of life in it. For it has not happened to him, as it so often happens in musical history, that when the later men took his forms and improved upon them, his own light suffered extinction. Gluck and Wagner killed almost every one who worked in the same medium with them; Beethoven, by sheer weight and energy, trod out of existence almost all his competitors in instrumental music; the great moderns, each in his own line, have made most of the music of their predecessors seem pale and ineffectual. But Weber still survives,—still says something to us that is not to be found in any of his successors.

Born in 1786, the son of an eccentric father of fifty-two and a mother of eighteen, and afflicted with a disease of the hip-bone from childhood, the lad was delicate and highly strung from his birth. His nervous spirits and his strange paternal heredity account for the feverish energy of his musical life, as well as for the dissipation of his early years, which, though it may not have done him much harm in other ways, undoubtedly weakened his physique and thus affected his mental powers—the overwrought brain is evident in numerous passages of his works. His wandering, busy life, again, while it brought him experience and knowledge of men, wore him out prematurely, and he died in 1826, with the consciousness of what he could do in music only just coming to birth in him. In "Oberon," the work of almost his last days, there are visible both an emotional beauty surpassing anything he had achieved before, and a great development in the technic of the art and in the mastery of its language. But the premature termination of his life prevented him from ever understanding clearly the bent of his own powers. All his work fluctuates uncertainly between two styles. Had another twenty years been given to him, he might, if not by solid thought, at least by constant practice and discontent with what he did, have evolved a greater unity, and found a form, whether in the field of the opera, or the orchestra, or the piano, wholly suitable to his peculiar ideas.

Certain of his earliest characteristics clung to him to his latest days; and the astonishing thing is how entirely successful he was in circumstances where other men have broken down completely. In much of his work he was far more modern than Beethoven, who, as a whole, seems to

THE SINGING-LESSON.

DRAWN BY E. W. KEMBLE.



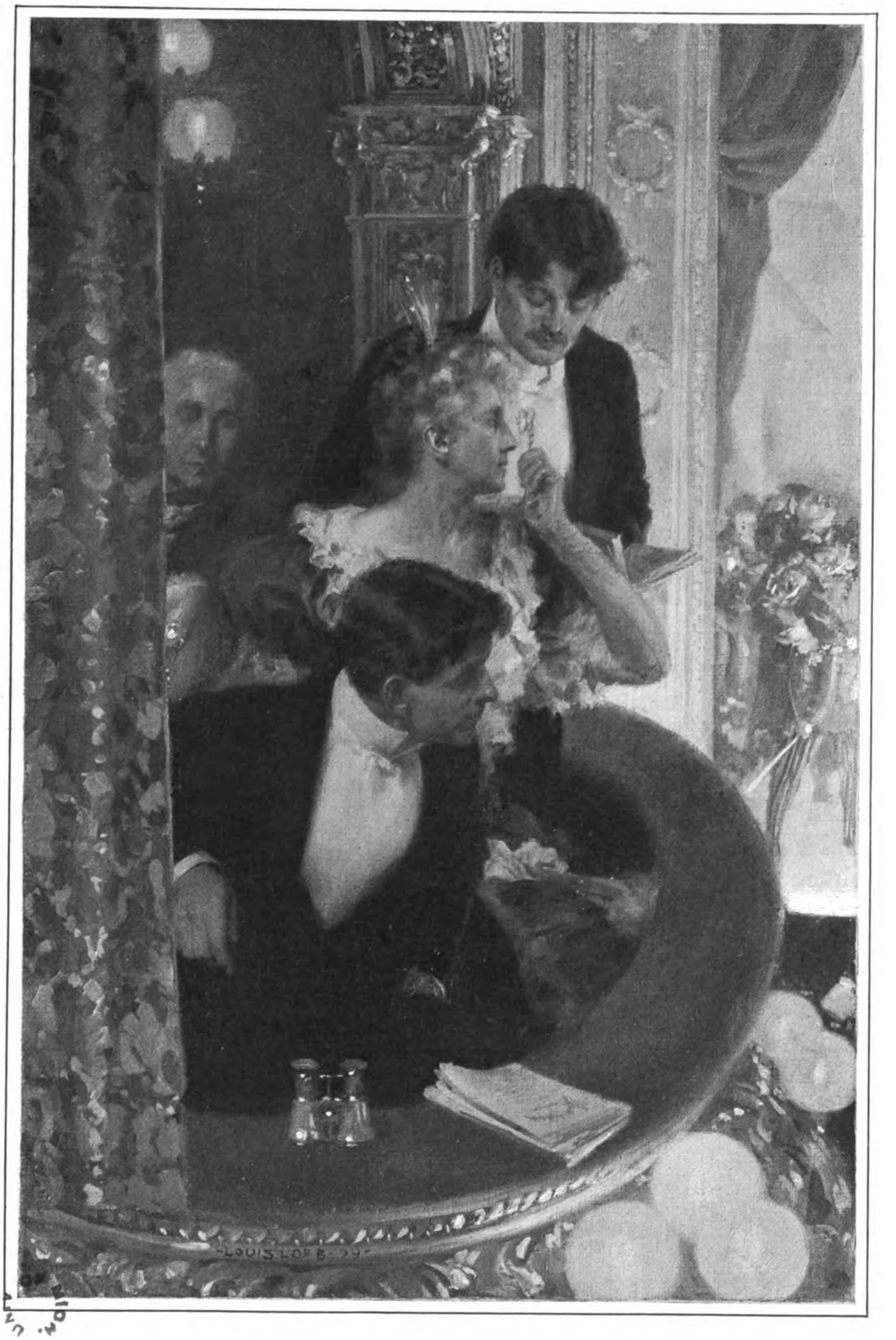
A LETTER OF VON WEBER'S.

From the Royal Library, Berlin.

belong to the eighteenth century, while Weber belongs to the nineteenth. But crossing the modernity of his nature was a vein of naïveté that appears at times to derive from the most infantine epoch of musical art. In spite of this incongruity, Weber's simplicity rarely raises a smile, even in this day, after all the huge developments of music in the last century; while Beethoven's naïveté is frequently suggestive of pure childishness. Weber, in fact, had the genius of simplicity in as full measure as Mozart or Schubert. "There never was a more *German* composer than thou," said Wagner of him, most truly, in his speech upon the occasion of the removal of his remains from London to Dresden in 1844. It was this pure, undiluted Germanism that gave him so much strength within his simplicity, that added just the one little touch of permanence to his most artless melodies. For the Teutonic volkslied has this preëminence among folk-

songs, that in its simplest, most primitive form it can still hold the attention of later and more sophisticated generations. Nothing could surpass in pure naïveté some of the songs of Weber; yet they still remain a delight to ears that have been filled with all the complicated music of the latest days. Look, for example, at the "Einsam bin ich nicht alleine," from "Preciosa." It would be impossible to imagine a more restricted harmonic scheme than that of the accompaniment here; it is simple to the verge of baldness. Yet Weber entwines with it a precious little melody that, somehow or other, refuses to let us regard it as naïve, that makes a constantly winning appeal to us. So again with the mermaid's song in "Oberon," — "O wie wogt es sich schön auf der Fluth," — where the extreme artlessness of the melody, harmony, and rhythm never becomes banal until the last two bars. In the second subject of the third piano sonata (in D minor) one detects here and there a faint odor of the commonplace, as if the simplicity were about to lose that indefinable something that bestows vitality and grace on the smallest things; but half a dozen little touches redeem the situation just where it appears to be hopelessly lost. This power of being simple without banality, artless without affectation, is a rare gift above all in music, where the caprices of time play havoc with even the more complex expressions of bygone generations. The psychology of music is painfully obscure; but the fact seems to be that almost every musical strain is the offspring of some experience or other, and the superior vitality of certain old melodies is perhaps due not to some merely formal perfection in them, but to their giving accurate voice to the deeper-seated, elemental moods in us. It is probably to this that the moral grandeur of Beethoven is due; he seems to deal with the eternal verities of the emotional life, to be intuitively familiar with the problems that have vexed men, in varying shapes, in every age. And on lower ground it may be true that the simpler melodies that survive, like some of Weber's, do so because they also, in their way, speak of the things that are common to all the generations of men,—perhaps express some deep-rooted, inextinguishable aspiration of the grown man toward a life more innocent, less subtle, less sophisticated. In this manner they may be a kind of moral tonic, bringing strength and permitting repose to nerves that have become overstrained.

Some such explanation must be sought for the undying charm of Weber's more artless melodies. It seems to be true, moreover, that the art and literature of any epoch will live for the widely different men of a later epoch, so long as the expression is heartfelt, sincere, and free from affectation or sentimentality. In point of sheer, simple honesty, of thorough belief in their own ideals, no workers could surpass those of the early German romantic movement. One finds the best parallel to the permanence of Weber's simpler music in parts of the immortal "Undine" of La Motte Fouqué, whose naïveté would be the extremity of fine art were it



AT THE OPERA.

DRAWN BY LOUIS LOEB.

not so wholly artless. One is reminded of it again by the simplicity of imagination — nay, even of the life itself — of Novalis; and by the ever-delightful stories of Chamisso and Hoffmann. All that generation, in fact, cultivated simplicity, not as an artistic amusement, but as the best and most natural medium of expression of what they felt. For these broad and unaffected natures there could not be a more suitable mode of utterance than the volkslied, and it is the volkslied that sings through all the best of Weber's music.

As the "Freischütz" was and is the most popular of all his works, so it is the one most suitable for examination, if we want to understand what the man's brain was like; for in the "Freischütz" we really have all his qualities. We see in some of the choruses, like the Huntsmen's Chorus and the famous "Jungfernkranz," and in the introduction to the third act, the simplicity of his generation in its most innocent and most charming form. We see all the signs of an artistically immature people in the feebleness of the general dramatic scheme, the inability to choose between what is really human and essential and what is absurd and unnecessary. Then, again, we have Weber at his best — the folk-song raised to its most strenuous expression, yet always eloquent of its popular origin, as in the "Leise, leise" and the "Und ob die Wolke sie verhülle." Some of the dramatic scenes, such as the trio and chorus in the first act and the scene in the Wolf's Glen, seem to be so far separated in manner and content from the simpler strains of the opera that one finds it difficult to believe that both orders of music could find a home in the same brain. Two things are generally noticeable: first, that fresh and charming as Weber can be in his least sophisticated moments, it is in the scenes of deepest feeling that his melody becomes refined to its purest; and second, that the best passages of all, in which he seems more than anywhere else to reach out to the moderns, are those thoroughly dramatic ones that, by providing him with a definite scheme to work upon, give his imagination the direct stimulus it always seemed to require. For his temperament was essentially dramatic, and not only found voice more easily where human action was concerned, but instinctively imported the human element into music which he had begun by trying to make non-dramatic.

We see this very clearly in his piano sonatas. The reason why the sonata-form has been evolved to what we now have is that this is, on the whole, the best medium in which to express the mainly abstract ideas to which the older musicians sought to give voice. The sonata pure and simple may here and there become poetic or dramatic or pictorial or anything else; but it is mostly concerned with a mood that unconsciously avoids definite characterization, that is content to remain vague and general. It was out of feelings of this kind that the "first-movement" form was evolved; and only to feelings of this kind is that form entirely suited.

The modern conflict between the classics and the romantics, between the absolute symphonists and the program musicians, has shown how inadequate the old form is to any ideas but those that gave it birth, and how a different mental picture requires another handling, another manner of focussing, before it can make its proper effect. This struggle between two incompatible forces — the dramatic idea and the non-dramatic form — is frequently to be observed in Weber's work. He was probably unaware of it himself, for it was a hard thing in those days for a musician to regard the established form as anything but sacrosanct and above profane criticism. Yet he must have felt, at times, a dissatisfaction with the structure of his piano sonatas which he would find it difficult to explain. He can always invent themes,—indeed, looked at purely as "subjects," few sonata themes have such vivid, clear-cut expression, such an instantaneous power to burn themselves upon the brain. Nor is there any lack of the ability to handle the themes themselves, to draw new significances from them by alterations in treatment. Where one most feels that Weber is ill at ease is in the transitions from one mood, one picture, to another. His big movements seem to come suddenly to an end two or three times; a more or less mechanical transition is made, and one begins again with a story quite as interesting as the first, but somehow not inevitably connected with it. A frequent device with him was a scale passage that bridged over the awkward ground between the two forces that are supposed to coöperate, but which are really, in his case, very much more like rivals that refuse to come too near each other. Look, for example, at the brilliant and striking allegro of the first sonata. All goes well until the time for the advent of the second subject, which is led up to, somewhat perfunctorily, by a scale. Another scale serves to introduce, later on, the first subject on its reëntry; and yet another scale prepares the way for the repeat of the second subject. Weber, of course, always had a passion for scale passages, which he has sometimes treated very effectively; and even in this first sonata one feels that the pianism of the thing is rather clever. Still it is evident that there are two or three breaks in the picture, which Weber has been unable to do more than patch up with runs. The connecting tissue is not organic. "Cut these words and they would bleed," says Emerson of Montaigne's "Essays"; "they are vascular and alive." One ought to be able to say that of the true symphonic movement. The circulation should be continuous. What one feels in a movement like this of Weber is that certain of the less obtrusive organs are wanting, and have been replaced by artificial manufactures, the body enjoying excellent health on the whole, but showing a little awkwardness in movement, a slight failure in the adaptation of means to ends.

One notices something similar in some of the scale passages of the first movement of the second sonata,—though here they are more of a piece with the general development. This movement is, indeed, wrought with

Weber

Oberon

Vision

H. Fantin
7 Janvier
1869

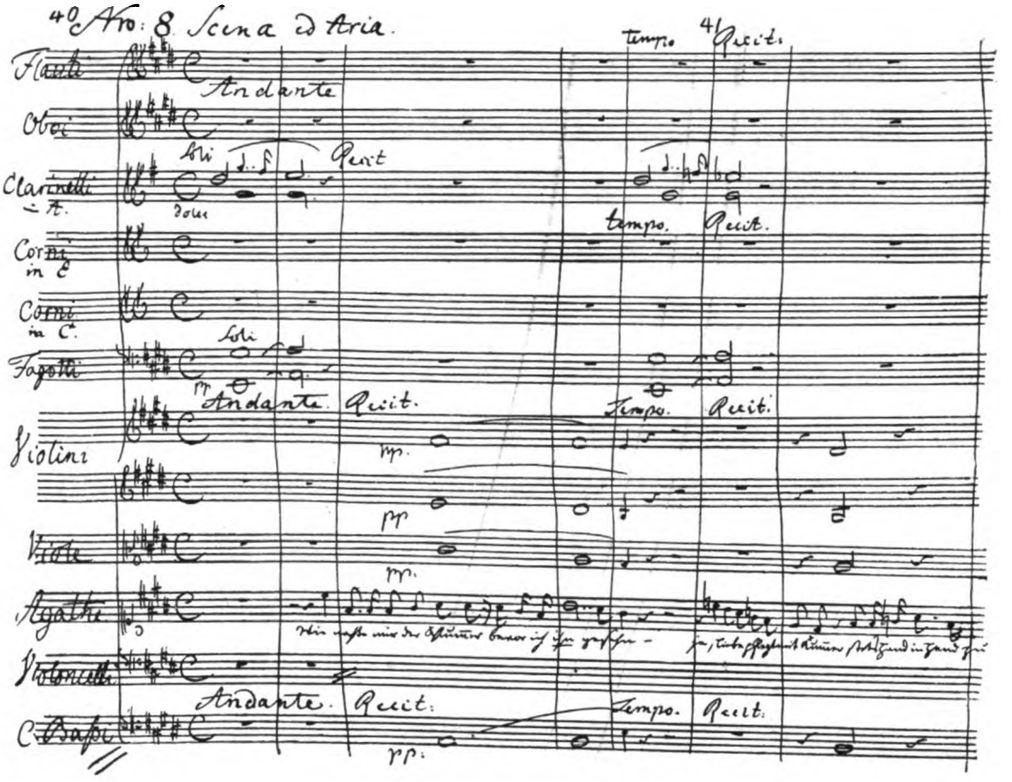
more mastery than anything else of Weber's. But in the allegro of the third sonata we feel that the transition from the first to the second subject is again a little awkward, inorganic, and over-abrupt. In the "Menuetto Capriccioso" of the second sonata we have Weber's most successful treatment of this scale-method of transition. Here the leading up to the final reëntry of the first theme is so skilfully done as to seem quite natural; and there is no such break in the sense of this movement as we feel in almost every other movement of Weber's sonatas. But in the rondo of this same sonata we more than once become conscious of that mechanical joining of the main masses which is so evident in the allegro of the first sonata.

The explanation of this peculiarity in the structure of Weber's piano music seems to be this: that his imagination ran spontaneously into the dramatic rather than the abstract or decorative mold. He could invent themes, because they sprang Minerva-like from his brain whenever he looked at human character and human movement; he could vary and develop them, because every dramatic idea that is fairly related to life is capable of infinite variation. But when he came to combine his ideas in the same picture, when he had to face the problem of setting these disparate things in the one atmosphere, of showing the all-embracing unity that underlay and reconciled their diversity,—which is the secret of the successful structure of a symphonic or sonata movement by Beethoven,—his powers deserted him. He could not carry the one mental picture over into the other, could not blend them so harmoniously as to hide the edges of juncture. So that while a Beethoven movement seems to be one great scene, always unified, always homogeneous, always perfectly balanced in composition, a movement of Weber more resembles two or three fine paintings set arbitrarily in the one frame. He illustrates, in fact, the conflict between the form that has been born and bred from music pure and simple, and the idea that comes from the infusion into music of poetry or drama or the plastic arts.

We know that he himself more than once consciously wrote to a program, as in the case of the "Concertstück," the poetical idea of which is thus given by Sir Julius Benedict, who had it from Weber himself: "The *Châtelaine* sits all alone on her balcony, gazing far away into the distance. Her *Knight* has gone to the Holy Land. Years have passed by, battles have been fought. Is he still alive? Will she ever see him again? Her excited imagination calls up a vision of her husband lying wounded and forsaken on the battle-field. Can she not fly to him and die by his side? She falls back unconscious. But hark! what notes are those in the distance? Over there in the forest something flashes in the sunlight—nearer and nearer. Knights and squires with the cross of the Crusaders, banners waving, acclamations of the people; and there,—it is he! She sinks into his arms. Love is triumphant. Happiness without end. The

very woods and waves sing the song of love; a thousand voices proclaim his victory." Some such definite guide to his imagination as this Weber almost always needed; and if he failed to supply himself with it, his music frequently suffered. And it is curious to note how instinctively his utterance became dramatic, or pseudo-dramatic, even in movements where he began with the opposite intention. As a rule, his andanti are the weakest, because in these he felt himself compelled to adhere to the conventional manner; and even his natural charm of melody cannot give the majority of them the appearance of life. But wherever his subject allowed it, he always drifted unconsciously into the dramatic or the pictorial. This is clearly evident in the slow movement of the first sonata, which ceases to be abstract and becomes dramatically rhetorical as soon as the musician warms to his work. In the andante of the second sonata, again, he begins with the mood of deep, indefinite feeling that is proper to the symphonic slow movement, but soon forgets all this and begins painting pictures, so that at times the movement is really a processional march. The result of his having neither a dramatic theme to begin with, nor the chance of converting his subject into drama as he goes along, is seen in the andante of the third sonata, which is for the most part trifling and vapid.

In the fourth sonata we have, as in the "Concertstück," a definite scheme, though here it is made to spread over four movements, instead of one only, as in the latter piece. According to Weber himself, as quoted again by Benedict, the first movement "portrays in mournful strains the state of a sufferer from mixed melancholy and despondency, with occasional glimpses of hope, which are, however, always darkened and crushed. The second movement describes an outburst of rage and insanity; the andante is of a consolatory nature, and fitly expresses the partly successful entreaties of friendship and affection endeavoring to calm the patient, though there is an undercurrent of agitation—of evil augury. The last movement—a wild, fantastic tarantella, with only a few snatches of melody—finishes in exhaustion and death." The whole sonata, says Benedict, is intended to depict "the struggle of the reason against the demon of insanity." A cursory examination of the work shows that it is free from those defects of structure which are evident here and there in the other sonatas. The first movement, for example, hangs together perfectly. There is none of the customary awkwardness in moving from one subject to another, because the composer's mind has a solid dramatic scheme to guide and support it. We are not perplexed, as in some of the other sonatas, by the frequent intrusion of passages that seem to have been taken bodily from an opera and grafted upon the milder substance of abstract music. Spitta has remarked that "his pianoforte style shows, within reasonable limit, a leaning to the orchestral. For instance, in the finale of the Sonata in D minor he must certainly have had the cello and

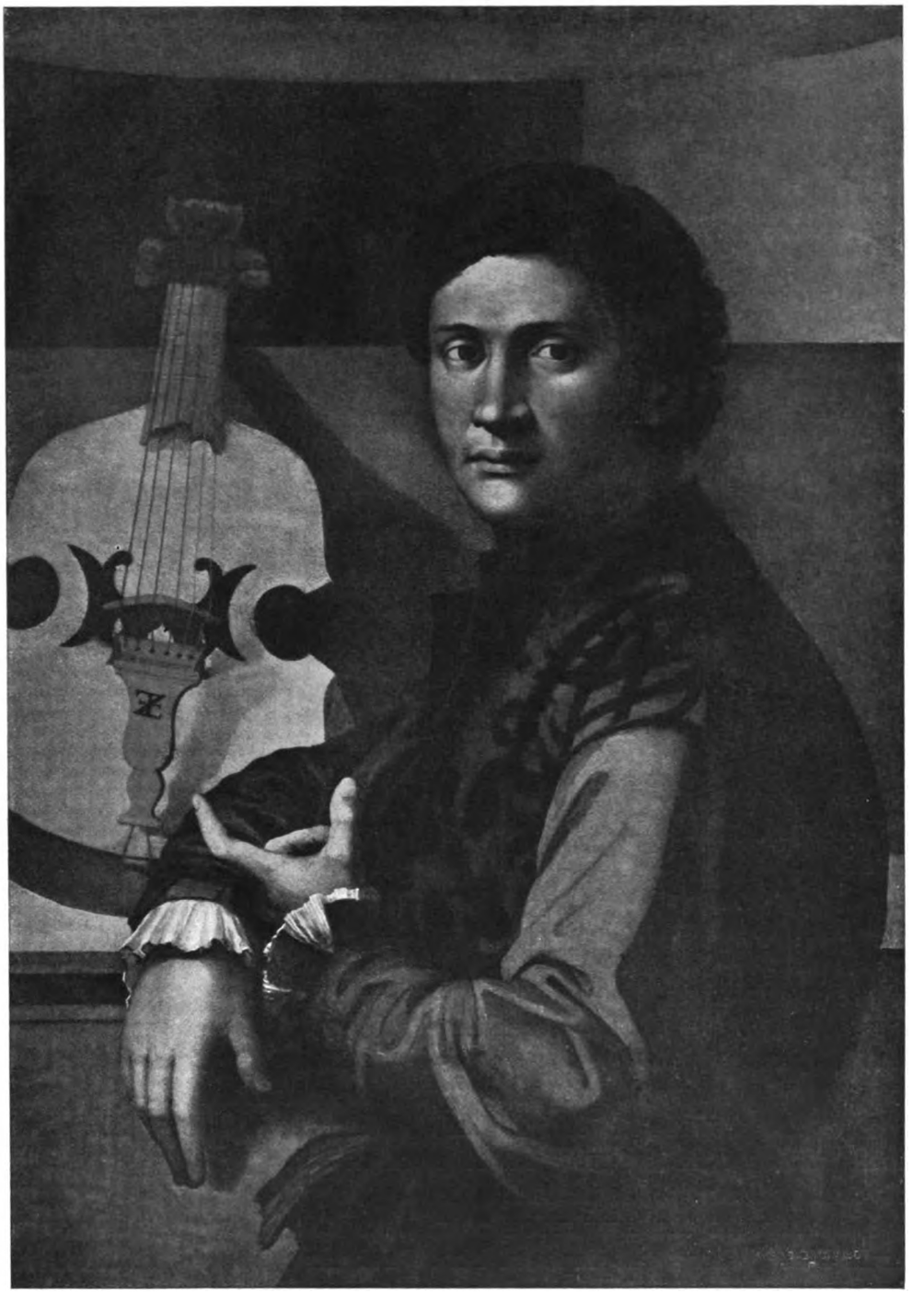


A MANUSCRIPT OF VON WEBER'S.

From the Royal Library, Berlin.

clarinet in mind when he wrote the *cantabile* and the still more beautiful counter-subject. Again, in the first movement of the Sonata in C, his mental ear has evidently been filled with the sound of the orchestra from bar 4." In numerous other passages we feel not only that the themes have been conceived orchestrally, but that they are phrased—it may be unconsciously—to words. We feel that the passage marked *con dolore*, in the second sonata, has not only been associated, in Weber's mind, with the oboe color, but that the human voice and human speech have had something to do with the conception of this essentially vocal phrase. The marks of the drama and the orchestra are evident also in the *con duolo* passage that precedes the reëntry of the first subject. Time after time, in the piano works, we have the impression that the proper setting for this or that theme is the theater.

We arrive at the conclusion, then, that it was in the direction of the drama that Weber's gift impelled him. Yet his dramatic work, curiously enough, suggests that he himself never thoroughly realized this. When we look at his operas, where, free from the limitations imposed on him by the forms of abstract music, we would expect him to be completely, unmistakably dramatic, we observe that here again the curious dualism of his nature asserts itself. He does not, that is, throw himself into the



PORTRAIT OF A MUSICIAN, BY PAOLO ZACCHIA

opera with that fiery energy, that complete absorption that characterize the man who feels that this, and this alone, is the form in which nature intended him to write. The really great musical dramatists have been men who, like Gluck and Wagner, felt all their instincts urging them to the opera and away from everything else, and who therefore rarely sought expression in other musical forms. One has the feeling, here as elsewhere, that Weber lacked a proper understanding of himself. His dramatic sense was always fine, and continually increased in excellence as he grew older. But this was simply the natural growth of a musical faculty that instinctively understood dramatic expression. He never seems to have reflected upon the essentials of the opera as Gluck and Wagner did,—as every predestined innovator must do,—in pain and endless travail of spirit.

He was, to begin with, far too careless about the text of his operas—a curious defect in a musician with such strong literary characteristics as Weber. But his offense in this respect becomes less when we reflect that a certain naïveté, a certain failure to get to close quarters with the realities of human life, ran through the work of most of his contemporaries, literary as well as musical. There was no better blend of the romantic and the real in those days than Hoffmann, the strange, fantastic creature who was half novelist and half musician; and if we look at Hoffmann's esthetic *ideas* alone, we do not find much to add to them even in these days. In his story of "The Poet and the Composer," for example, we have the best of Wagner's "Opera and Drama" foreshadowed. But when Hoffmann comes to apply his own ideas, the trail of the naïve romanticism of his day is over him. One of his characters outlines the plot of a story by Gozzi, which he complacently regards as the model for a really sane, intellectual opera; and as one reads this somewhat primitive performance, one begins to have some sympathy with Weber, and to understand how he could be satisfied with such a libretto as "Euryanthe."

Further, his dramatic sense was general rather than particular,—by which I mean that his conceptions were of types rather than of individuals. Except in one or two rare instances, I have never been able to feel that his *dramatis personæ* are clear-cut, sharply defined studies of character, like Wagner's men and women and deities, for example. Weber's personages seem to be not so much individuals as symbols of a multitude of similar beings. His *Max* and *Agatha*, for example, do not stamp themselves upon our mental vision like *Wotan* or *Isolde;* we do not feel that they are persons whom we could recognize among a crowd as soon as they began to speak. Nor do we notice any great psychological differentiation between *Adolar* and *Euryanthe*, or between *Eglantine* and *Lysiart*. What we can say of all these characters is that they are more true to humanity in general than to any particular individual. *Agatha* is the type of the loving maiden who remains constant through adversity; we feel that

every *Agatha* in the world would express herself just in this way, and that she is therefore a correct epitome of them all. But we cannot think of her as an individual without reference to the class of which she is a type. It goes without saying, of course, that there are differences of a kind between his characters. *Agatha* is not like *Aennchen*, *Max* is not like *Cuno*, *Euryanthe* is not like *Eglantine*. Differentiation of this sort is essential and inevitable; it is to be found in the works of opera-writers with practically no dramatic gift. What we do not get is a sense that Weber's *Agatha* or *Max* or *Adolar* is a person created for us by the musician alone, a character distinct from any one else who might be placed in the same circumstances. And just as in each opera he merged the individual in the type, so he spread a uniformity of tint over all the characters of the particular work he had in hand. All the characters, all the scenes, all the atmosphere of "Euryanthe" are different from the characters, the scenes, and the atmosphere of the "Freischütz"; but within the frame of each particular opera the drawing and the coloring of every character are very much the same. We step into a different world in each opera. Weber was peculiarly influenced by external surroundings and by literary suggestions, so that when he conceived a work he set about the execution of it with the color of every character and every detail determined in advance by his general vision of the world in which the opera is placed. Thus the whole of "Euryanthe" vibrates with a loftier passion than "Der Freischütz"; though a scene here may be as simple as one in the earlier work, it has the simplicity of a knightly court and of high breeding, not the simplicity of German rustic life. The same remark holds good of "Preciosa" and of "Oberon." It all suggests that when we speak of Weber as a dramatist we mean something quite different from what we mean when we apply the term, for instance, to Wagner. He is less a dramatic poet than a dramatic painter, he does not so much create character as suggest the general range of psychology among the people of a certain epoch or a certain locality. Hence his unfailing power wherever he is called upon to be pictorial,—not merely in the painting or suggestion of external things, as in the famous scene in the Wolf's Glen, but in the more delicate, more intimate limning of the inner life. Herein he is helped by his intuitive insight into the possibilities of the orchestra. In "Euryanthe," in particular, the rôle of the commentator is played by the orchestra with an efficiency beyond anything we meet with in other pre-Wagnerian work. There is a delicacy, an accuracy, a penetration here, not only as regards mere color, but in the suggestion of the psychological atmosphere of a scene or an act, that always makes Weber's work seem quite modern to us.

Finally, what keeps Weber's music still alive is above all his sincerity, his pure naturalness, his freedom from any sophisticated attempts at subtlety or profundity. Everything he wrote has the stamp of having come

straight from the heart. He was one of those peculiar types who are always young in animal spirits, round whom the darker shadows of the world may close for years almost unnoticed. Such a temperament has its defects, and we can see them fairly well in Weber. His constant freshness of outlook, his perpetual joyousness of heart even in illness and adversity,—for his moments of despair were comparatively few,—served him in good stead in some respects. But they also prevented him from assimilating some of the richer food and wine of life. It is not good for an artist to be always younger in temperament than in intellect; if he is to draw near to the world's great heart and hear "the still, sad music of humanity" in all its fullness, he must grow old in spirit and a little weary. We feel that Weber's buoyant disposition closed against him the doors of the darker rooms of life. In the long run it is the men who have wrestled with the moral life and been thrown, like Bach, like Beethoven, like Wagner, who can arrest us when and where they will, as the Ancient Mariner held the wedding guest. It is just this last touch of moral struggle that is lacking in Weber's work; though we have to remember that he died just when, for men of his temperament, the corroding bitterness of the mental life is beginning to destroy and re-create the soul. Though this final ingredient is usually wanting in his music, we feel that it would have come had he lived a few years longer. But among those who are the children of light rather than of darkness there is no one stronger or more thoroughly human than he. So far as his powers and his circumstances allowed him, he tried to understand life, and faithfully and sincerely represented what he knew of it; and his work is always inspired by life, always eloquent of real things, which will keep it fragrant and individual for many generations to come.

LE PARADIS ET LA PERI.

A lithograph by Fantin-Latour.

HENRI FANTIN-LATOUR[1]

BY

FREDERICK KEPPEL

DURING his yearly visits to Paris it was the good fortune of the writer to be party to a peculiar bargain or stipulation made between himself and the eminent Dutch painter and etcher, the Jonkheer Charles Storm van 's Gravesande. This agreement was that neither of the two should make his first visit to the yearly Salon unless accompanied by the other. To spend a whole day among the new pictures with this Dutch nobleman as guide and mentor might almost be called a liberal education. He is endowed with the faculty (rare among artists) of discerning what is good in the works of his contemporaries, and he has a catholicity of taste

[1] The original lithographs of M. Fantin-Latour reproduced in illustrating The Century Library of Music are used by permission of the artist. They are from the collections of Mr. Samuel P. Avery and Mr. Edward B. Holden.

So many of M. Fantin-Latour's lithographs of musical subjects are reproduced (by his kind permission) to illustrate this work that a biographical sketch of the artist is in place in The Century Library of Music.— THE EDITORS.

which enables him to enjoy good pictures of widely different kinds. During these visits he was always willing to be led here or there, so as to give his opinion on this or that picture; but on one point he was immovable. "First," he would say, "I must see what Fantin-Latour exhibits; after that you may take me where you please."

On the occasion of one of these visits M. Fantin's contribution was his now famous painting entitled, "Around the Piano." Some five or six of the great musicians of Paris are seen grouped about a piano. They have not the slightest air of posing for their portraits, but are all intently listening to the music which one of them is playing. Some years ago the authorities of the Paris École des Beaux-Arts organized a memorable Retrospective Exhibition of French Portraits, and there the place of honor was accorded to a large picture by Fantin-Latour. It represents an admirably composed group of eminent persons, mostly artists. In this painting the more distant figures are partly concealed by those in front of them, but in the nearest foreground is seen the full-length figure of Mr. Whistler, which dominates the whole picture.

It is strange that so distinguished a painter, pastelist, and designer of lithographs as Fantin-Latour should be still comparatively unknown in the United States, for in Europe he ranks as a master; and it does not often happen that Americans are slow in discerning original work of genuine power. Our early recognition of such painters as Millet and Corot, and such writers as Carlyle and Herbert Spencer, may demonstrate this. Yet, all the world over, the great original artist or writer finds himself at a temporary disadvantage as compared with what may be called the first-rate second-rate man. The obvious cleverness of the latter is understood at once, while the former, bringing his strange and unheard-of message, is likely to be at first totally neglected, then noticed only to be laughed at, later on occasioning violent controversies, and only at "long last" taking his rightful place among the immortals.

In the case of Fantin-Latour we are, happily, not yet under the necessity of building the sepulcher of a prophet whom our fathers had stoned (and neglect is a very deadly missile to the artist!); for M. Fantin is still hale and hearty at the age of sixty-four, and is now producing work which is at least as good as any he has ever done.

In Paris he has lived and worked quietly, and for long years, in the small Rue des Beaux-Arts, on "the other side" of the river Seine — a locality neither fashionable nor well known, notwithstanding its high-sounding name. He has always avoided taking part in the intrigues of the Paris Salon, and has even declined to act as one of the jury for the selection of the pictures to be there exhibited. This, for a Paris artist, is most unusual. To hear many of these gentlemen talk (and how they *can* talk!), one would suppose that a painter could do nothing good until he had been *médaillé* at the Salon — and nothing bad ever after.

Fantin-Latour is one of the most absorbed of artists and one of the most disinterested of men. Some months ago an agent in Paris was instructed to offer him a commission of such importance that it would have been gladly accepted by almost any artist living; but in response M. Fantin quietly said that, while the proposed order would be both flattering and profitable to him, yet he could not accept it because he was just then at work on a picture, and that for some time to come he could not turn his mind to anything else.

M. Fantin never has exhibited, and never may exhibit, what is called "the picture of the year," and it is probable that he has not the least ambition to do so. His work is eminently reserved and sober, while the picture of the year must, in some way, be of a loud or a sensational character. And yet this quiet man and quiet artist has always had a following. If at first this following was small in number, it never was small in quality; for it was of the kind which *Hamlet* had in mind when, in admonishing the players, he says of "the judicious," whose good opinion is to be coveted, "The censure of the which one must in your allowance o'erweigh a whole theatre of others."

Thus, the first man who ever spoke to me of Fantin-Latour was Sir Seymour Haden, President of the Royal Society of Painter-Etchers. In his earlier days Sir Seymour resided for some time in France and held the post of *prosecteur* at the Military Hos-

pital at Grenoble, and at Grenoble Fantin-Latour was born in the year 1836. Later we find the young French artist residing in London, where he was the intimate friend of the Haden family. Lady Haden (who is a sister of the artist Whistler) relates that M. Fantin was one of the most interesting young men she has ever known. She remembers that in those days he was almost a pessimist in his fastidious rejecting of everything connected with art which was not to him noble, satisfying, and perfect.

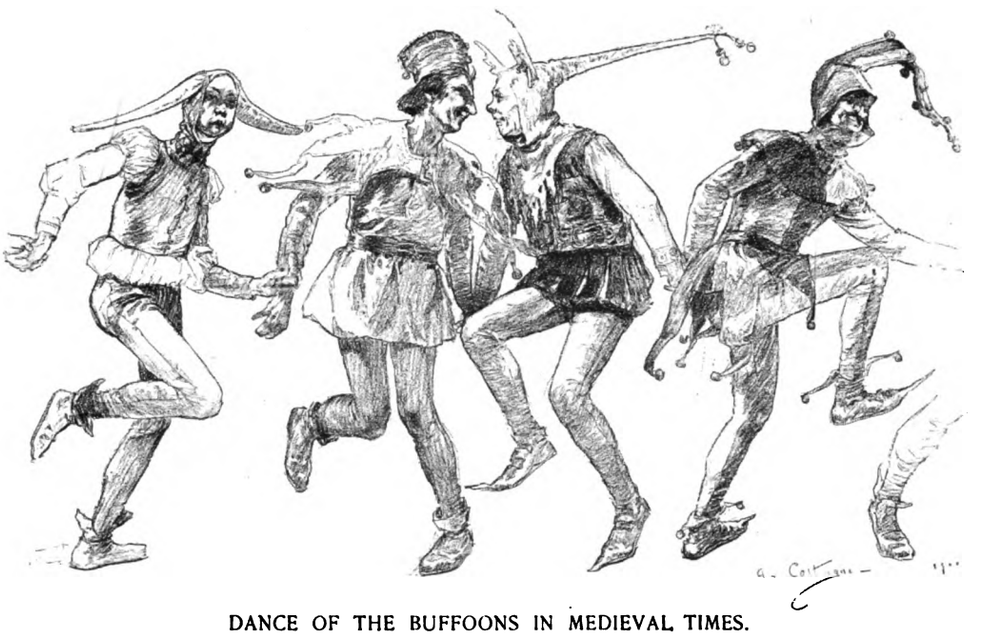
If M. Fantin has never sought the official recompenses which are so dear to the heart of the average French artist, these same medals and decorations have sought him. Besides many distinctions received from other countries, the French authorities have honored him signally. In 1870 he won a third-class medal at the Salon, and in 1875 one of the second class. In 1879 he was made a chevalier of the Legion of Honor and was constituted *hors concours* at the Salon, and in 1889 at the Exposition Universelle. This last-named high distinction is a most convenient one to an artist, because it entitles him thereafter to exhibit whatever he pleases, without having first to submit his work to the scrutiny of the jury of admission.

Unlike some masters, such as Turner, or Ruskin in his writings, Fantin-Latour seems never to have gone through more or less contradictory "periods" in the course of his career, nor to have been impeded (or stampeded) by any of the ephemeral fads of the day. Roger Marx writes of him: "He remains always and inalterably himself." Allowing for the development which time and experience afford to any serious worker, what he was at first he remains to-day — an idealist, an imaginative dreamer; in a word, a poet. Apart from his own art, his lifelong dominating passion has been classical music; and here a very curious detail may be mentioned: it is that Fantin-Latour does not know how to play any instrument. His most poetical pictures have been inspired by the instrumental music of such masters as Schumann, Berlioz, Wagner, and Brahms, and in these pictures he never follows the stage directions of any composer, but idealizes the sound of the music itself into dreamy, beautiful human forms.

While engaged in making portraits in oils or pastel the artist is of necessity tied down to hard actualities. He allows himself wider freedom in his beautiful — and, indeed, unsurpassed — paintings of flowers. But when Fantin-Latour, saturated with noble music, undertakes a lithograph, the whole poetry of the man's nature has unimpeded liberty. In the case of these lithographs M. Fantin's unworldliness is almost provoking. He will create a masterpiece on the lithographic stone, print at the most some twenty proofs from it, and then destroy the original, while this same stone could have printed ten times the number of good proofs. For this reason full collections of the lithographs are very difficult to form. Two of the best collections in existence are those of Mr. Samuel P. Avery of New York and Mr. Charles L. Freer of Detroit.

The whole subject of lithography, as a vehicle for multiplying the autographic design of the creative artist, is now receiving serious attention. In original etching the technical difficulties of the "biting-in" and of printing from the plate are very great; but the lithographic stone faithfully yields back exactly what the artist has drawn upon it. For this reason several distinguished artists, including Mr. Whistler and Mr. Joseph Pennell, have adopted lithography with enthusiasm.

M. Fantin has never achieved a great outside popularity; but neither did that old master in music, Johann Sebastian Bach; yet after the lapse of more than a century Bach still remains the musicians' musician, and similarly, though of course in a lesser degree, few competent authorities will demur if we venture to call Fantin-Latour an artists' artist.



DANCE OF THE BUFFOONS IN MEDIEVAL TIMES.

THE IONIC IN MUSIC

FROM A POSTHUMOUS WORK

BY

R. WESTPHAL AND B. SOKOLOWSKY

INTRODUCTORY NOTE

IF we were to go back to the dawn of civilized music, we should see a Grecian youth standing in the midst of a company of dancers. He sings a song and accompanies it with his lyre. The youths and maidens join in his song and dance around him. Thus the rhythm of music, the meter of poetry, and the steps of the dancers exactly coincide and originated as the simultaneous artistic expressions of a single emotion.

As the three arts of expression were exercised simultaneously, their methods of development were parallel, and to an extent their technical nomenclature was interchangeable. Thus the heaviest movement of the dancer's body coincided with the ictus (stress) upon the corresponding syllable of the verse, and also with the accented part of the measure in the melody. In poetry and in dance the fall of the dancer's foot constituted the thesis of the meter, while the raising of the foot made the arsis. What in poetry are known as feet, in the dance are called steps. In song notation the thesis receives the primary accent of the measure. Similarly, in marching the heavy tread of the left foot falls on the thesis of the measure, and the preliminary tread with the right foot corresponds to the weak syllable which often occurs before the accented part of the metrical foot. Often an odd syllable precedes the first complete foot; in music this is known as the up-beat, and in poetry as the anacrusis.

Greek melody was much simpler than ours, but, like ours, it possessed form, for it was based, like our melody, upon poetical and dance meters. The melodic recitation of Greek poetry was based also upon the intervals commonly used in speech, which are easily reducible to musical intervals. There is reason to believe that the earliest Christian chants corresponded closely with Greek

melodies. The meter (equivalent to time, or measure) of the delivery of poetry was based upon the fact that in Greek the length of time devoted to the enunciation of a long vowel sound precisely equaled that required to enunciate two short vowels. The gestures of the dancer were also (and in the ballet still remain) long or short as measured by the syllables. In executing dances to the music of Greek poetry, when the poetical line closed with a foot the arsis of which was the sign for a short syllable, is represented by ♪, an eighth-note. Greek poetry further admits of a still shorter syllable combined with a corresponding lengthening of the preceding long one. This would be properly represented by 𝅘𝅥𝅯, a sixteenth-note.

Measure accents in music, when recurring regularly, are indicated by the bar |, and when irregular, by >, ∧. The measure naturally

A MODERN GREEK DANCE.

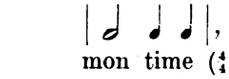
shortened, or, as it was called, catalectic, the necessary allowance in time at the end of the verse lines was made by what are known in music as rests. The dancer in this case continued his series of motions while taking breath from song. Verses not thus shortened were known as acatalectic—*i. e.*, complete.

These facts being known, it is possible to substitute characters for the long and short syllables in poetry, and thus obtain the meter. The long poetical syllable may be represented by —, the short one by ⏑. These signs in turn may be exchanged for those of musical notation, in which —, the sign for a long syllable, equals a quarter-note, ♩, and ⏑,

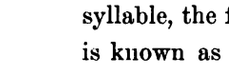
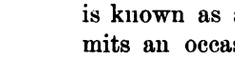
contains a primary accent falling on the first beat, and one or more secondary accents may exist in the weaker portions of the measure. Poetical stress, however, though likewise determined by position, in a metrical shorthand requires a special designation. One ., two :, three ⁝, or even four ⁞ dots express similar degrees of emphasis. The usage of drums, tambourines, and castanets in marking the weighty movements of the body coincides with these metrical and mensural indications.

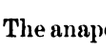
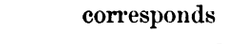
Greek measures, musical and poetical, were classified as equal, $\frac{2}{4}$, etc., and unequal, $\frac{3}{4}$, etc. Each of these several varieties had its own

name and its own poetical and choragic use. The equal measures comprised:

1. The dactyl,  , in music,  , which corresponds to our common time (4/4). A dactyl is a poetical foot composed of one long and two short syllables, with a heavy primary and a weak secondary accent.

List to the mournful tradition
Still sung by the pines of the forest.

When the arsis is contracted into one long syllable, the foot,  or  , is known as a spondee. Dactylic verse admits an occasional spondee. "It was used to denote a God-trusting, exalted mental condition."

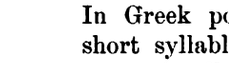
2. The anapest,  , corresponds to  , and was always written with anacrusis,

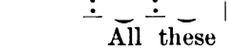
And the sheen of their spears was like stars on the sea.

The Spartans used anapests in their poetry. These feet belong to the march rhythm.

3. The name spondee is derived from association with the drink-offering. We still use spondaic measures (with anacrusis) in church hymns, precisely as did the ancients. "Old Hundred" is, essentially, a spondaic hymn.

Praise | God, from | whom all | blessings | flow.

The classic spondaic, , more often  , corresponds to our alla breve, 𝔠. The feet have a strong secondary ictus. In Greek poetry they seldom resolve into short syllables, and are enunciated in slow tempo, in all of which particulars they differ from anapests.

4. The measure known in music as 6/8 was recognized in Greece as the dichoree:  .

All these meters and measures may be beaten in two,  , and the dactyls and anapests in four,  . The unequal measures, to which we now turn our attention, are all beaten in three,  . They are preëminently the measures of the dance.

5. The choree is a 3/8 measure, ; when written without anacrusis, , it is called trochee; with anacrusis, , it is the iambus. Resolved, , it becomes the tribrach.

First with | looks he | lived and | died,
Then with | sighs her | faith he | tried.

Resolved,

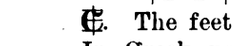
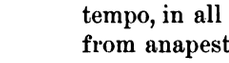
Ride a cock | horse to | Banbury | Cross

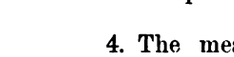
To | see an old | woman ride | on a white | horse

This is more properly dactylic:

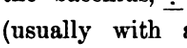
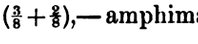
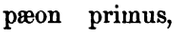
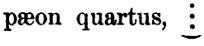
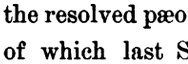
Ride a cock | horse to | Banbury | Cross

English verse is peculiar in the fact that it is much better scanned by musical than by classical metrical notation. It possesses *time* rather than *quantity*, as has been well set forth by Gardiner.

6. The Greek ionic measure, also in 3/4 time, was used to express excitement. It differed from the iambus and trochee in being six-timed, and constructed with one resolved beat,  . When without anacrusis, , it is known as ionicus a majore; with anacrusis, , it becomes ionicus a minore. The meter is constructed 2/4 + 1/4; that is, the pause falls between the second and the third beat. A third variety,  , with a strong secondary accent in the arsis, was known as the choriambus. The Greeks used the choriambus to express the highest pitch of despair and indignation.

7. The molossus,  , was a slow measure without resolution, and with a

comparatively light accent in the arsis. Like the spondee, it was used in solemn religious melodies.

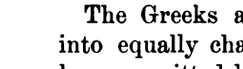
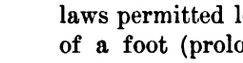
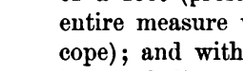
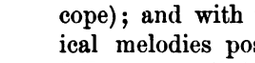
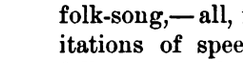
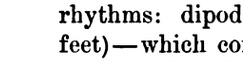
8. The addition of Russian melody to our modern music makes increasingly common both forms of Greek five-step measures: the bacchius,  (usually with anacrusis), and the pæons ($\frac{3}{8}+\frac{2}{8}$),—amphimacer or cretic,  ; pæon primus,  ; pæon quartus,  ; and the resolved pæon,  , of which last Schumann and Chopin both furnish well-known examples.

The old-fashioned classification of long, short, and common meters in the hymn-book, with reference to the delivery of formal melodies, will be of help to the student.

The Greeks arranged these various feet into equally characteristic rhythms. Their laws permitted lengthening the first syllable of a foot (prolongation), and occupying an entire measure with a single syllable (syncope); and with these resources their poetical melodies possessed all the variety of folk-song,—all, in fact, allowed by the limitations of speech. It is not necessary to follow out their grouping of feet into rhythms: dipods (two feet), tripods (three feet)—which correspond exactly to the laws of musical melody. With the remark that Greek pitch recognized three degrees,—middle, high, and low,—and that the foot in which the arsis (weak) precedes the thesis (strong)—for instance, the anapest—is said to be an ascending meter, while that in which the thesis precedes the arsis is said to descend, we will proceed to examine

THE IONIC IN MUSIC

By R. Westphal and B. Sokolowsky

Our musicians are in the habit of measuring the rhythm of uneven feet in two different ways; each uneven foot (by which the simple measure is primarily to be understood) may receive one beat, or it may receive three. This depends upon the tempo; but connected with this exists a difference among uneven verse feet which the ancients distinguished by name. The first they called the three-timed feet; the second, the six-timed. Soon after Aristoxenes the latter came to be known as the ionic, while the first in its descending form became the trochaic. In modern music the term waltz measure corresponds to the trochaic, but the polonaise corresponds to the ionic. The function of trochaic rhythm in Greece was preëminently choragic. Like the modern waltz, its tempo was rapid. If we regard the tribrach,  , as the norm of the choree, the contraction of the first two syllables into one long one,  , would produce the trochaic foot; that of the last two, the ascending iambus,  . The anacrusis of the uneven verse foot may be either  or  , one- or two-syllabled; and, similarly, it may have two forms of masculine (catalectic) ending,—on the first syllable, , or the second,  . The acatalectic ending, which closes on a weak syllable, is said to be feminine. Examples of trochaic melodies occur in "Figaro": No. 3, F major (cavatina) allegretto, $\frac{3}{4}$, "Wird einst das Gräflein ein Tänzchen wegen"; "Zauberflöte": No. 4, G minor andante, $\frac{3}{4}$, "Zum Leiden bin ich auserkoren."

Beethoven offers but two adagios in trochaic rhythm: Sonata No. 7, in D major, Largo e mesto in D minor, $\frac{6}{8}$ time; and Sonata No. 19, B major, Adagio sostenuto, in F sharp minor, $\frac{6}{8}$ time; all others are ionic, though trochaic rhythms not infrequently occur.

In nine sonatas the quick finale is trochaic; the scherzos in eleven of the first fifteen sonatas are trochaic. Bach usually introduced the tetrapodic-trochaic rhythm at the end of his suites in the gigue (jig). Two Bach gigues are tetrapodic-dactylic; one is tripodic-trochaic, $\frac{9}{8}$; and the remainder are tetrapodic-trochaic, which Bach sometimes (ten times) writes as $\frac{12}{8}$, and at other times $\frac{12}{16}$, $\frac{6}{8}$, and even $\frac{3}{8}$. Handel is more careful to write tetrapodic-trochaic gigues in compound measures of $\frac{12}{8}$, $\frac{12}{16}$, and $\frac{24}{16}$. But the gigue in B major (No. 13) is in $\frac{3}{8}$, and that in F minor (No. 8) is in $\frac{6}{8}$.

The ionic rhythm was not supposed, before

THE MINUET.

DRAWN BY PERCY MORAN.

the appearance of "The Theory of Musical Rhythm" (1880), to possess an independent place in music. Until discovered by B. Sokolowsky, no one dreamed that it could constitute an entire piece. It was supposed to be dependent upon and interchangeable with the trochaic. Modern poetry, though possessing feet of two and three syllables which lend themselves easily to dactylic and trochaic rhythms, offers no meter which can serve as an exclusive basis for the ionic rhythm. True, verses of three-syllabled feet may serve as well for ionic as for trochaic measures, but even this is exceptional.

A modern composer, when producing an ionic melos of vocal music, proceeds independently of the verse feet of the poetry. We must resort to the theory of Greek meter to acquaint him with examples of the ionic in modern music. According to ancient Greek doctrine, the ionic is a six-timed foot whose simplest form is the molossus of three members equaling two beats each,

— — — = | ♩ ♩ ♩ | or | ♫ ♫ ♫ |.

This verse foot may be accented upon either of its first two members, or even upon its third,

´ — —, — ´ —, — — ´,

expressed in notes by

| 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 , 𝅘𝅥𝅯 | 𝅘𝅥𝅯𝅘𝅥𝅯 , 𝅗𝅥 𝅗𝅥 | 𝅗𝅥 |.

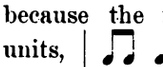
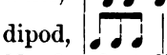
The first form is known as ionic a majore; the second as ionic a minore; the third as the ascending choriambus.

The laws of trochaic rhythm differed too much from those of ionic to permit of confusion in the Greek mind. Trochaic rhythm, according to Aristoxenes, allows the formation of dipodic, tripodic, tetrapodic, pentapodic, and sexapodic cola. Ionic, on the contrary, permits only dipodic and tripodic. The time mark of modern music is the same for both ionic and trochaic rhythms—$\frac{3}{4}$; but the ionic, with its basis of six units of time, is usually slower than the trochaic, with its basis of but three. It is impossible to recognize a single uneven verse foot as being

THE BRETON GAVOT.

trochaic or ionic. This is to be ascertained from the entire context only. Lines of four or five feet occur in trochaic rhythm, but not in ionic. *Zerlina's* song in "Don Juan" must therefore be in trochaic and not ionic rhythm.

Compound measures of $\frac{12}{8}$ time are invariably trochaic. Ionic verse feet may be united into dipods and tripods; but no ionic composition consists of ionic tripods exclusively. These are always mixed with dipods. A composition in $\frac{9}{8}$ or $\frac{9}{16}$ time is therefore trochaic unless it belongs to what we call triolic measure. Bach's Toccata Fugue in F sharp minor is an example of ionic rhythm.

In addition to its dipods and (less frequent) tripods, the ionic rhythm permits the use of monopodic members, which have the same functions as the dipods of trochaic rhythm, because the monopodic ionic, of six time units,  , equals the trochaic dipod,  , also of six time units. No five-foot line is permitted by the ionic meter.

The beats of an ionic measure are always three, while those of a trochaic measure are often united into one. The trochaic beat is simple  . The ionic requires the secondary motions  . Scientific rhythm must be grounded upon these principles.

In trochaic rhythm the measure beats delimit a single verse foot; in the ionic they imply an accent either primary or secondary.

The composer usually uses monopodic measures for the ionic rhythm; but, of course, there are monopods in combination, especially among the older composers. Dipodic measures are most usual,—two $\frac{3}{8}$ measures combined into one $\frac{6}{8}$, or two $\frac{3}{4}$ into a $\frac{6}{4}$. Examples of $\frac{6}{4}$ ionic measures occur in the first prelude in C sharp minor of the "Well-tempered Clavier." More than two simple measures are never combined in ionic rhythm. The primary accent does not always follow the measure bar in ionic rhythm any more than in dactylic and trochaic meters.

THE IONIC MENUET

THE ionic rhythm anciently expressed soft and sentimental feelings, and modern music has made no change in its uses. The feminine endings so much liked in ionic compositions add to this softness.

Mozart has given an ionic rhythm to the following text:

Es knúepfen aúf den Flúren,
Und ín des Wáldes Schátten
Der Liébe sánfte Bánde
Die Gáttin án den Gátten
Den Loéwen únd die Loéwin
Den Wólf und seíne Woélfin
Sieht freúndlich mán und friédlich
Belébt von Lúst und Schérz.

Each line requires three accents, and Mozart has melodized each line into an ionic dipod. He indicates the rhythm by the superscription, "Tempo di menuetto," which implies at once the dance menuet and the ionic rhythm, because the ionic is the rhythm of all dance menuets, as distinct from the sonata menuet, which, since Haydn, may replace the scherzo and is trochaic.

Five instrumental lines precede as prelude the vocal lines of our Mozart menuet. In the ionic song two dipodic lines are united into a period of two members. Each of the ionic dipods closes with a weak syllable—"Fluren," "Shatten," "Bande," "Gatten," "Löwin," "Wölfin," "friedlich," "Scherz." The close of the eighth verse in the spoken text is strong (accented); but the melody places upon the syllable "Scherz" two tied notes, of which the first is strong, the second weak. An ionic line seldom closes on a measure accent either in words or in melody.

In the spoken text of our menuet almost every line has a short syllable (an anacrusis) as up-beat. As Mozart has melodized the song, its line is procatalectic,—that is, he begins with a pause which is filled out by the instrumental accompaniment. The first beat of the first measure falls on this pause; the second syllable and the fifth receive the accents in each ionic dipod. The metrical scheme is therefore

a $\overline{1}$ | $\overline{2}$ $\overline{3}$ $\overline{4}$ | $\overline{5}$ $\overline{6}$

ionici a minore;

b $\smile$ $\overline{1}$ $\smile$ | $\overline{2}$ $\smile$ $\smile$ $\overline{\frac{3}{4}}$ $\smile$ | $\overline{5}$ $\smile$ $\overline{6}$

ionici a minore, with anacrusis of one unit of time.

In model *a*, the ionic feet take the form of the molossus (— — —) of three (double) units. In model *b*, each long (—) is resolved into

THE GALLIC DANCE OF THE SWORDS.

its primary units, and the time value of the resolved long occurs as an anacrusis before the first complete foot, in consequence of which one unit (—) must be lacking at the end of the dipod.

Mozart's writing affords verse feet such as the ancients called ionic a minore; they are even ionici a minore with a preceding up-beat of one time unit. In the instrumental prelude of the song, the meter and the melody agree, except that the initial colon has five accents instead of six. It does not contain ionici a minore, but ionici a majore, with a one-unit anacrusis.

$\smile \mid \acute{-}_1\ -_2\ -_3 \mid \acute{-}_4\ -_5$

Even in the rhythmic art of Greece the dipodic ionici a minore,

$\smile\smile - - \mid \smile\smile - - \smile\smile - - \mid \smile\smile - -$

where each dipod contained twelve units of time, were mixed with the ten-unit pæon epibatos, $\underset{1}{-\smile}\ \underset{2}{-\smile}\ \underset{3}{-\smile}\ \underset{4}{-\smile}\ \underset{5}{-\smile}$

If our musicians would have the courage

to retain the ancient name pæon epibatos, the mixed-up nomenclature of the ionic rhythm would be much simplified. In the ionic aria of "Figaro" cited, the first line constructs a pæon epibatos by means of an anacrusis.

The seventh line of the song,

Den Wolf und seine Woelfin,

is an augmented (hypercatalectic) dipod, with the metrical scheme, ⏑ – ´ – – – | ´ – – 1 2 3 4 5 6 7

Such a colon the ancients called a fourteen-timed epitritus. Whoever will accept the name "ten-timed epibatos" for the shortened ionic dipod with five syllables, should just as easily remember the name "greater epitritus" or "fourteen-timed epitritus" for the augmented dipod of seven syllables.

It is a fundamental law of the ionic rhythm that if a shortened dipod pæon epibatos (with five syllabic beats) occurs anywhere in a dipodic composition in which the syllabic beats 1, 2, 3, 4, 5, 6, fall upon the complete line, a compensating augmented dipod, or "greater epitritus" (with seven syllabic beats), must also occur. If one foot is too small, another must be too large.

Special attention should be given the ninth line. The text reads:

⏑ | ´ – – – – | ´ –

be | lebt von Lust und | Scherz

Upon the last syllable —"Scherz" — an embellishment lasting three ionic measures in $\frac{3}{4}$ time is sung, which closes in the melodized words, "belebt von Lust und Scherz," as in the beginning. So, too, the ninth line in the menuet aria of *Marcellina* is spread out upon the strong rhythmic measure of the ionic tripod. It is a coloratura line in which occur eighteen ionic syllable-beats — that is, six ionic $\frac{3}{8}$ measures. We have remarked elsewhere that such species of super-writing of legitimate lines originated in secco-recitative, and thence entered the coloratura parts of the cantilena.

THE IONIC DANCE-MENUET

It will be seen from the following examples that when an ionic dipod of six-timed beats exchanges place anywhere with a rhythmic member of five-timed beats (a shortened dipod), a fourteen-timed epitritus must appear to compensate in the rhythm.

The ionic rhythm is shown as slightly in the music as in the words of our ionic dipod. The composer makes his way into neither a pronounced dactylic nor a trochaic rhythm. In the words

Wer kann da widerstehen?
In Miene, Wort und Blicke
Verraeth er neue Tuecke

he always shows a slight harmony between the syllabic values and the musical beats. But when the line

Herr, sehn Sie doch die Masken, wie glaenzend sind sie alle; (wie glaenzend sind sie alle)

is fitted to a single ionic dipod, the composer seems to have given quite too much control to the department of speech — which frequently happens. In the art of the modern world the ionic rhythm belongs not to speech, but to music.

THE IONIC MENUET-FORM

WEBER'S RONDO BRILLIANTE IN D FLAT MAJOR AS PRELUDE

The composer does not indicate that this part is a menuet, but the connection with the following waltz, as well as the title "Invitation to the Dance," makes this unmistakable. Upon every line fall the beats 1, 2, 3, 4, 5, 6. The closing line only beats 1, 2, 3, 4, 5, 6, 7; it is, in Greek parlance, a greater epitritus.

THE IONIC POLONAISE

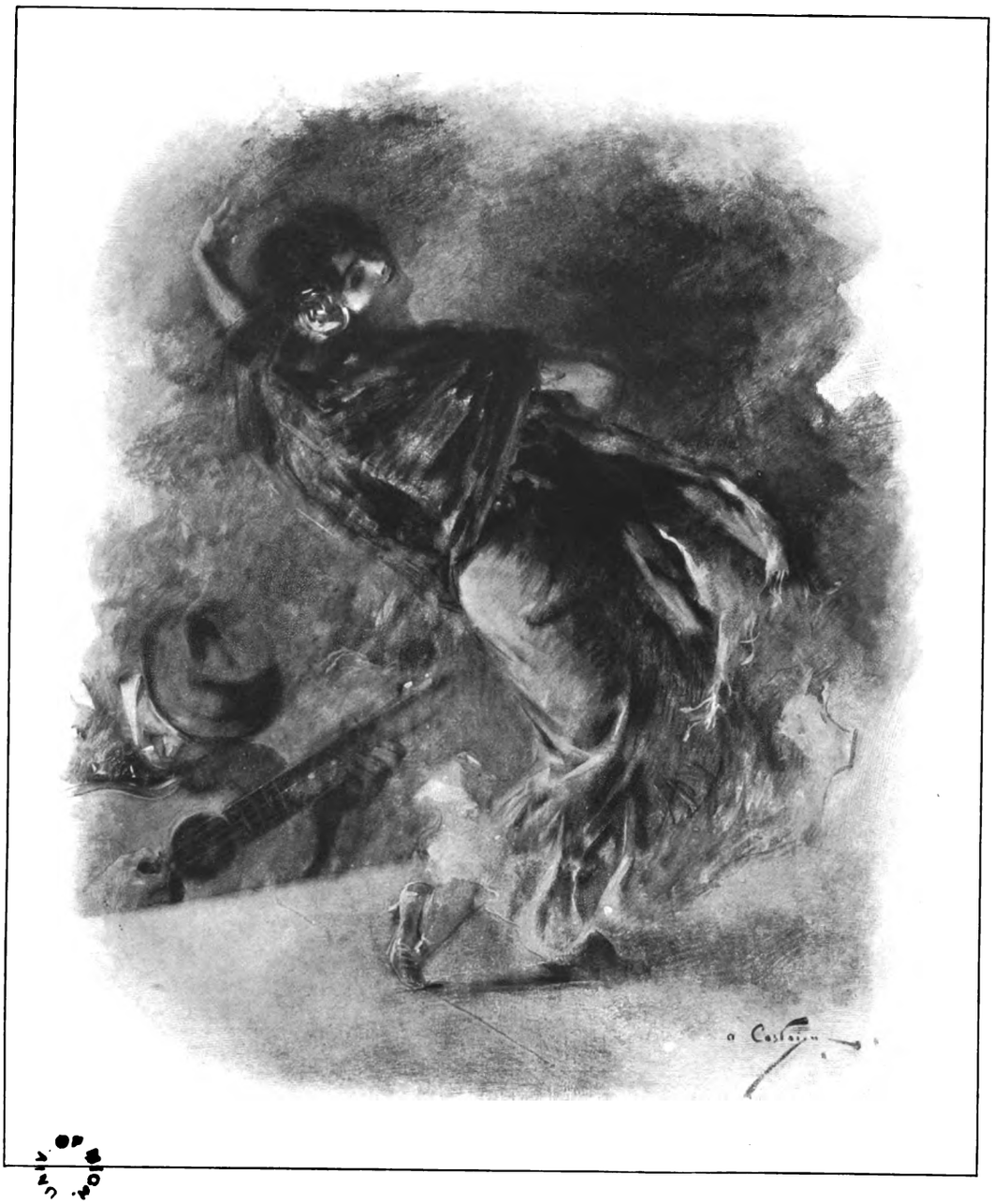
The march rhythm of the polonaise is related to the rhythm of the dance menuet. While the trochaic menuet exists beside the ionic, polonaises are in the ionic rhythm without exception. Examples will be found in the polonaise from Spohr's "Faust."

THE IONIC SARABANDE

Almost every suite of Bach contains four ionic dances, all march-pieces: the menuet, the polonaise, the sarabande, and the courante. The sarabande and the courante are written by Bach either in $\frac{3}{4}$ or in $\frac{3}{2}$ time. The sarabande of the first French suite serves as illustration of the ionic verse under consideration.

THE IONIC COURANTE

Bach: French suite, No. 2; courante, French suite, No. 1, in D minor; also two fugues



THE SPANISH DANCE.

DRAWN BY ANDRÉ CASTAIGNE.

from the "Well-tempered Clavier." The first principal period of the fugue, Book II, 21, B major, closes with a trimeter (measures 29 to 32). The close of the entire fugue is similar. The theme of the fugue, "Well-tempered Clavier," Book II, 15, G major, is three-membered—a trimetron. These fugues are particularly interesting to both the authors of this work, because they afford opportunity for the rediscovery of the ionic in modern music. See also the "Well-tempered Clavier," Book II, 17, Præludium.

IONIC ARIAS

"DON JUAN," Finale of the first act, andante. Two of Mozart's menuet-songs, from "Figaro" and from "Don Juan," have been cited on account of their rhythmic members. The duet between *Zerlina* and *Don Juan* in the finale of the last act is also ionic. It is formed of ionic dipods of which every two compose a two-membered period. The final dipod of the fourth period is imperfect. Its rhythmic time-value comprises not six, but five longs, $\overline{1}\ \overline{2}\ \overline{3}\ \overline{4}\ \overline{5}$, a pæon epibatos.

"Don Juan," Finale, andante.

Jener Baeume dunkle schatten
Werden mich vor ihm verbergen.
Bleibe, bleibe, suesses Naerrchen,
Laeufst doch wohl nicht gar vor mir,—nicht
gar vor mir? etc.

Gluck, "Iphigenia Taurica," No. 19, Aria, gracioso lento.

Meine Sinne, ach! haelt umfesselt
Ein geliebtes, theures Bild,
Die Seele wird von Hoffnung
Noch immerdar, noch immerdar erfuellt, etc.

"Don Juan," No. 8, Ionic Aria, of *Elvira*.

Mozart has here united an ionic rhythm with a quick tempo, which he marks "Allegro."

O flieh, den Boesewicht!
Verachte was er spricht!
Sein raenkevolles Hertz
Treibt nur mit schwueren Scherz, etc.

Bach, "Well-tempered Clavier," I, 8, Præludium.

The Ionic Aria of *Max*.

Weber, "Freischütz," No. 3, Andante con moto,

Jetzt is wohl ihr Fenster offen,

closes, like the illustration from "Iphigenia," with an ionic tripod. The first seven lines are each ionic dipods followed by an incomplete dipod of five and an augmented dipod of seven longs.

THE PROVENÇAL FARANDOLE AND THE TARASQUE.

Theodor Kullak

THEODOR KULLAK.

THE METHODS OF THE MASTERS OF PIANO-TEACHING IN EUROPE

THEODOR KULLAK AS A TEACHER

By Franz Kullak

THE fact that I myself received inspiration from my deceased father's teaching makes it possible for me to testify to its excellence from personal experience. My first lesson with him decided my fate. My previous studies had awakened no special taste for the piano, but the complete joy in it that now awoke within me insured my future career as a musician. I was afterward placed in the men's classes of the "Herren Academie der Tonkunst," founded in the year 1855 by my father. The days that I spent there were among the happiest of my life.

Free from all pedantry, emancipated from "drill," my father awoke in his pupils the same lofty inspiration that animated himself. They gladly underwent the fatigues and pains which beset the path to Parnassus even when, while hearing his powerful interpretations as a pianist, they were fain to admit to themselves that the goal was far distant,—the mountain peak very high.

Many would have been lamed on the road or dropped altogether from the race had not my father's rules for the management of the hand been so eminently practical and thorough. It is proper to sketch them briefly. In the first place, my father desired to put his pupils in possession of a great technic. "Without it," he used to say, "it would be impossible even to approach to doing justice to the mighty masterpieces of the great composers who were themselves eminent piano-players." His theories had naught in common with those methods of instruction which, without noticeably advancing the technic, pinned the pupil down year after year to the formation of tone or of an outwardly correct position of the hand, or of a so-called delicate touch.

He cared just as little, on the other hand, for the long-drawn-out courses of study usual to the artistic curriculum. He did not commence, like so many teachers when not suited with a new pupil's style of playing, by saying, "We will begin at the beginning." He set the student in *medias res* at once, and gave him on the spot a difficult task—very difficult, apparently almost unconquerable; but at the same time he showed him just how to master it by strong, slow practice with fingers well raised.

Primarily, also, my father taught a large, full tone like that which he himself possessed in such a high degree, in combination with which he had at command an ethereal piano. His scales were the acme of perfection in every respect; piano, they were chains of pearls; forte, with both hands, express trains storming on their way. Since it is easier to make forte into piano than vice versa, his method in this respect, as in so many others, was thoroughly rational. Tone-formation from mezzo forte may of course proceed in both directions.

Chopin's "Black-key Study in G Flat Major" was often the foundation of my father's first lessons, played with the right hand alone three or four times slower than written, forte and fortissimo, tone by tone. My father either played it himself with the pupil, or impressed the tempo upon him by counting every separate note aloud. He did not continue such preliminary teaching indefinitely; if the pupil had his studies pretty well in hand, my father some day "took him in tow." That is, he would play the étude on the second piano smoothly in concert tempo, allowing the pupil to follow him as best he could. The one who came through triumphantly could expect praise.

When the composition reached the last stages of preparation, especially when it was to be played in public, my father used to

choose a point on the opposite side of the hall, as distant as possible from the piano, for the purpose of regulating the conception of it as an entirety, and of prescribing the different shades of tone.

Since strength and rapidity are of mutual value, and strength of muscle is a prerequisite of brilliant technic, my father strengthened the fingers and made them mutually independent by special exercises. I assume that my readers are already familiar with the system of practice with supporting fingers which he planned for this purpose, and will add only that for his advanced pupils he developed these upon a chord of the dominant seventh. This gradually loosened the fingers so that they were ready for all kinds of combinations.

The technic of wrist-playing received full justice from the composer of the admired "Octave Studies." Certain peculiarities of Theodor Kullak's technic, not yet well known, are explained by the motions of the hand in legato playing. While my father, like every intelligent teacher, taught scales and legato passages with the utmost quietude of hand, he held that in certain cases it is indispensable to free the hand from numbness by oscillations sometimes vertical and sometimes lateral, the latter being indicated briefly as "side-strokes." These motions he combined in playing with the finger-stroke. This form of technic offers a happy corrective to the stiffness which finger-exercises sometimes threaten. The idea of the side-stroke is very easily grasped. Let the left hand be supported upon the key C by the third finger which rests fixed upon its note; then let the fifth finger and thumb utter a tremolo upon the notes of the octave G on either side of C, in such a way that these fingers do not effect the stroke by their own power, but by the lateral oscillation of the hand.

The other important specialty of my father was his songful playing, in the style of bel canto, which is seldom heard to-day except in the "accent pathetique." By my father's method the notes of the song received a noticeable but pleasing emphasis by raising the wrist forcibly upward, which caused the fingers to sink deep into their keys. My father therefore differentiated between the stroke playing and the pressure playing of melodies and melodic phrases. He also possessed two supplementary kinds of stroke which sufficed him for all shades of legato playing. It may have been a consequence of the method last described that his fingers, except the thumb, were so bent backward that they covered the key with a greater cushion of flesh than is usual.

These are, in brief, the simple means by which Theodor Kullak not only raised himself to such an eminence, but also smoothed the way for his pupils. He had, however, an open eye for what others were offering in the domain of technic, and he willingly allowed full play to the individuality of his pupils. A prominent characteristic of my father was his generous recognition of strangers of worth in his art, the outflow of his thoroughly artistic personality.

This leads me to the picture of Theodor Kullak as master and teacher of "Vortrag." His delivery came from the heart and spoke to the heart. It had naught in common with the reflective and didactic style of his great contemporary Hans von Bülow. Of course, I have the Bülow of later years—the famous Beethoven player—in view. I say contemporary, because when Theodor Kullak, dissolving his connection with Marx and Stirn, founded the "Academie der Tonkunst" in Berlin, Hans von Bülow was invited to replace him as principal. Bülow seemed to desire not the position only, but even to wish to throw my father out of the saddle. He speaks of him very depreciatingly in his letters of that time. I do not wish to hold the Hotspur of five-and-twenty responsible for confidential utterances addressed to but one person and not intended for publication; but I cannot avoid mentioning with high esteem the sense of justice in the ripened man, which induced him to write in the "Scandinavian Concert Sketches," published in the year of my father's death (1882), "I may thank the extraordinarily high level of piano-playing in Christiania for my success in playing Beethoven in my last concert. The excellent virtuoso Herr Edmund Neupert (since deceased) and his sisters in art, Frau Dr. Missen (Erika Lie) and Frau Agathe Baker-Gröndahl, influenced in the most whole-

BY PERMISSION

THE COTILLION.

FROM THE PAINTING BY HENRI TENRÉ.

some way the formation of public taste in music by their playing and teaching. This trio comes from the model school of that great piano-master whose early death is a loss not to Berlin only, but to the entire world of music. His self-sacrificing and active life was devoted to preserving the best traditions of piano-playing by the formation of pianists, and his memory as a conservatory-master deserves the highest honor."

Bülow, himself, soon grew tired of his situation in the conservatory; he endured it in deference to the repeated requests of Liszt until, following a higher call, he in his sixtieth year gave up his domicile in Berlin and settled in Munich.

A more dangerous opposition had grown up in the meantime. Carl Tausig opened his academy for the higher piano-playing in 1866. Tausig, unlike Bülow, much resembled my father in more than one respect. There was the same remarkable touch,—Liszt called Tausig's fingers bronze fingers,—but in a higher degree. His technic was more finished and his infallibility a proverb. On the other hand, my father, at least in my estimation, was his superior in delivery. Tausig exercised a fascination upon his public. He worked, to be sure, preferably through sharp contrasts and particularly through an unusually pointed rhythm, behind which feeling noticeably disappeared. Comparison between Tausig's rendition of Beethoven's "Sonata in C Major, Op. 53," and that of my father, with whom I had studied it, was to my mind very interesting. Under Tausig's hands it gave me the impression of an enormous palace of crystal or ice; but my father made the very first movement living and full of soul, and in the last, but especially in the leading theme, he painted a picture which was very perceptible,—a deep sea under a blue sky, in the distance a reed pipe. These few words set us with one stroke into the feeling necessary for the apprehension of the "Allegretto Moderato," and give at the same time a lively idea of my father's nature and method of instruction, further examples of which may be found in a more developed form in the notes to his edition of Chopin. He always called poetry to his aid, and is it not the element of life common to all the higher arts? It was this poetic disposition which made him different from the rank and file of pedagogues,—made him an artist-teacher.

At the piano he was a born reciter. His spirit and life had their roots in a noble romanticism (not mysticism). In this he differed from Liszt, of whose works he was excessively fond and which he interpreted in the noblest style. My father's interpretations were always full of soul, full of dramatic life, and yet they always maintained their consistent and harmonic character. There was in him no trace of the everlasting "verschleppen, verhitzen, verhimmeln," so characteristic of the piano productions of the day.

To learn my father's poetic quality, to know Theodor Kullak as a lyric artist, we must seek him in his compositions. I cannot refrain from mentioning a prominent characteristic which will give the intelligent player an insight into his musical psyche. It is evident that in principal things he trended toward Chopin, with an occasional leaning toward Liszt, as in the "Frühlingsnacht," and with a loving approach to German individuality in its folk-song. The beautiful transcriptions in the "Liedern aus alter Zeit," such as "Freudvoll und Leidvoll," after Richard, are good illustrations of the latter element; also "Es zogen drei Burschen wohl über den Rhein," and "Lützow's Wilde Jagd," after Weber. To these the delicate elaboration of Mozart's "Das Veilchen" should be added.

Examples of his style in folk-song are found in the original compositions "Rothkäppchen," "Gazelle," "Leonore" (ballad after the poem of Bürger), and works like the "Müllerlieder," "Le Matin" (from the Pastorals), and finally the charming pieces for children called the "Kinderleben," which have never yet been equaled.

A naïve piety was one of my father's peculiar characteristics. Although a free-thinker in religious matters (as a student he was one of Schleiermacher's hearers), he loved to give himself over to an inward sentiment of piety. The little piece "Sonntagsmorgen," in the collection just named, and the characteristic pieces "St. Gilgen," "Barcarole," "Prière," so full

of swing, and the second part of his "Trio in E Minor," which brims with consecration, are happy examples. Among many other pieces which evidence his ripe culture I may name "Perles d'Écume," and "Psyche," the romance from "Violen," the "Polonaise in A Minor," "Abendwind" (from the four "Solo-pieces"), and his "Piano Concerto in C Minor." It would be a mistake to judge Theodor Kullak's methods of playing and of instruction by the acquaintance with his works thus offered. In his piano classes, at least in the men's classes, it was only secondarily that my father was a lyric artist. Works such as Chopin's "Berceuse" and his nocturnes and mazurkas may have formed an integral part of his instruction for women's classes, but for us they were exceptional. Piano concertos, on the contrary, played the chief rôle, with the expectation that they were to be thoroughly comprehended and exploited in the orchestral classes. Beginning with Beethoven's two concertos, and that of Mozart in D minor, all the well-known landmarks of literature were on the list,—including Beethoven's three concertos, Chopin's two, Schumann's, Liszt's in E flat major, Henselt's, and Rubinstein's in D minor and in G major, which last has been made known chiefly by my father.

Those who are acquainted with the powerful impression made by Liszt and Rubinstein in their concerts by the use of the octave-technic, and who remember how much stress my father laid upon this particular branch of piano-instruction, will readily believe that he did not fail of greatness in the treatment of such passages. The powerful octave passages in Chopin's "Polonaise in A Flat Major," and in the finale of Liszt's "Campanella," lost nothing in his hands. They were truly brilliant and noble, and so was Liszt's powerful arrangement of Sebastian Bach's "Preludes," the "Fugue in A Minor," and the "Phantasie and Fugue in G Minor." In short, the greatest and most difficult works were the order of the day. My father especially liked the "Phantasie in C Major" and the "Études Symphoniques" among Schumann's works. Schumann's other youthful compositions—those connected with the "Masked Ball"—found less favor. He had little liking for this form of musical composition, which indicates with what deep earnestness he regarded his art.

He interested himself with pleasure in all the best novelties; among others, the productions of Grieg. Although, as far as I know, he never practised, I remember one special occasion when my father prepared himself for an art performance. It was the reopening of his chamber-music soirées, inaugurated in his rooms for chosen pupils and favored guests. Among the pieces played on that occasion, the "Trio in F Sharp Minor," by César Auguste Franck, is particularly impressed upon my memory. I know certainly that my father played that for himself alone. For the sake of completeness, I mention finally that in later years he interested himself in the Richard Wagner cult, and that he always kept step with the spirit of the times.

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ST. CECILIA AND ANGELS.

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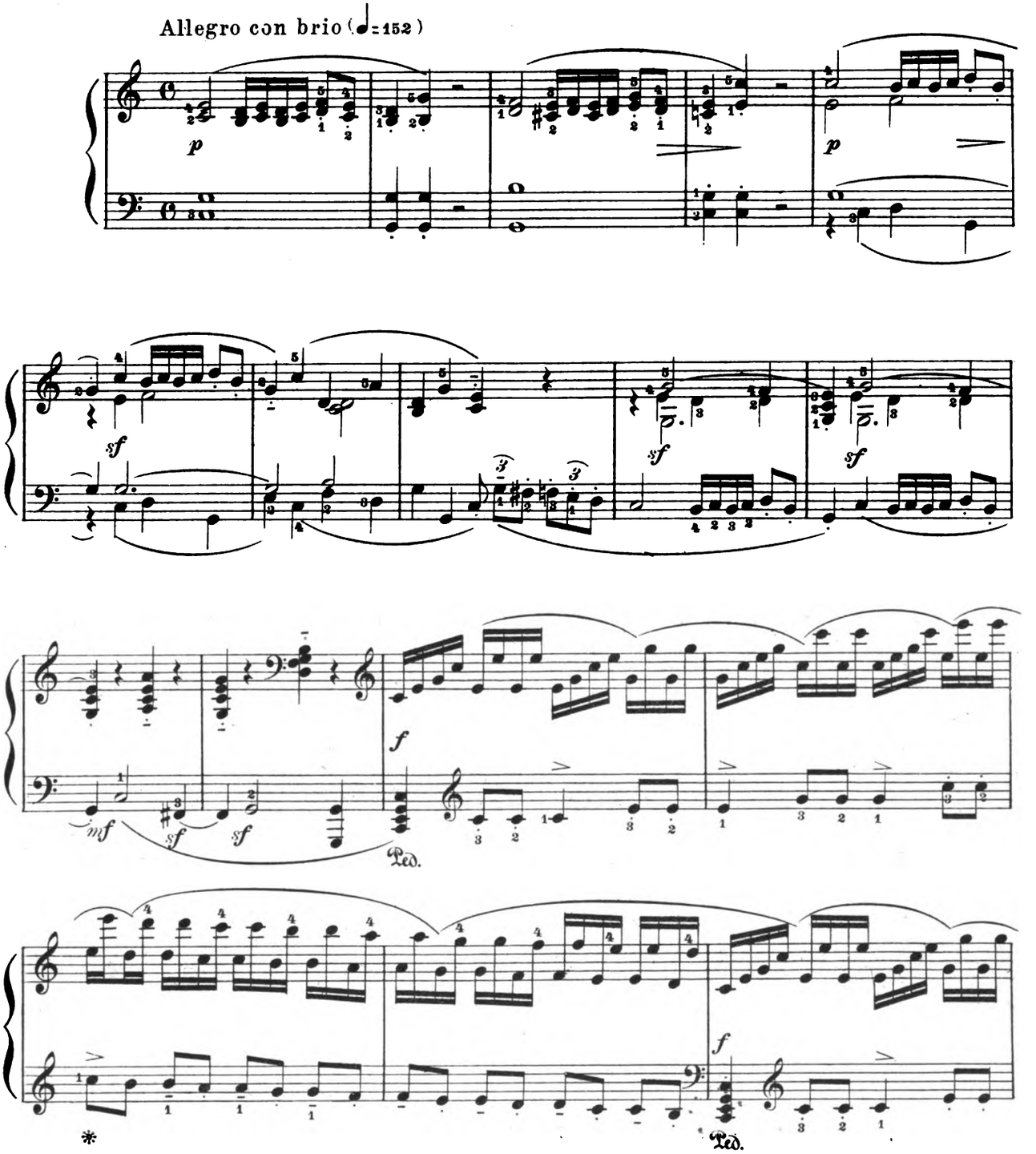
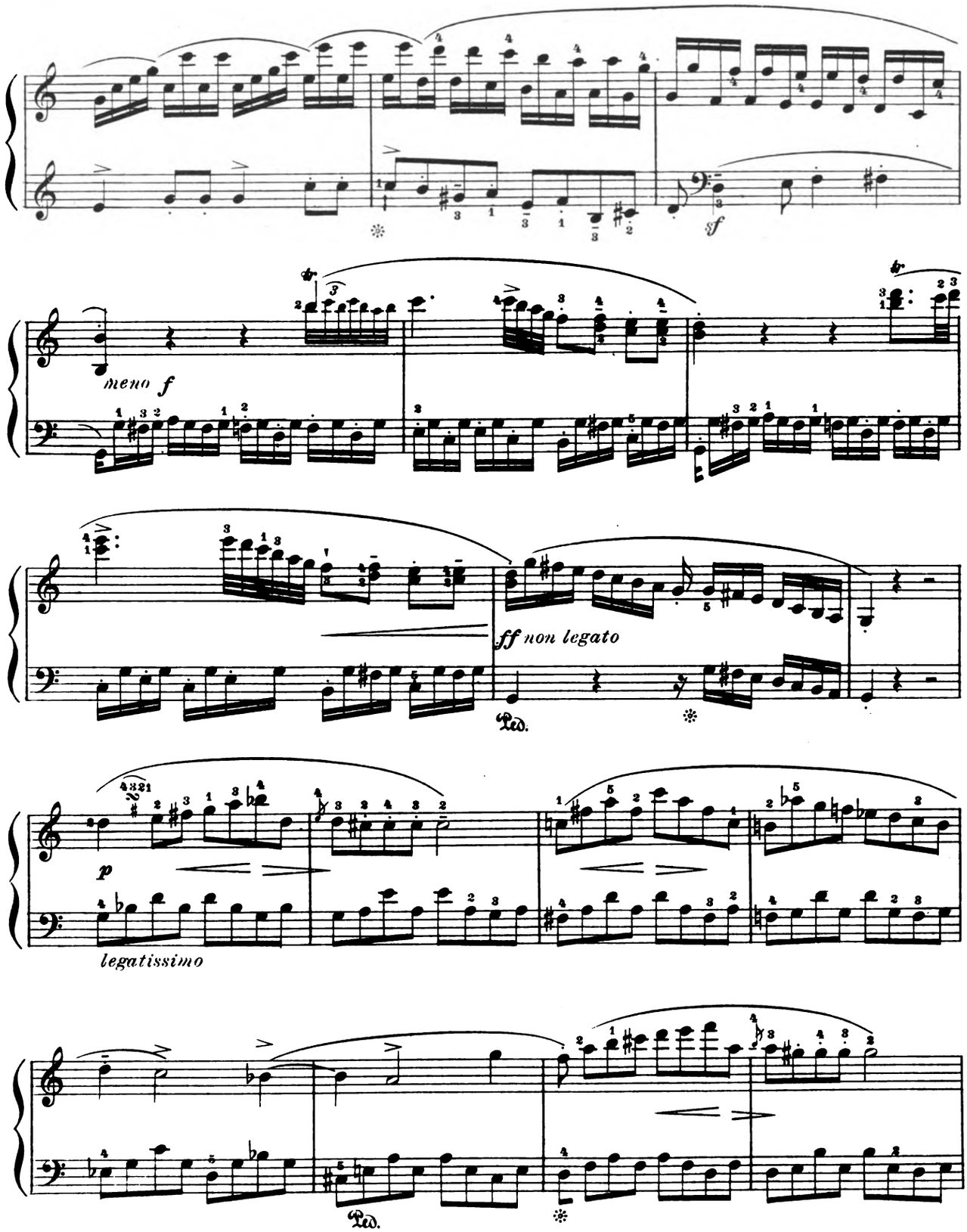
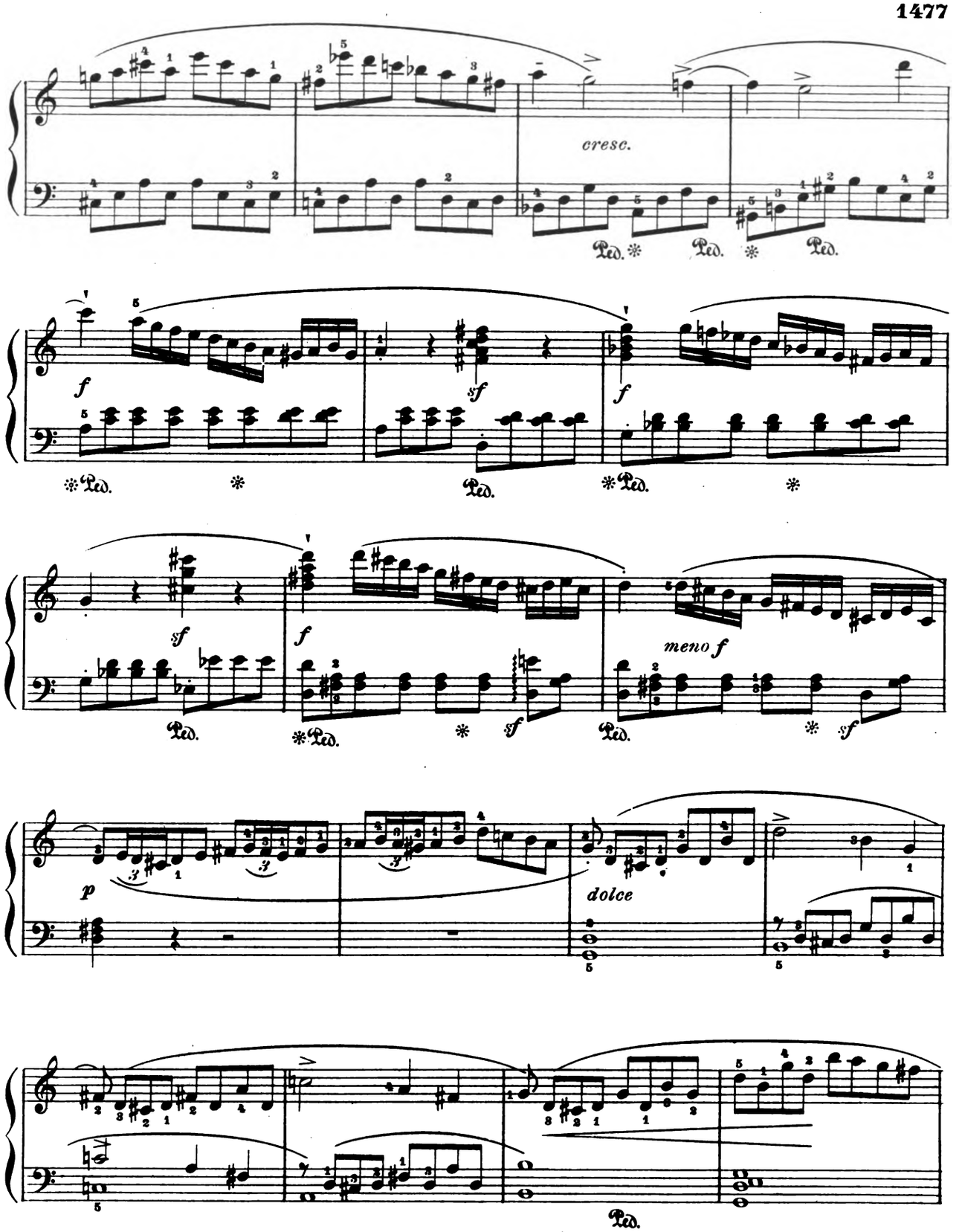
SONATA

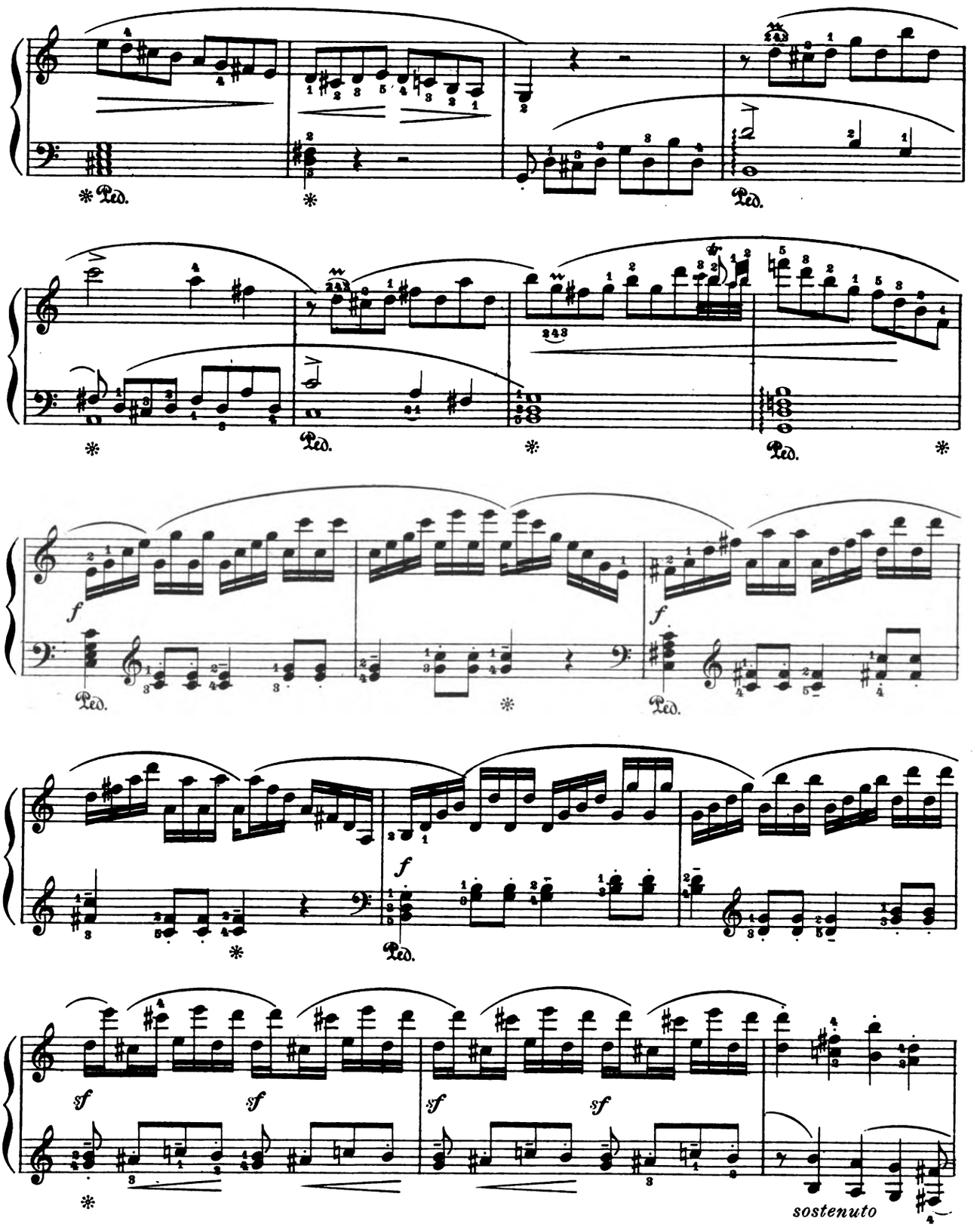
C MAJOR

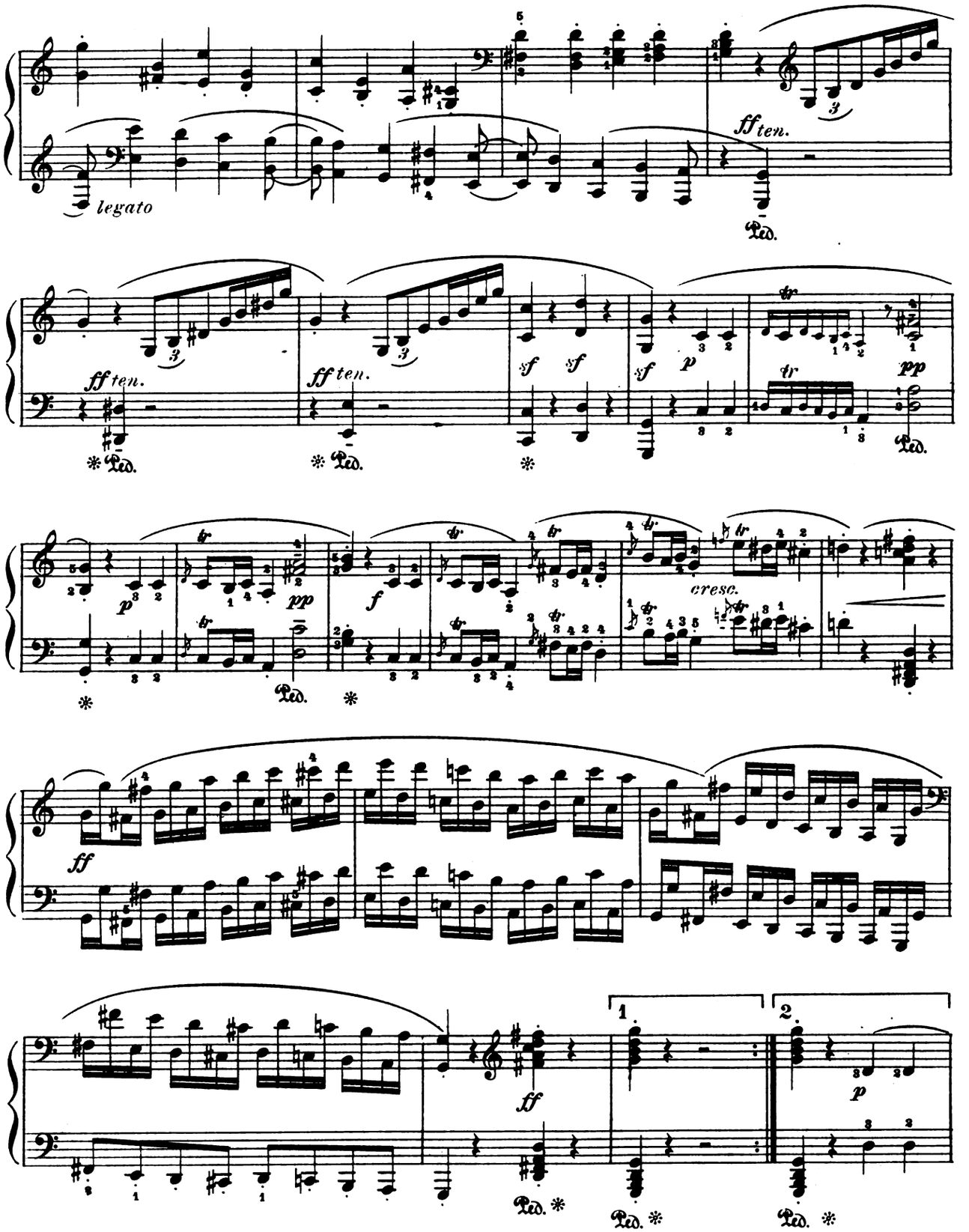
BEETHOVEN, Op. 2 No. 3

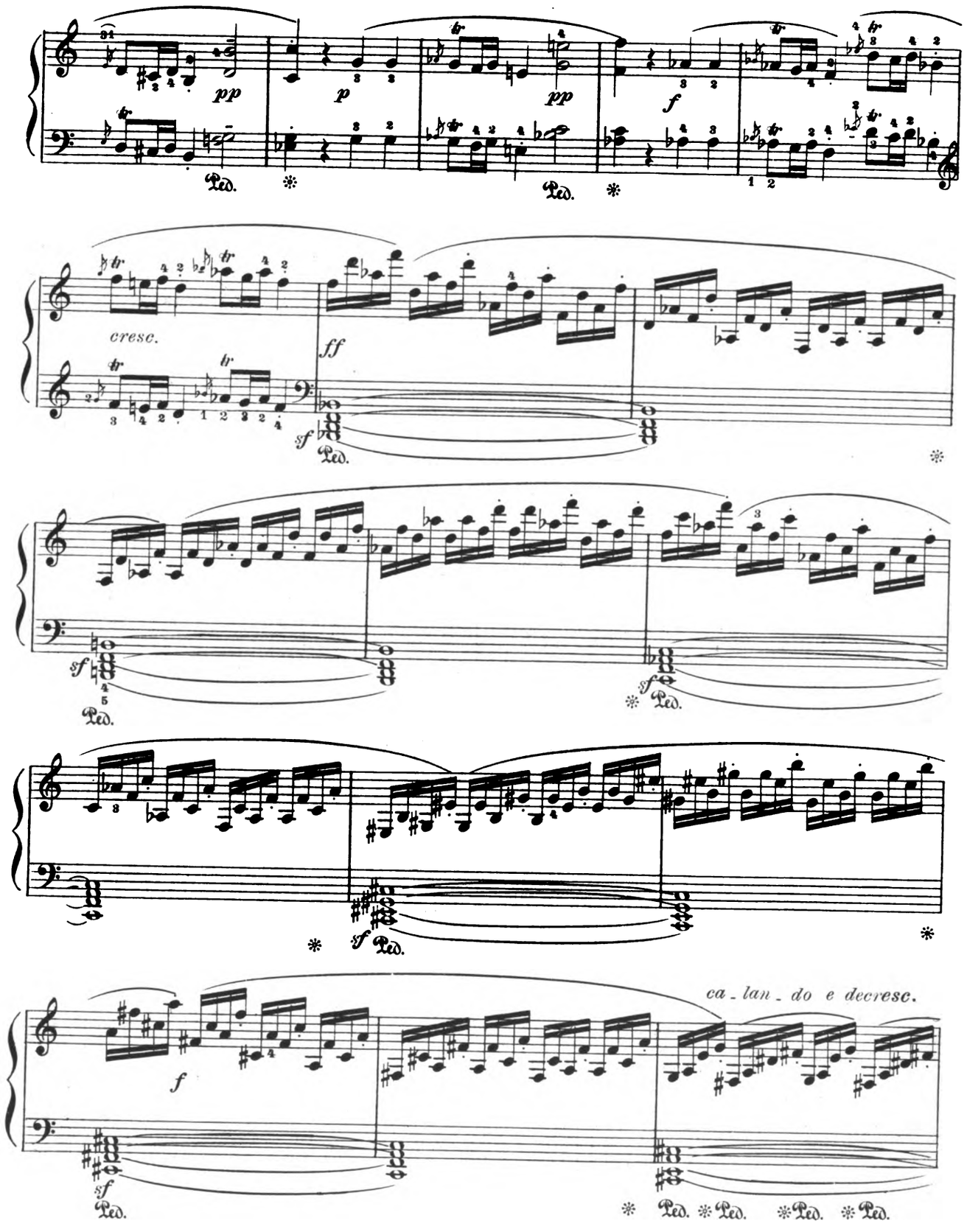


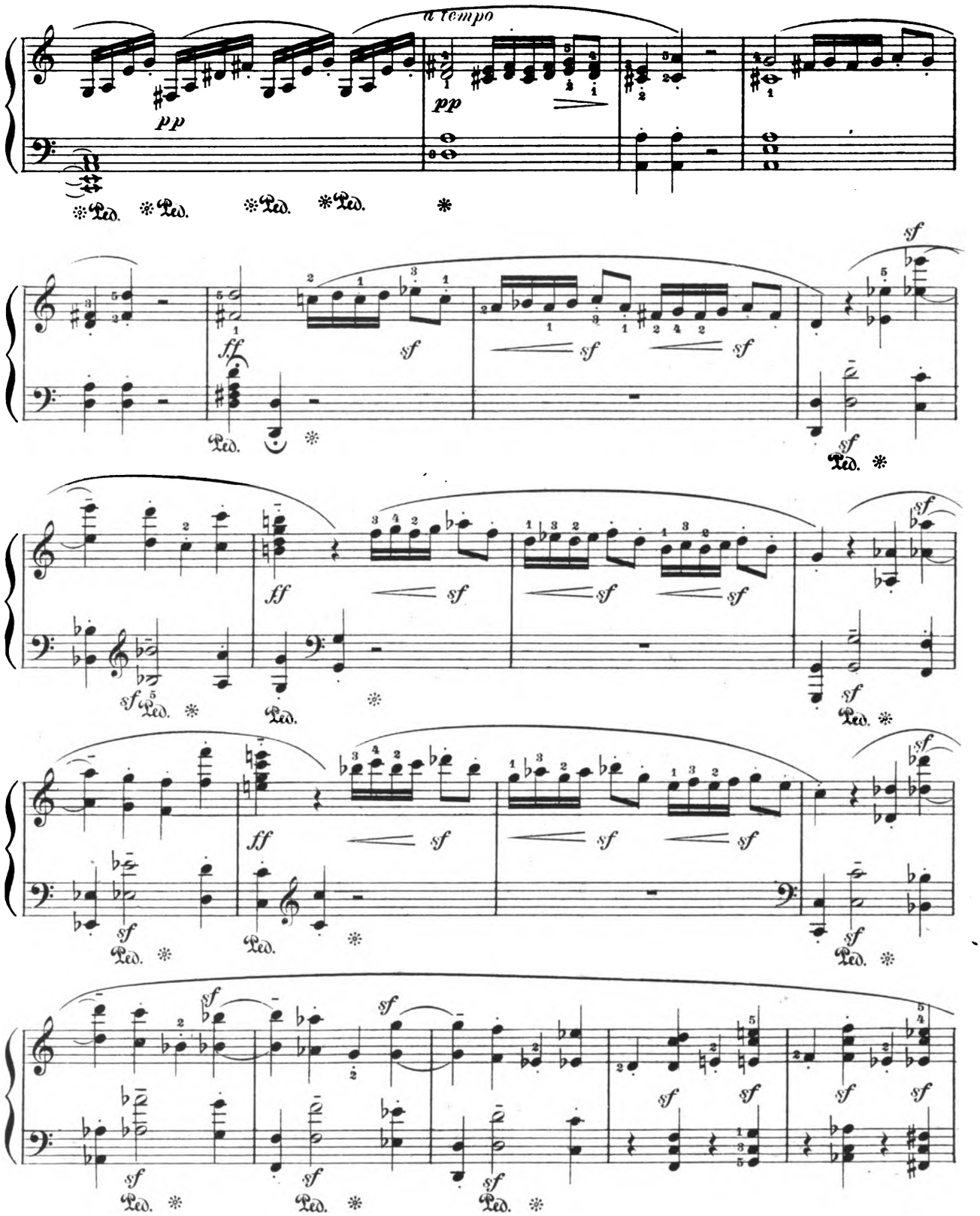


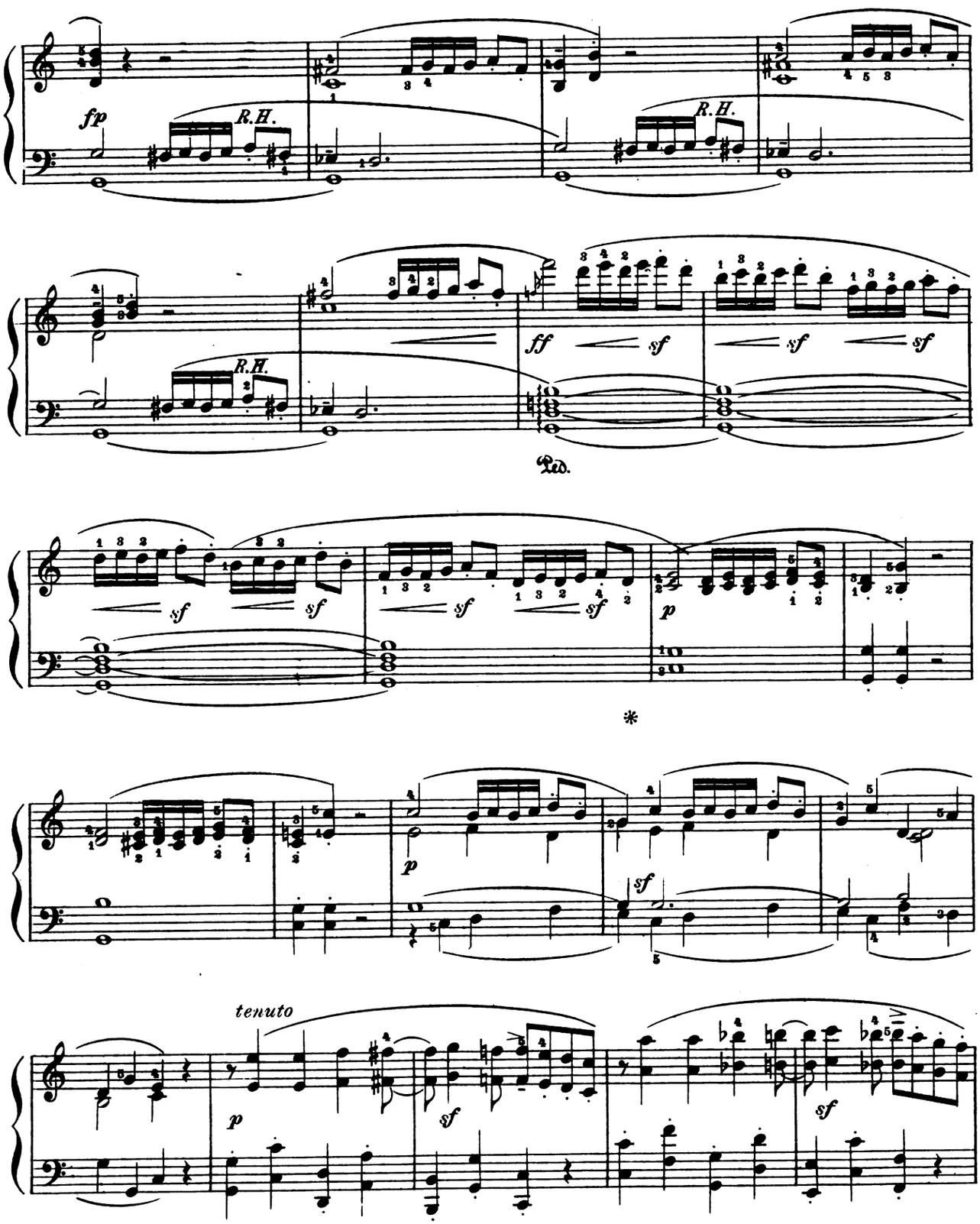


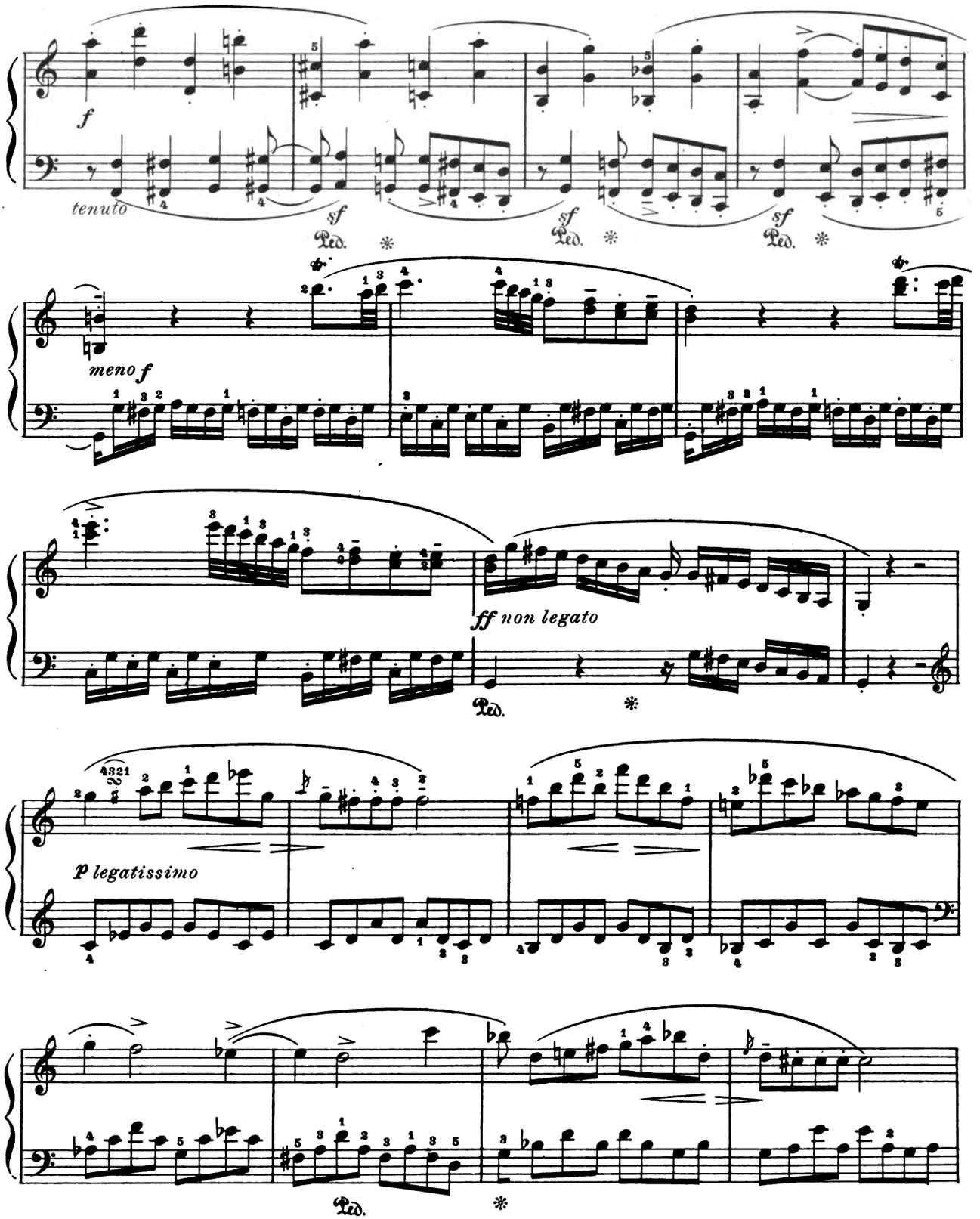


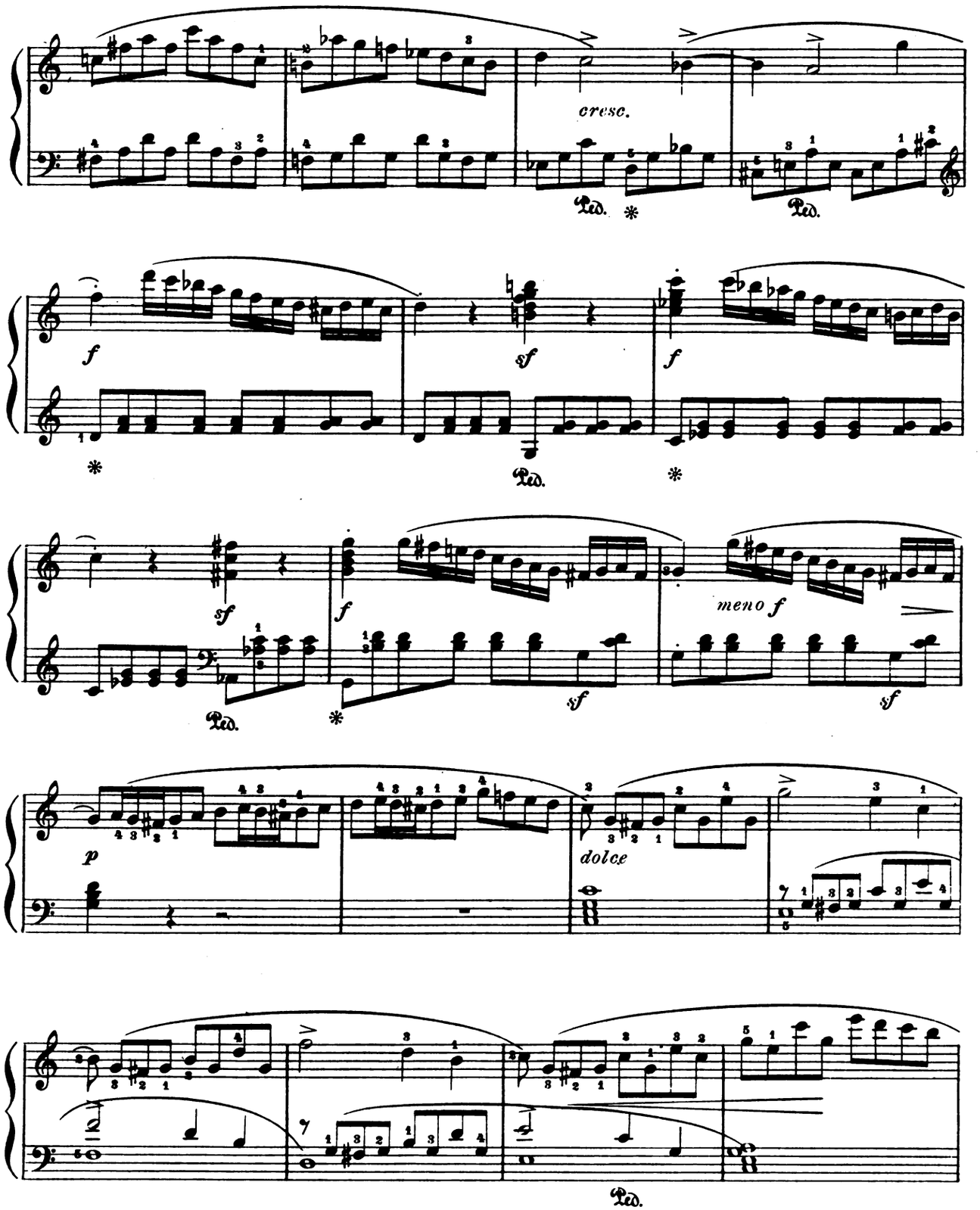


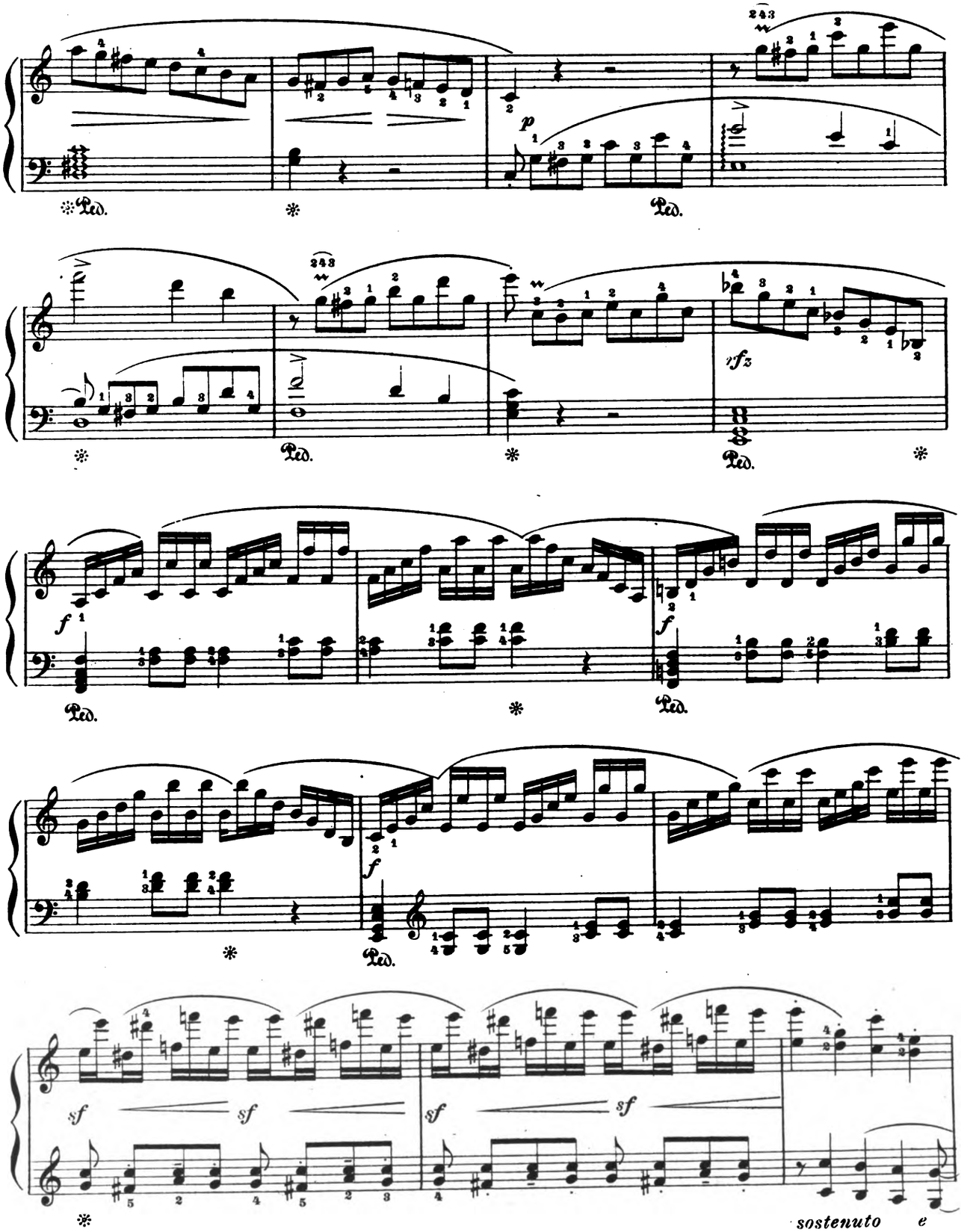


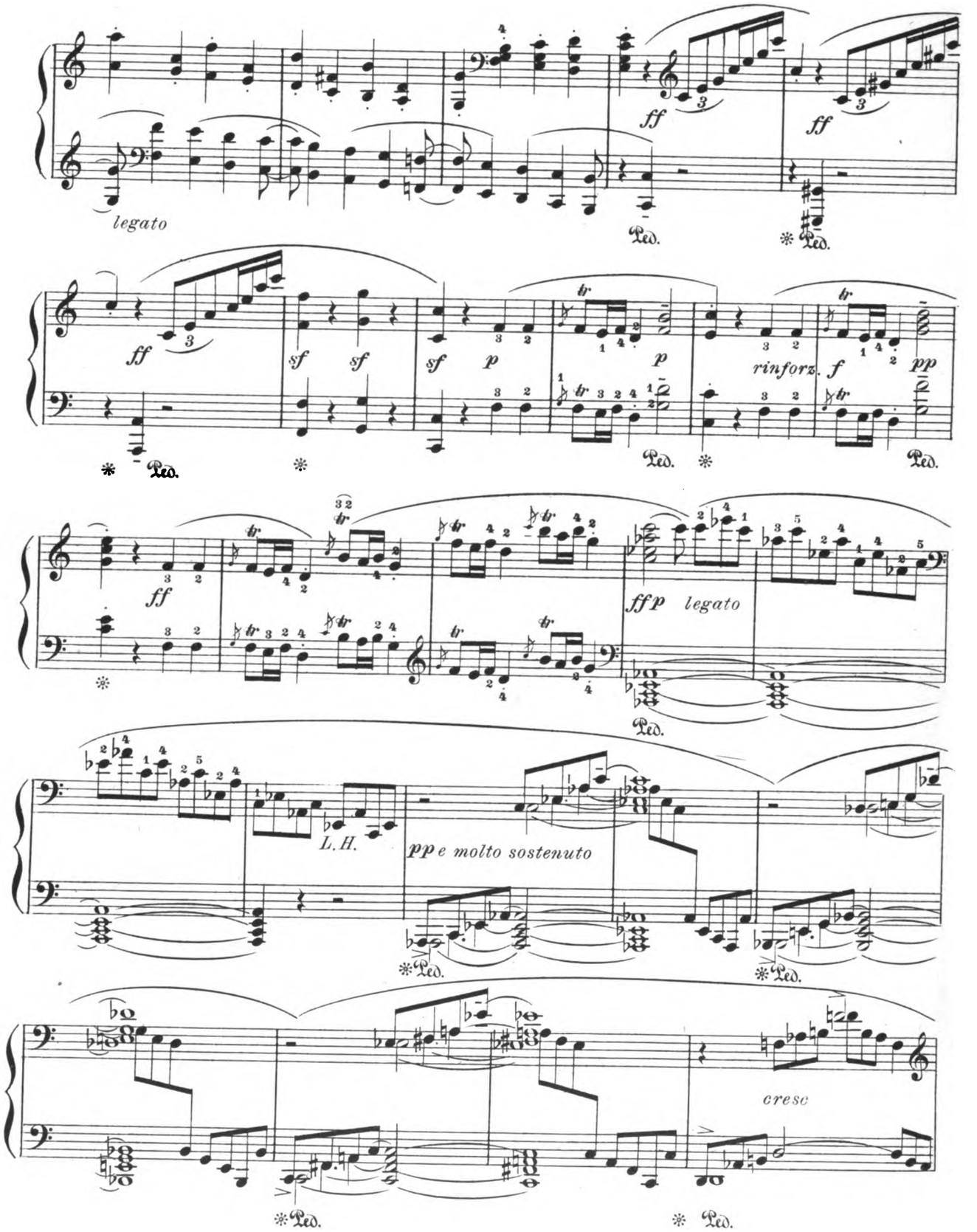


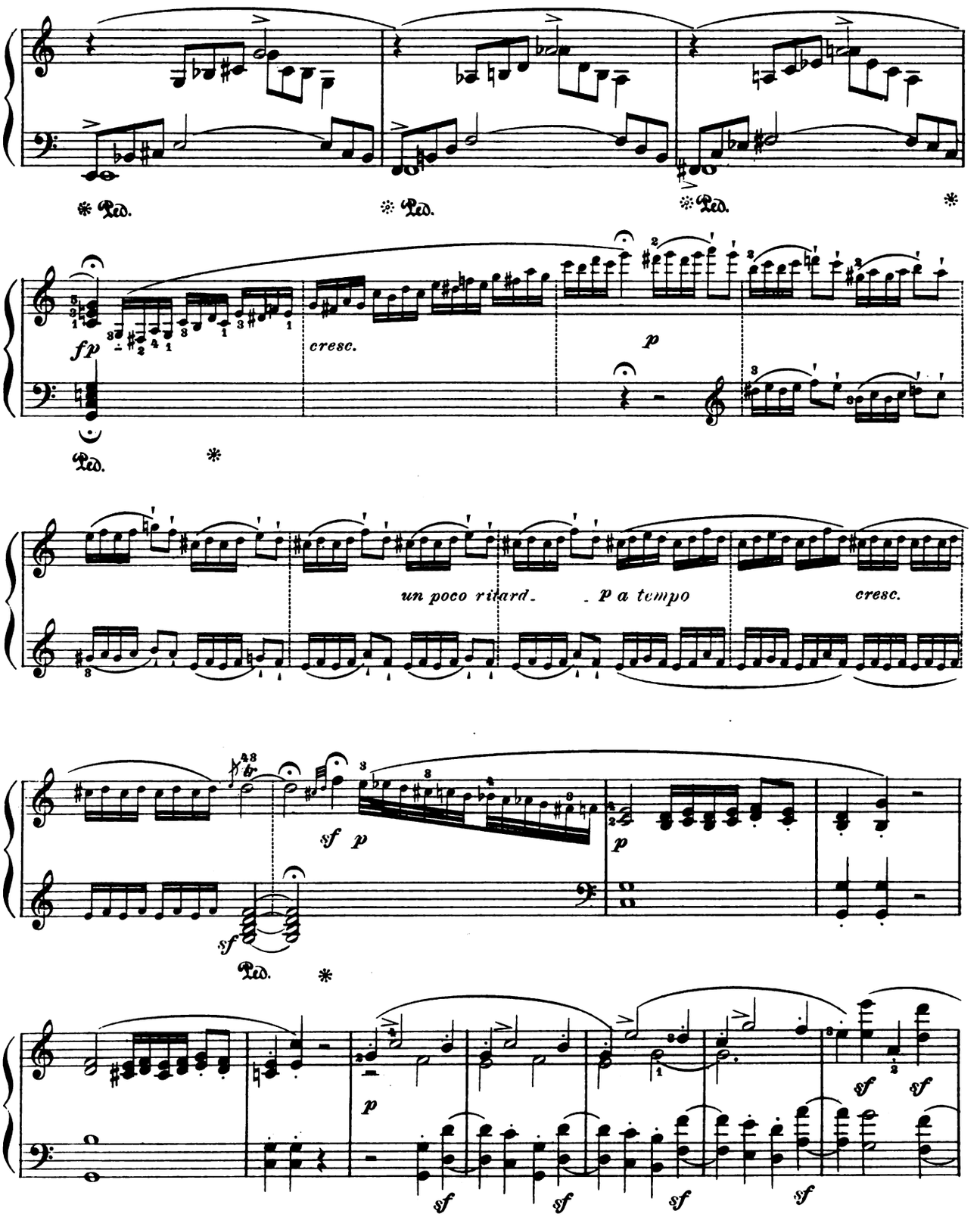


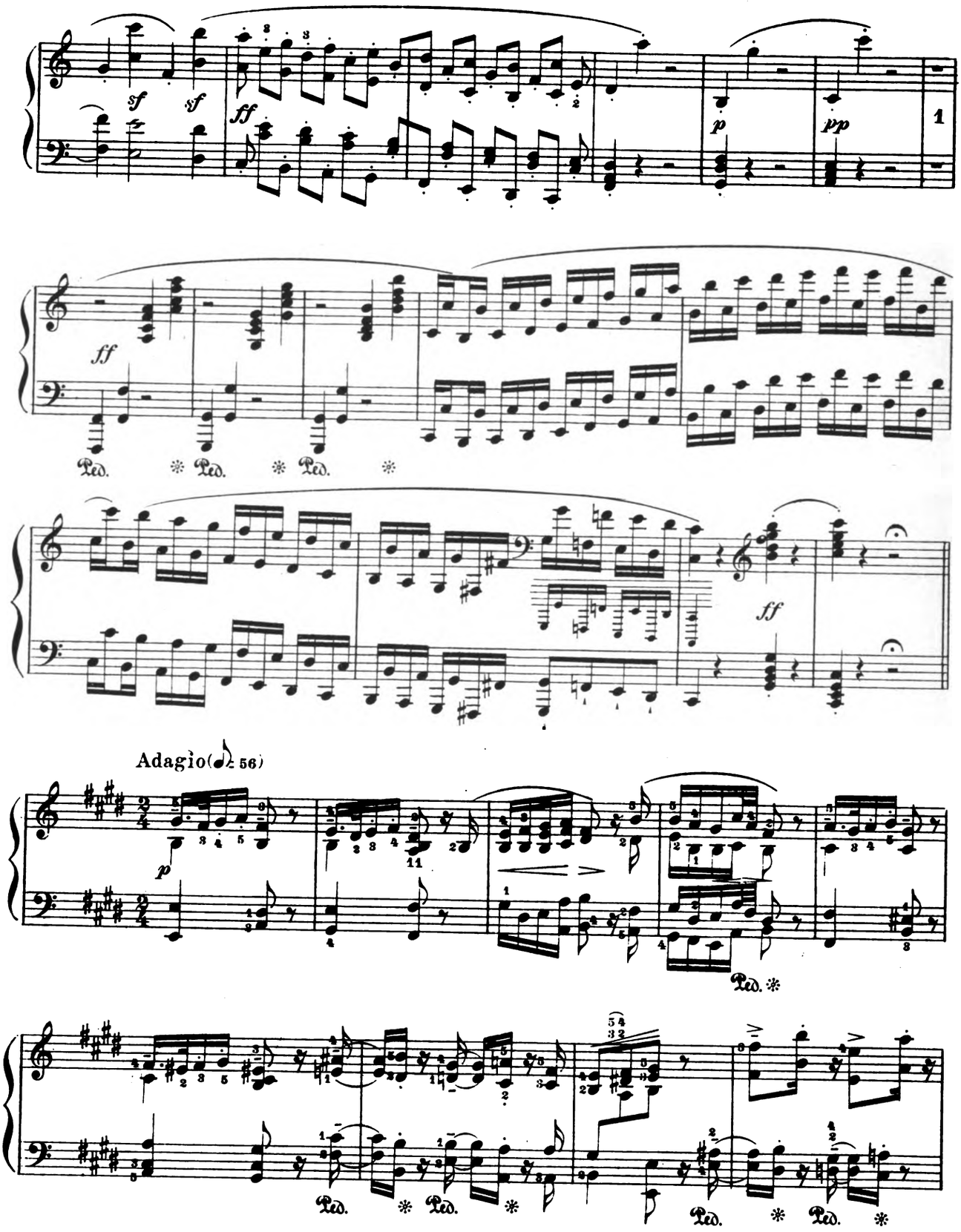


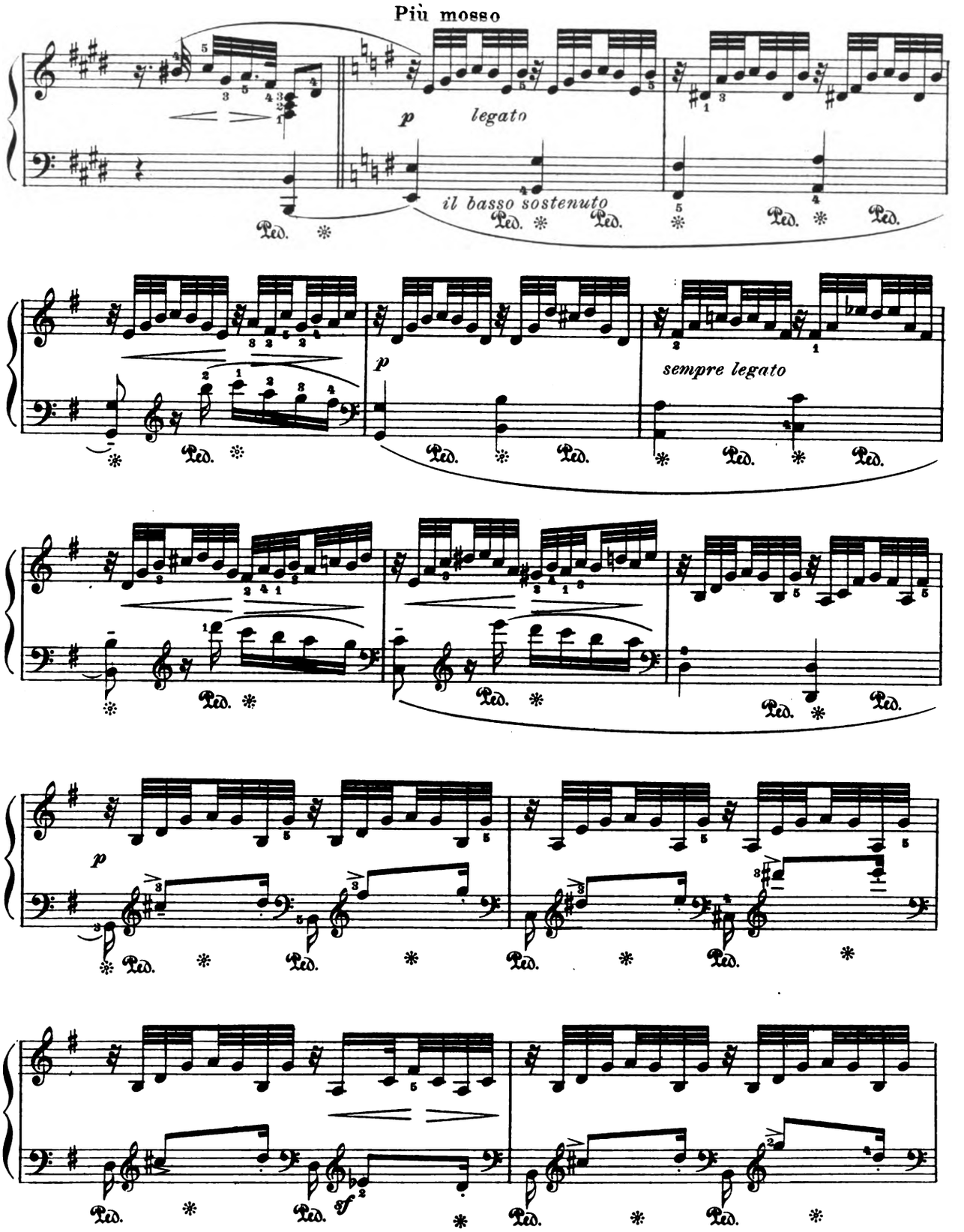


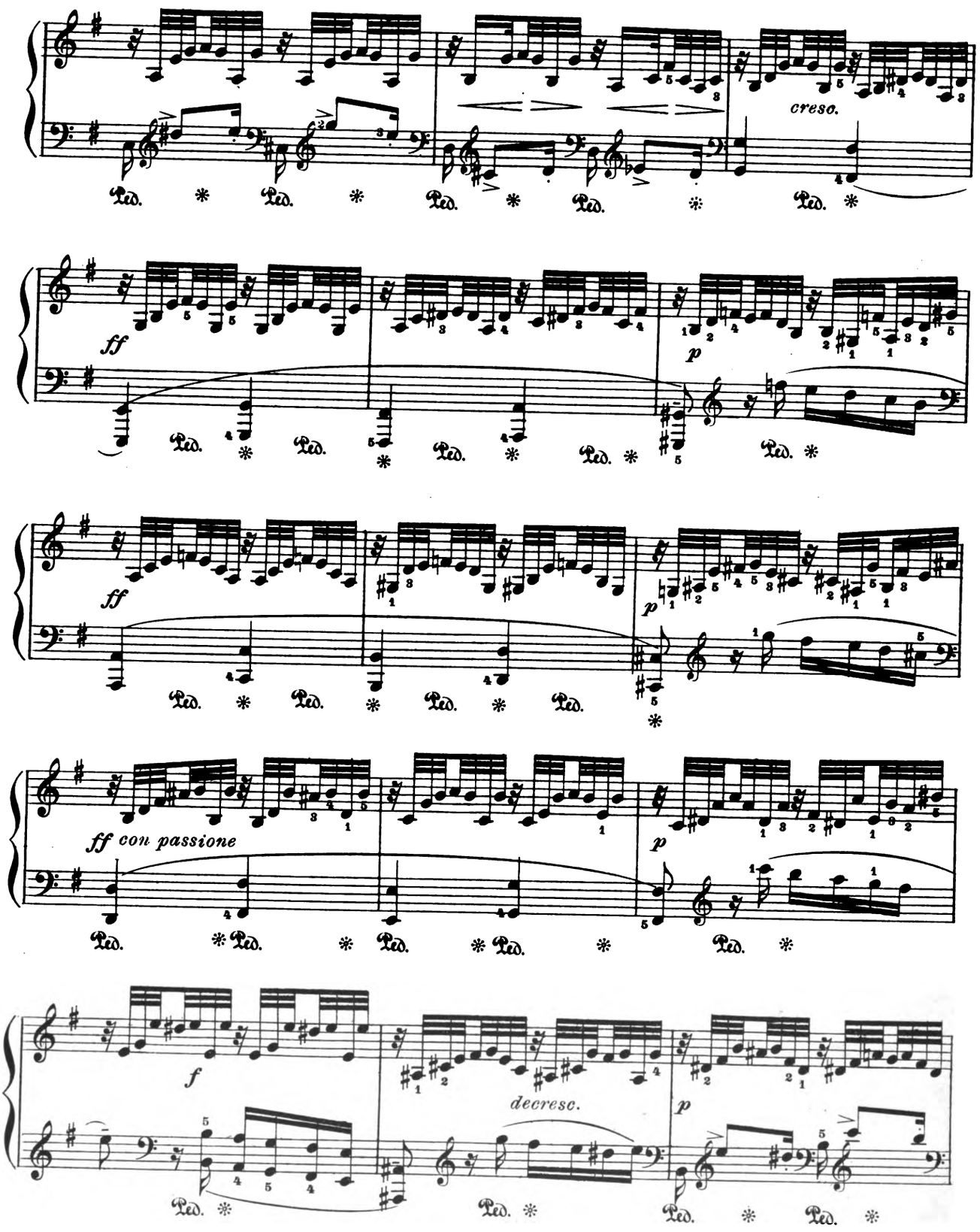


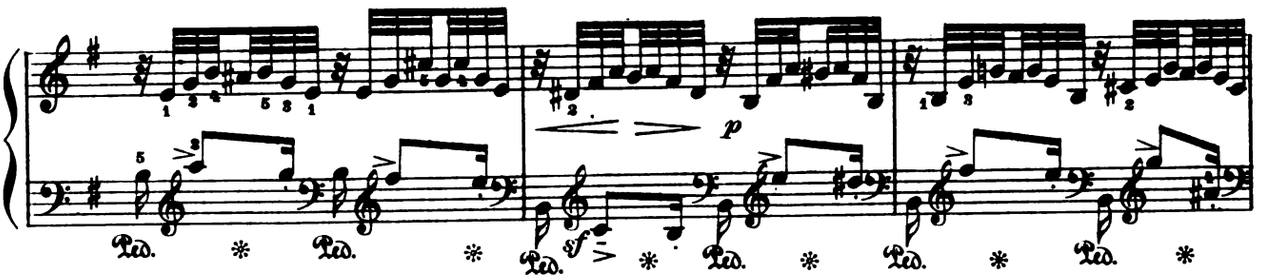


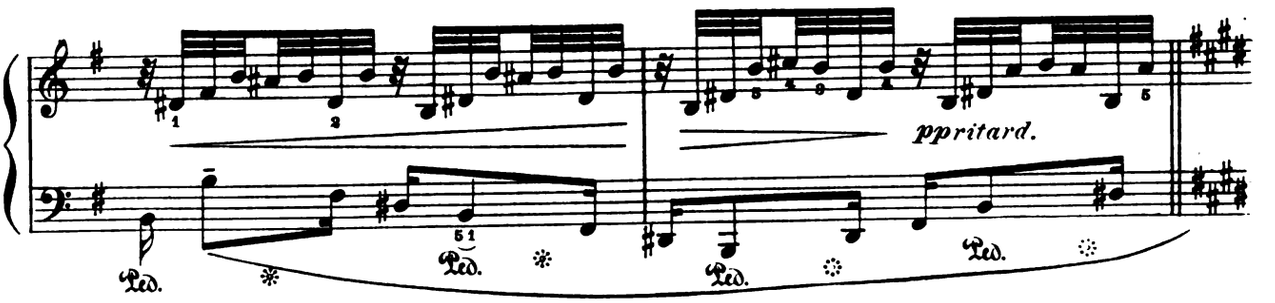


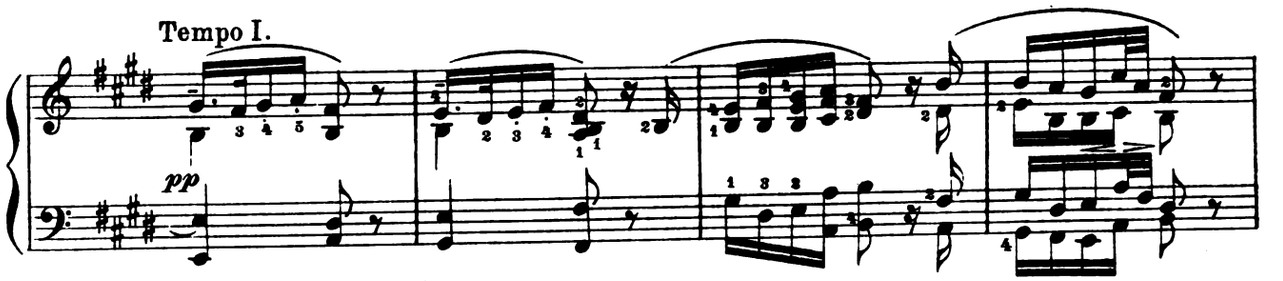


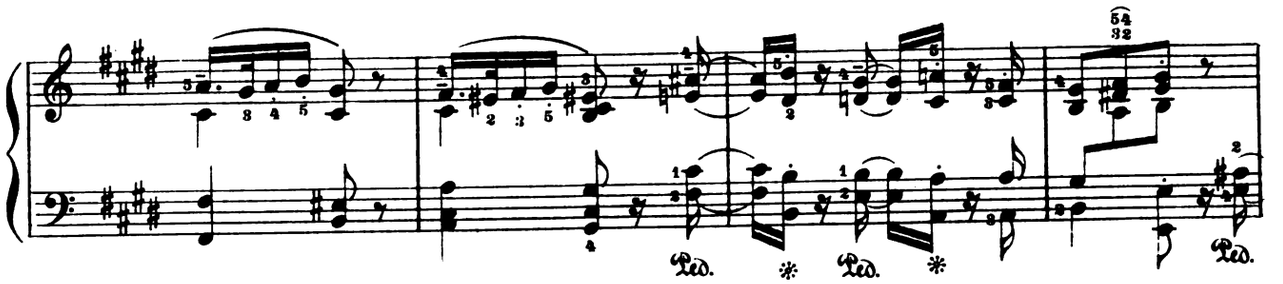


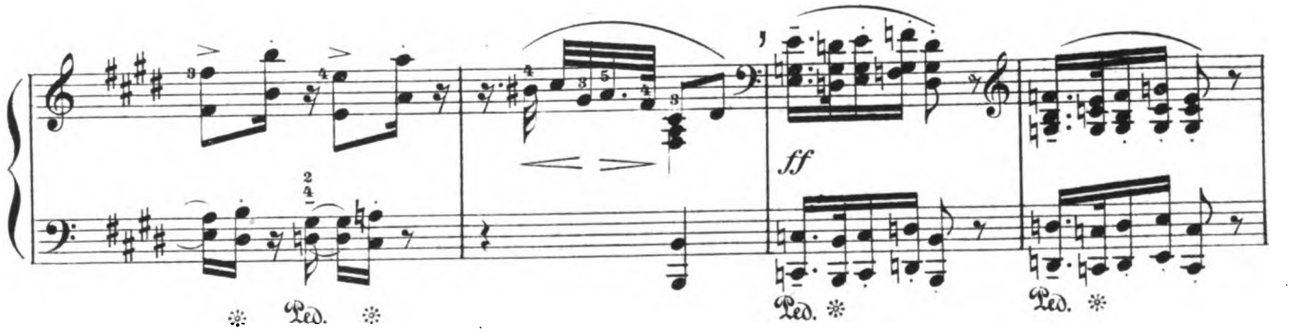


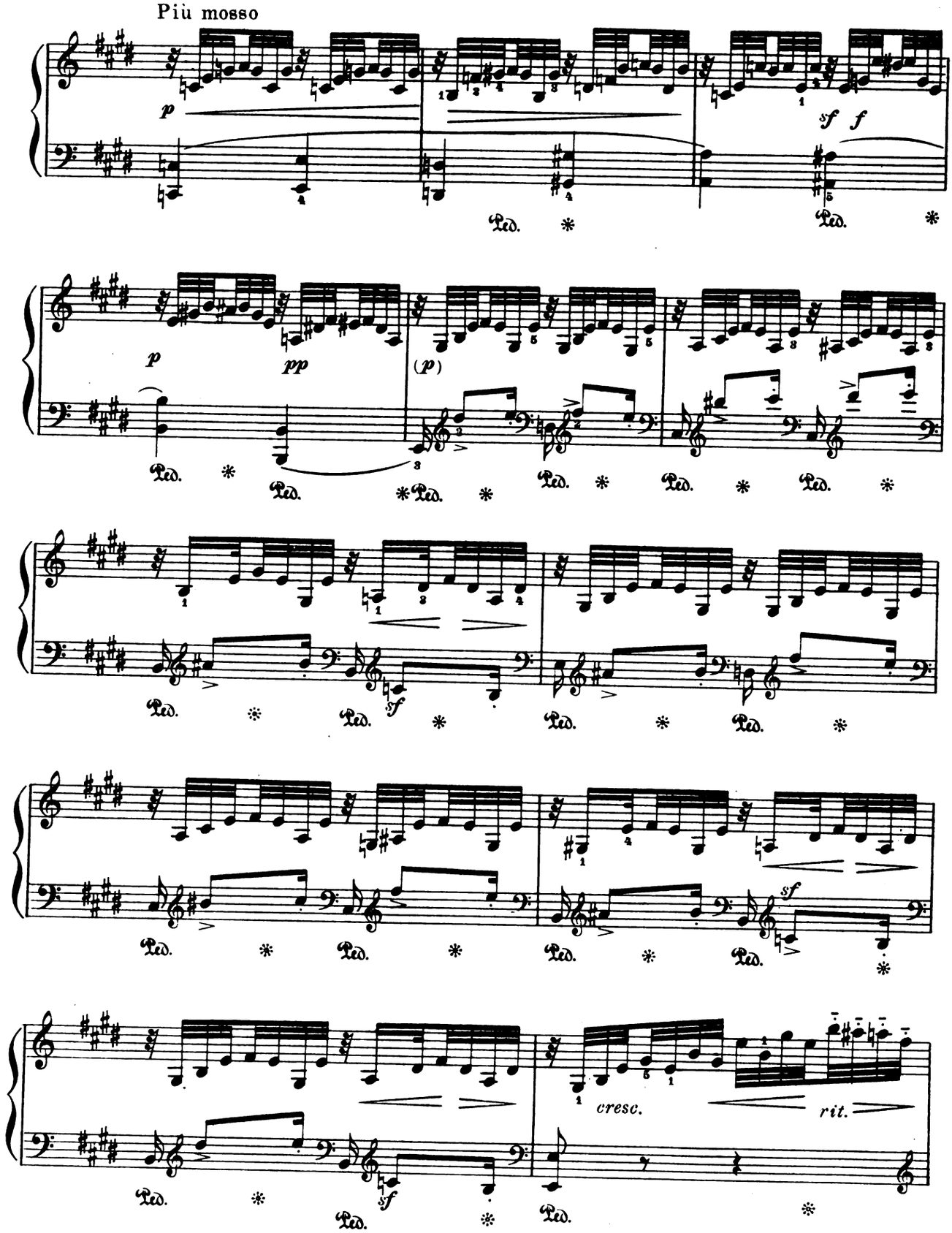


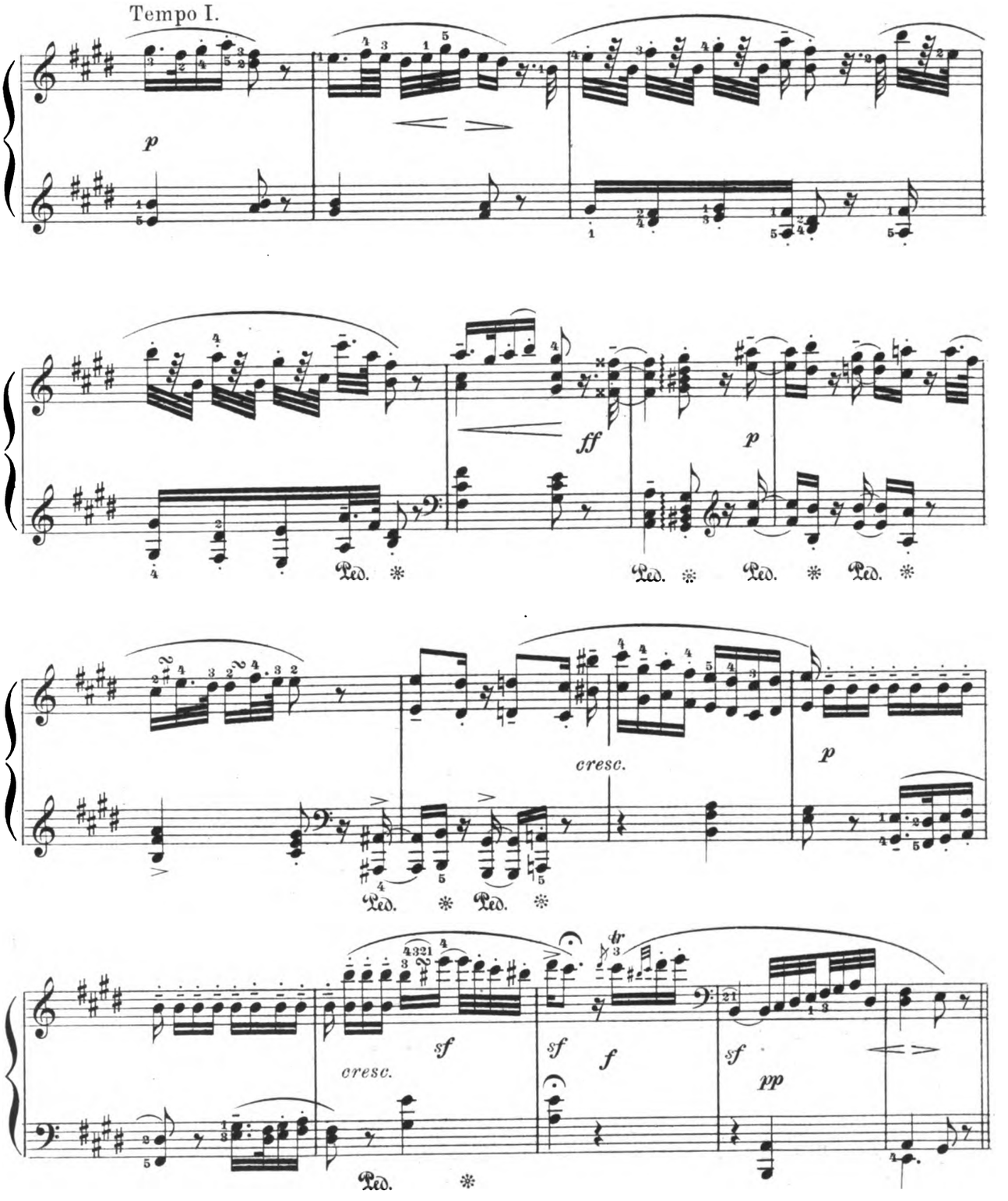






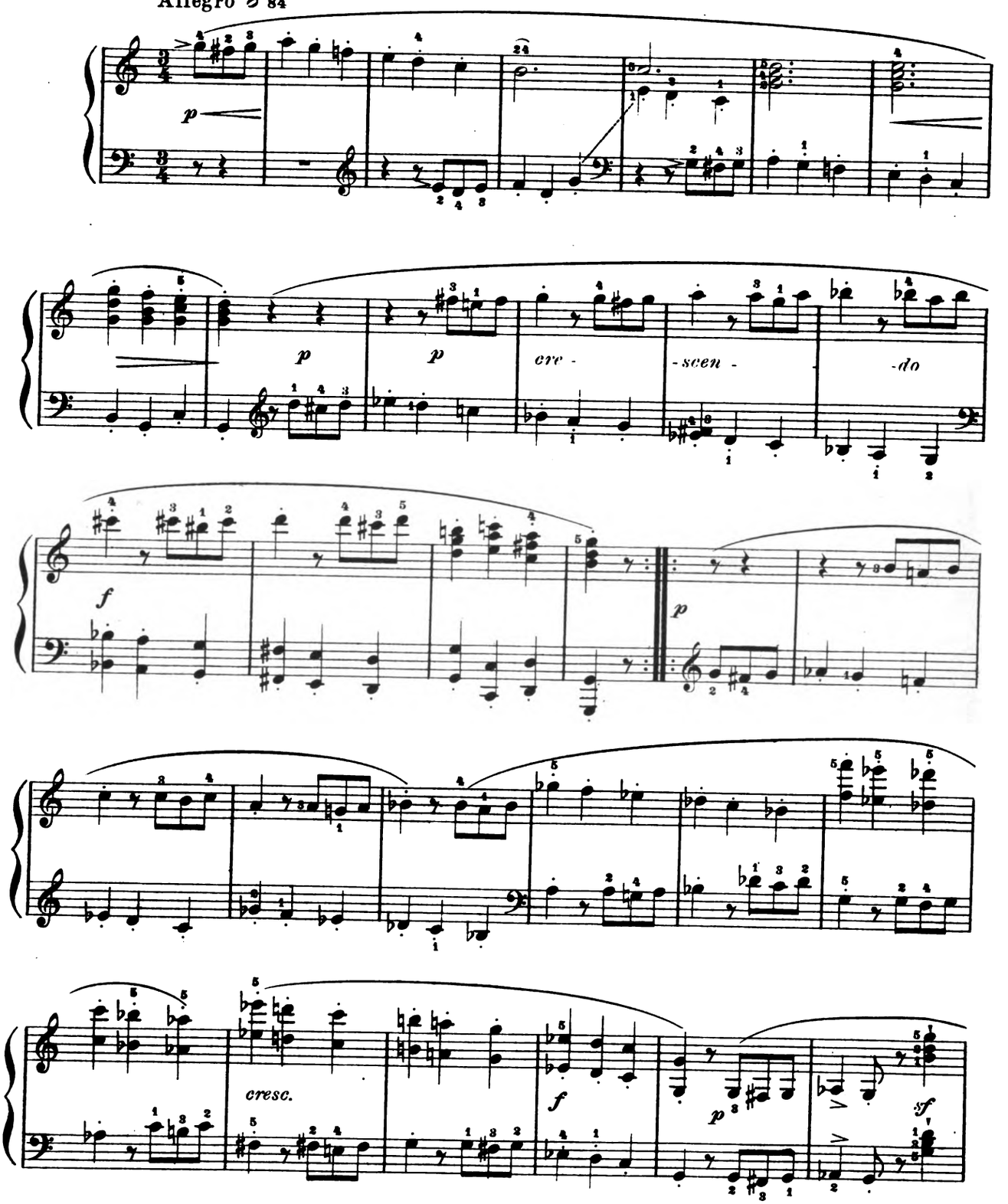


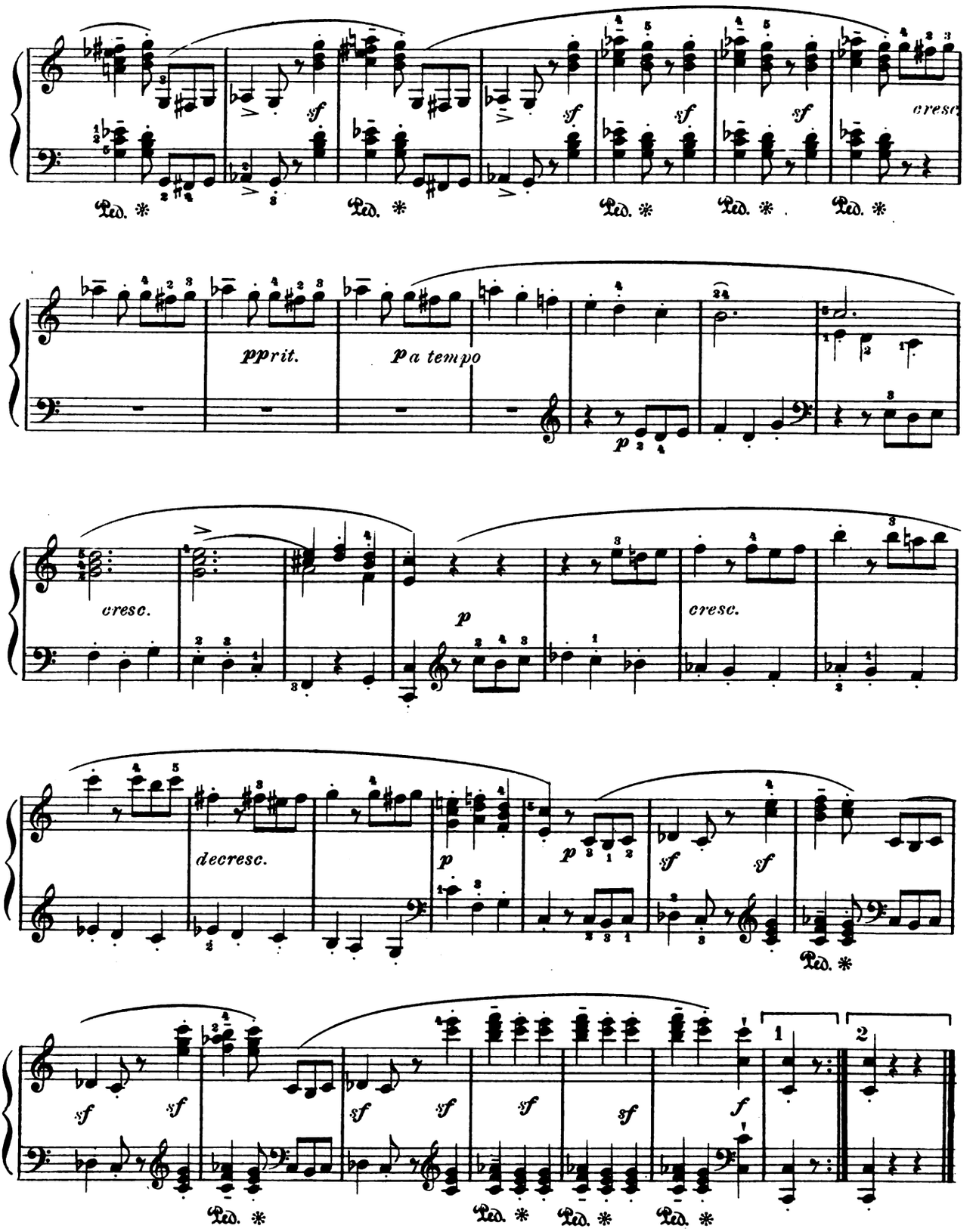


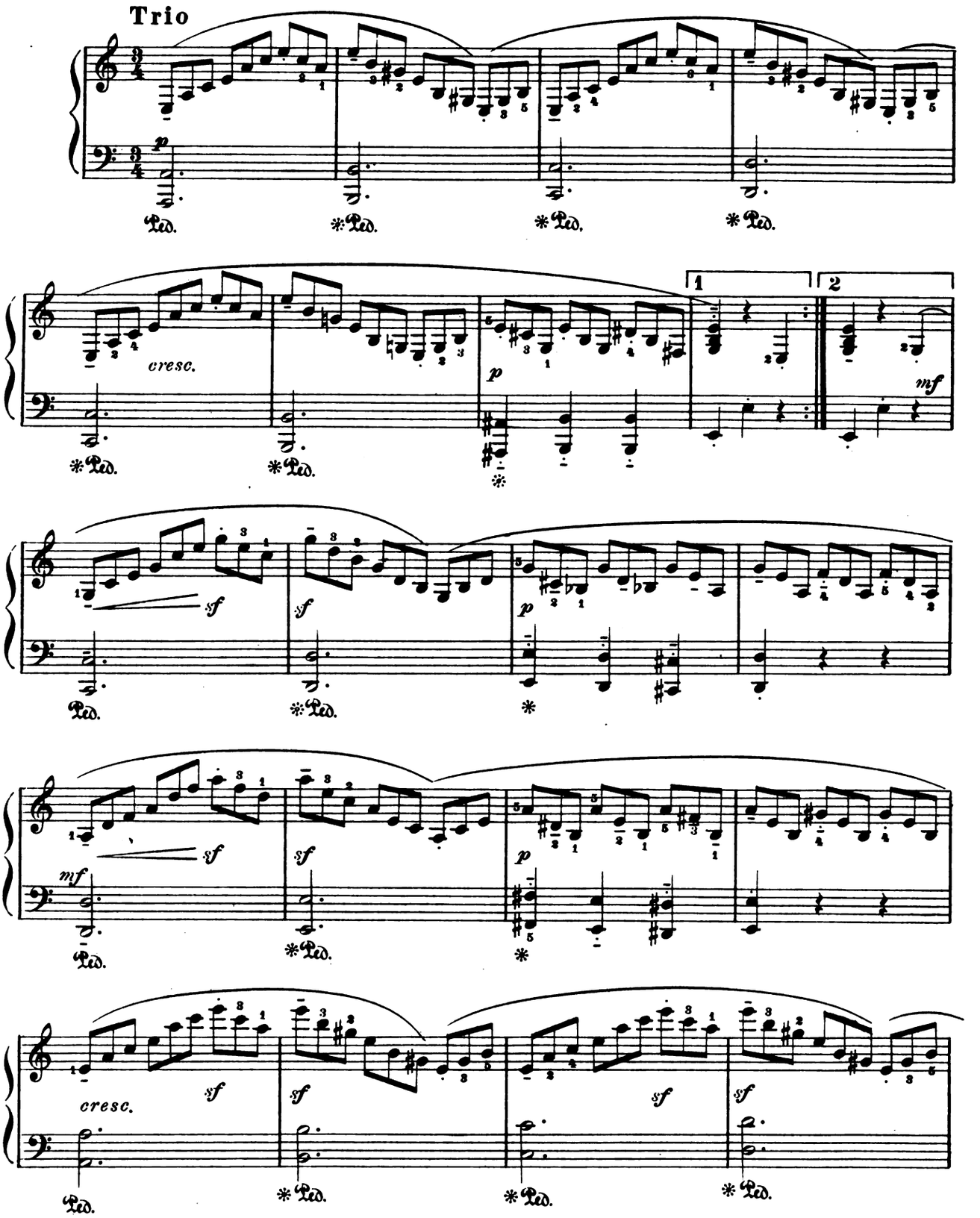


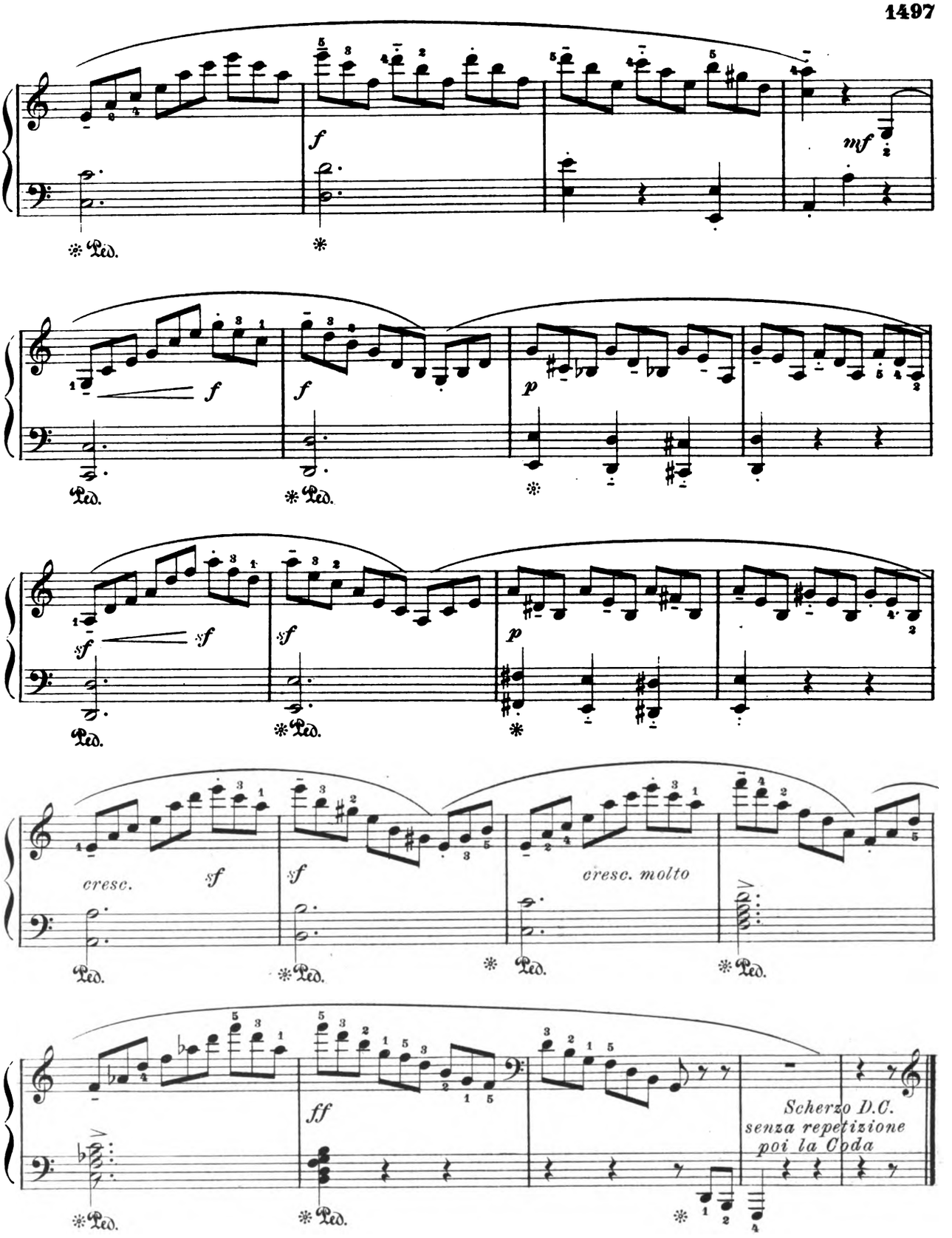
Scherzo

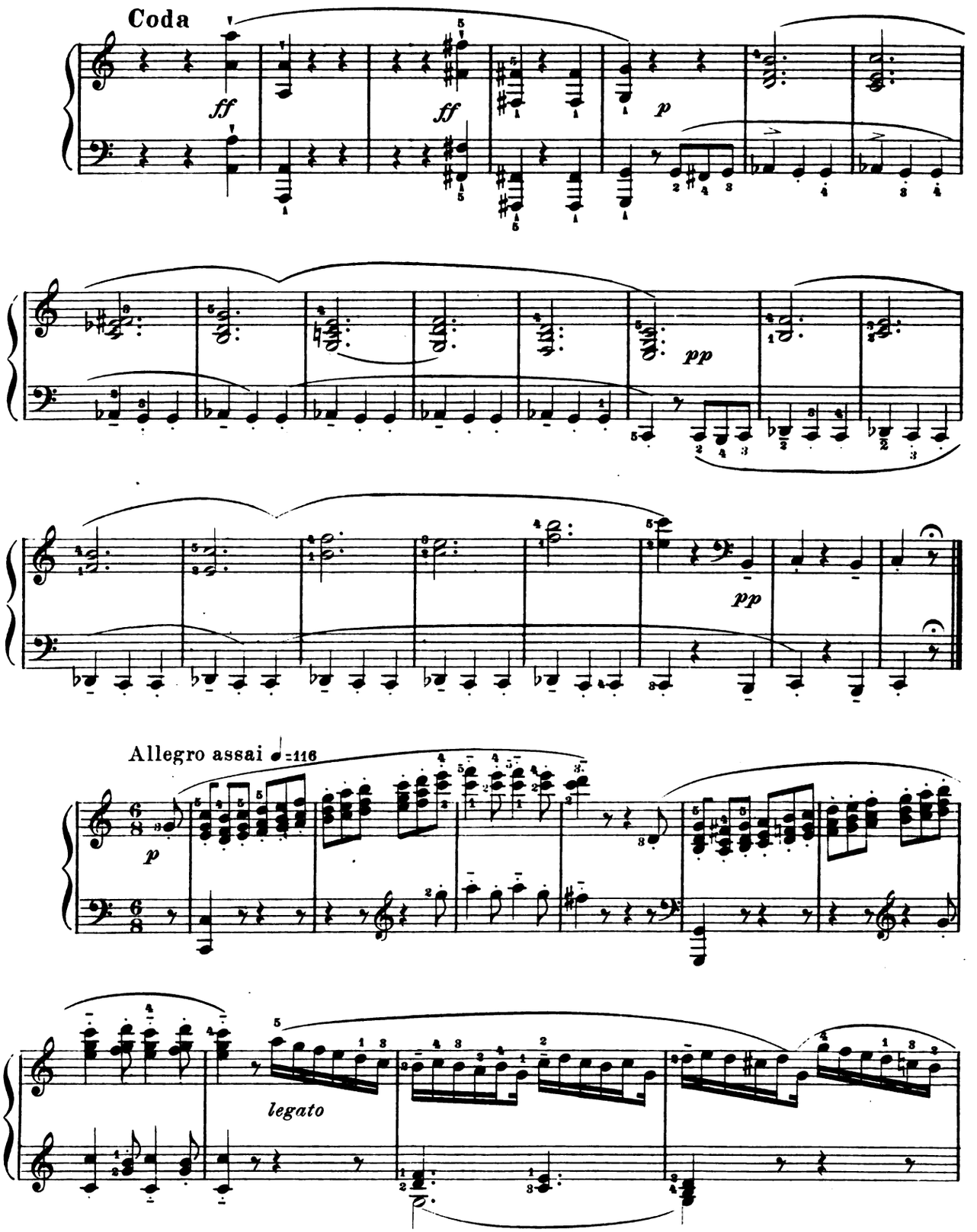
Allegro ♩ 84

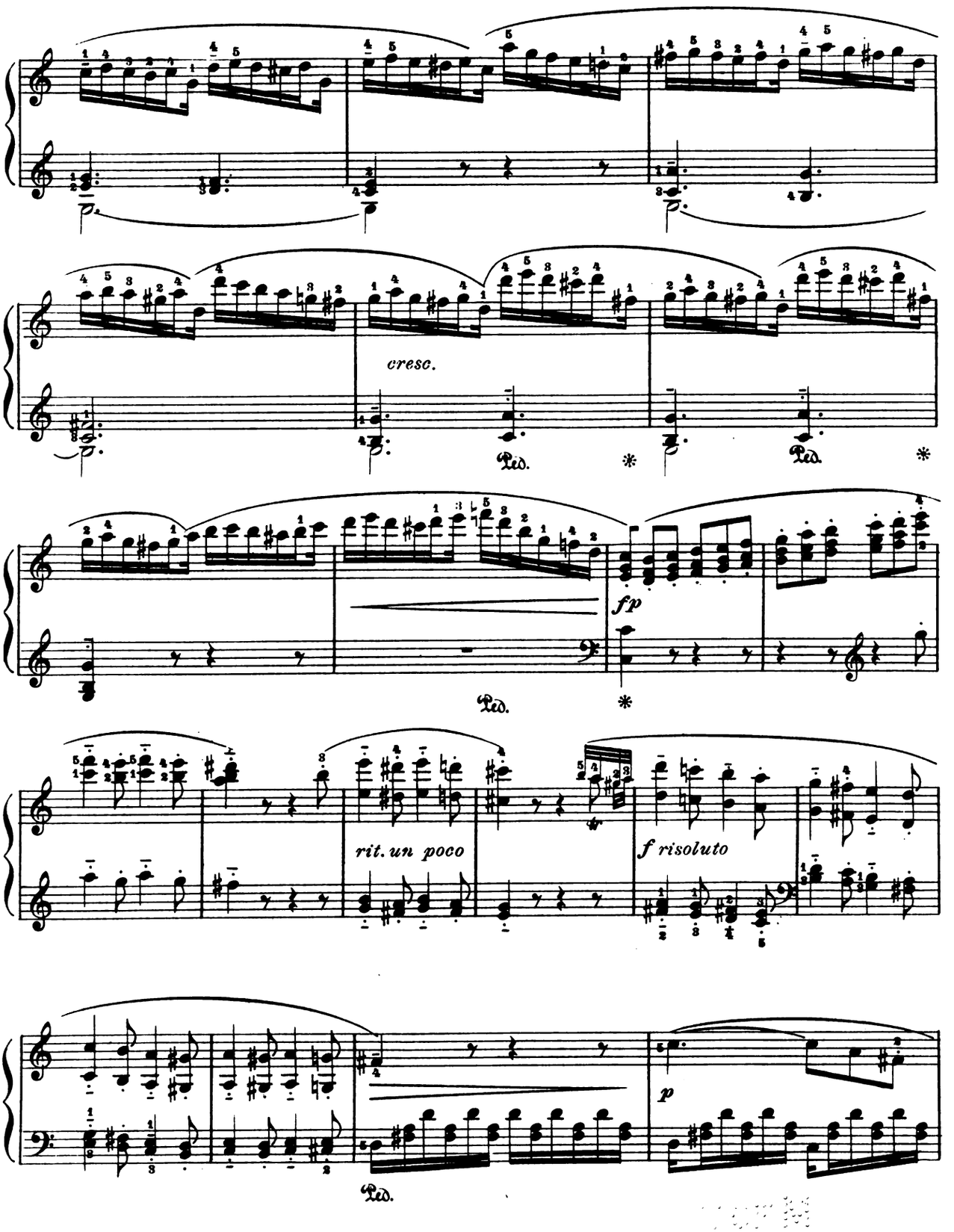


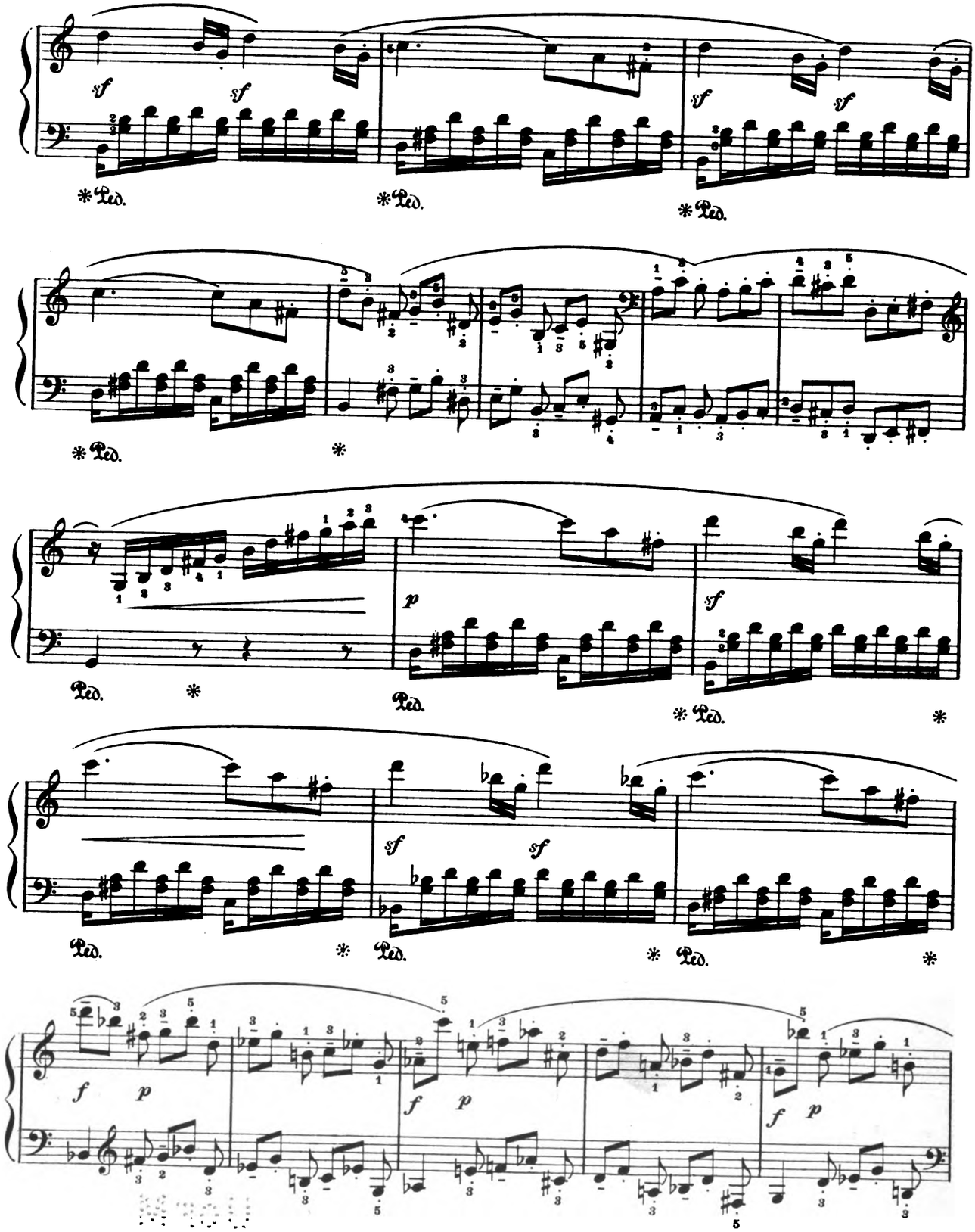


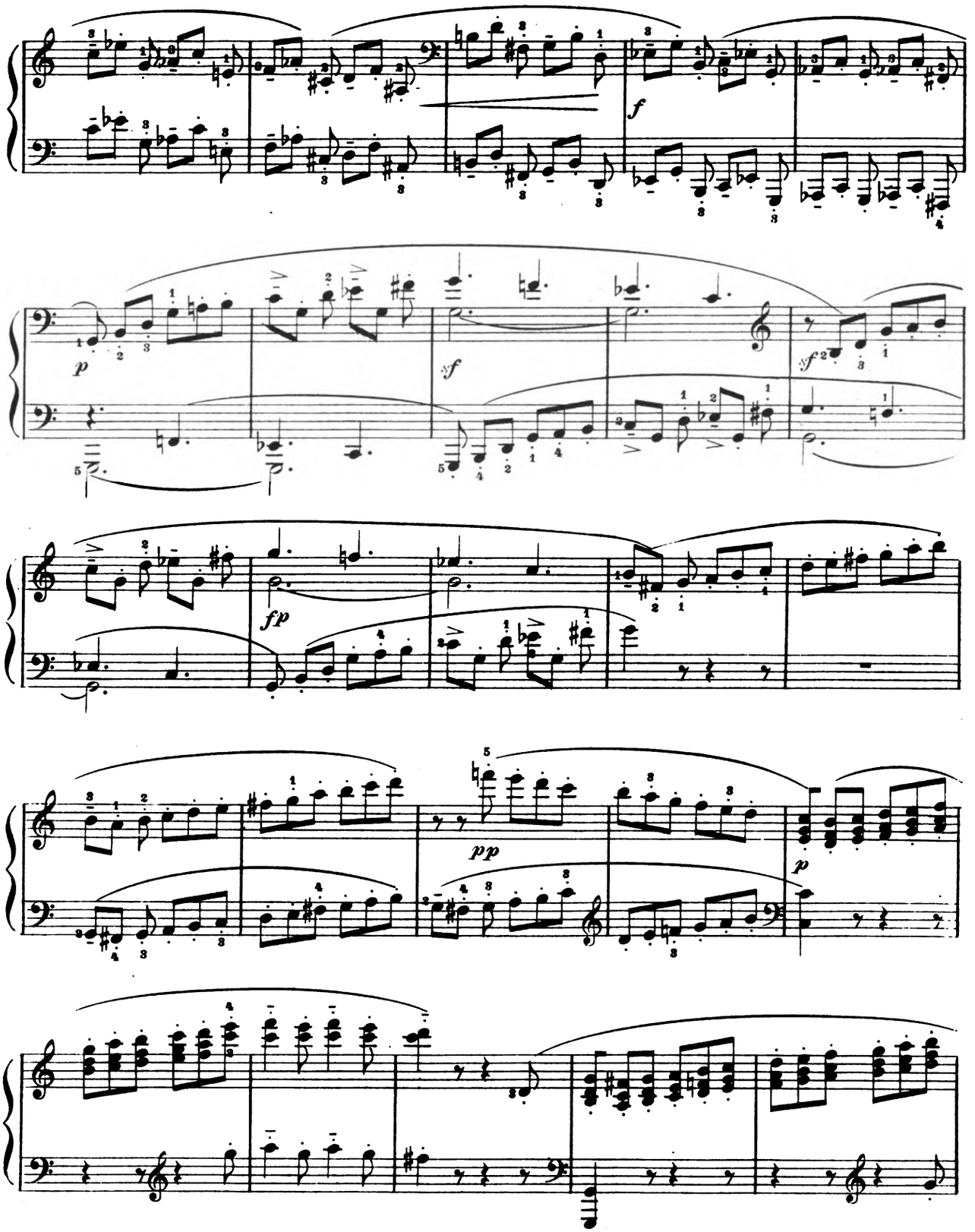


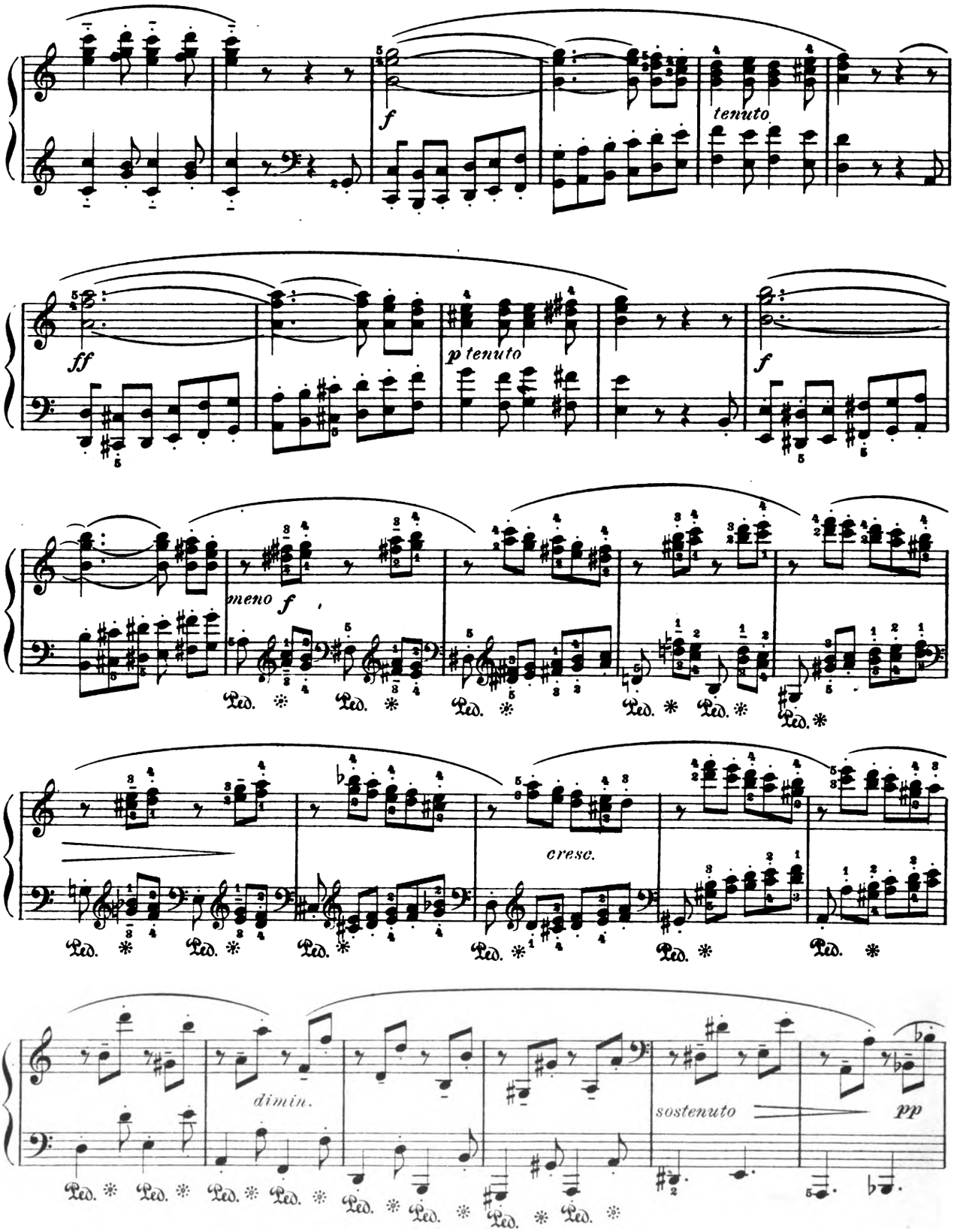


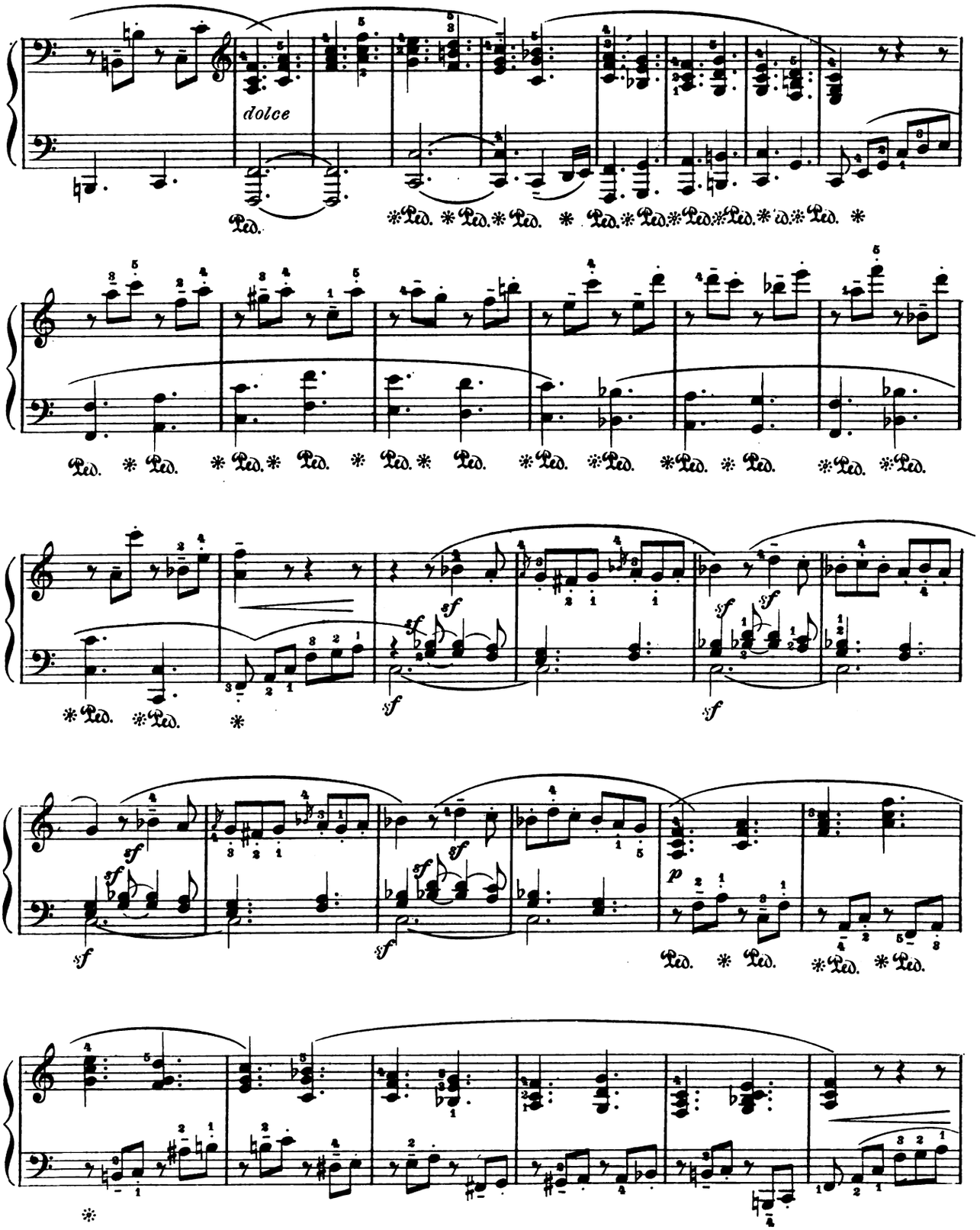


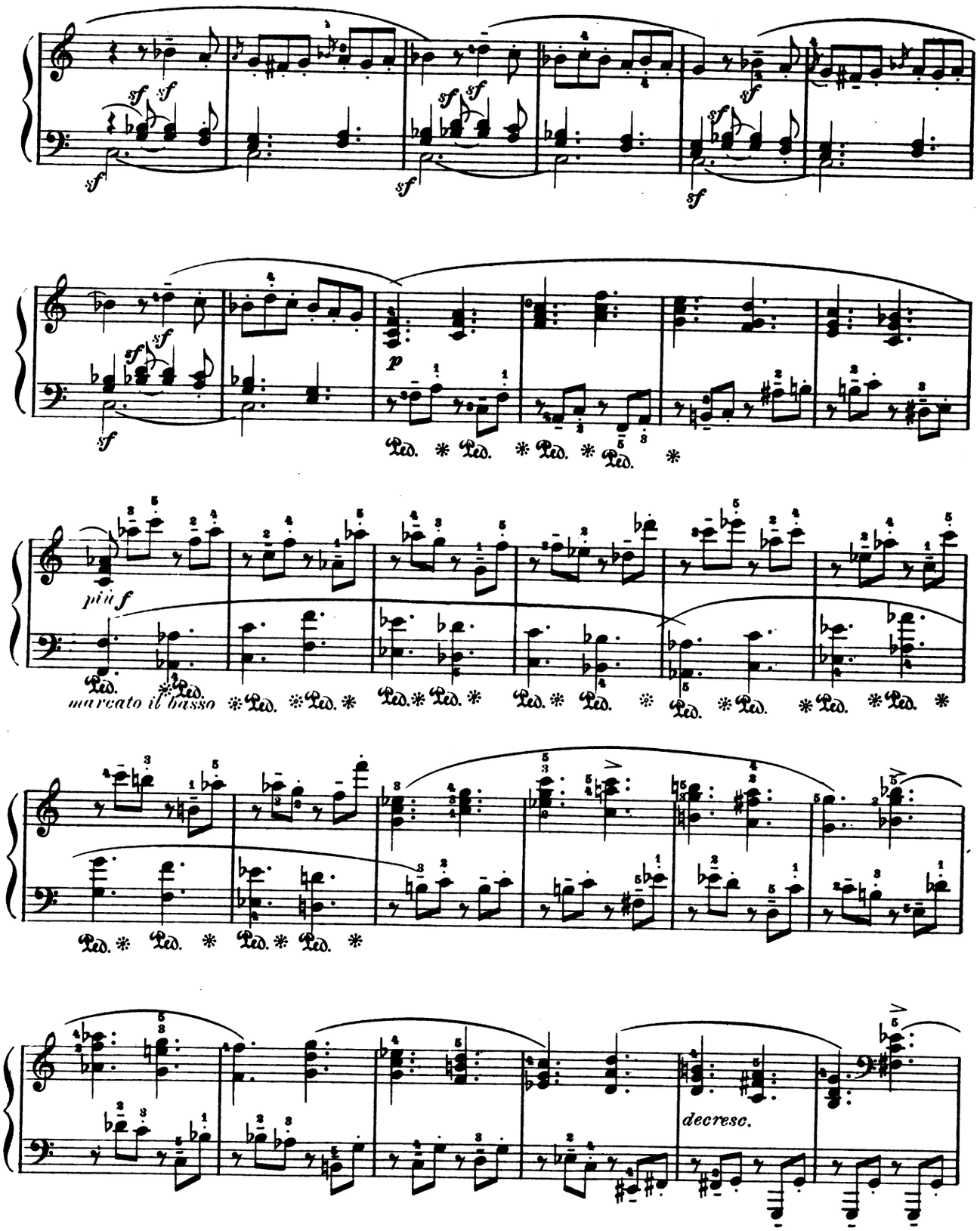


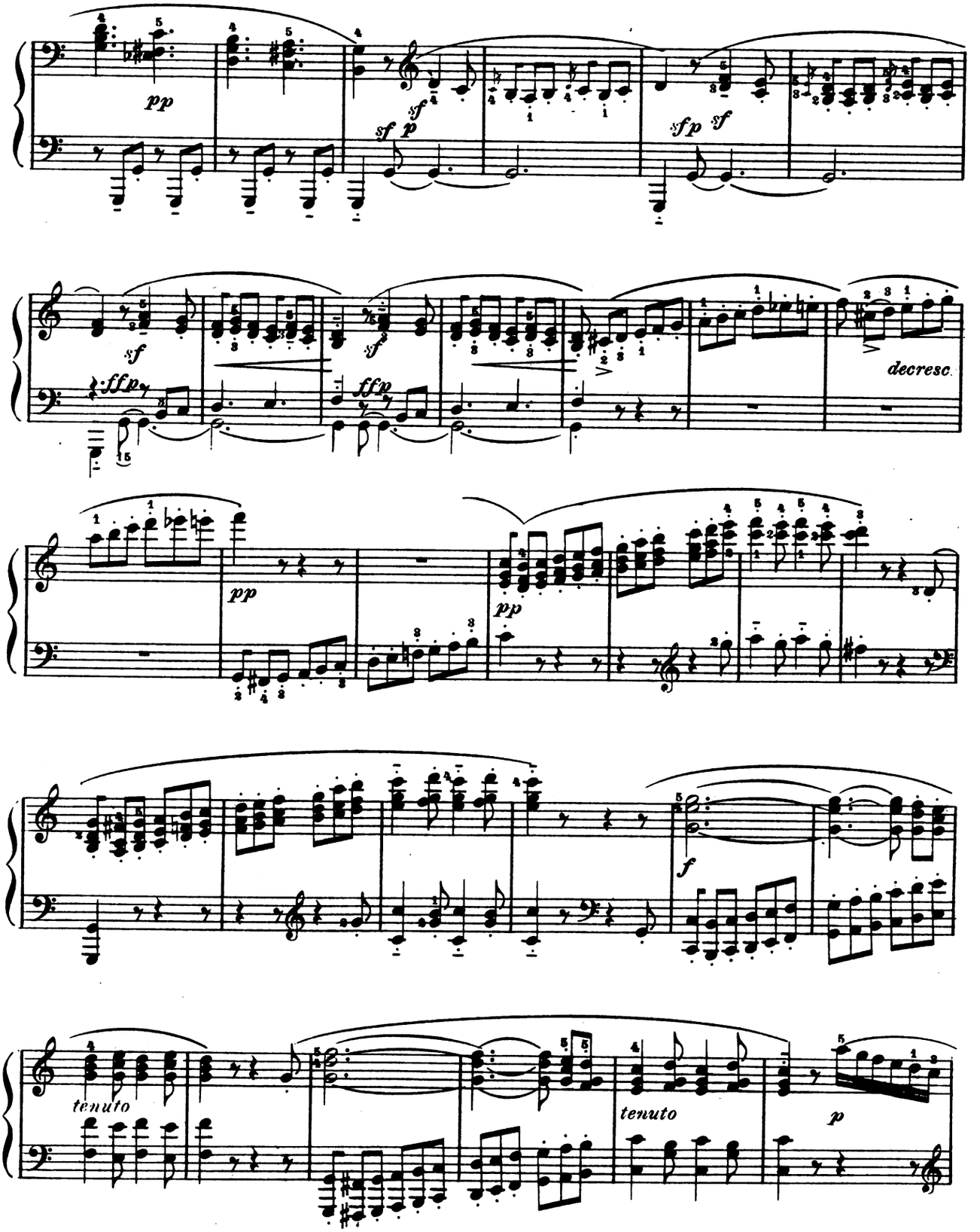


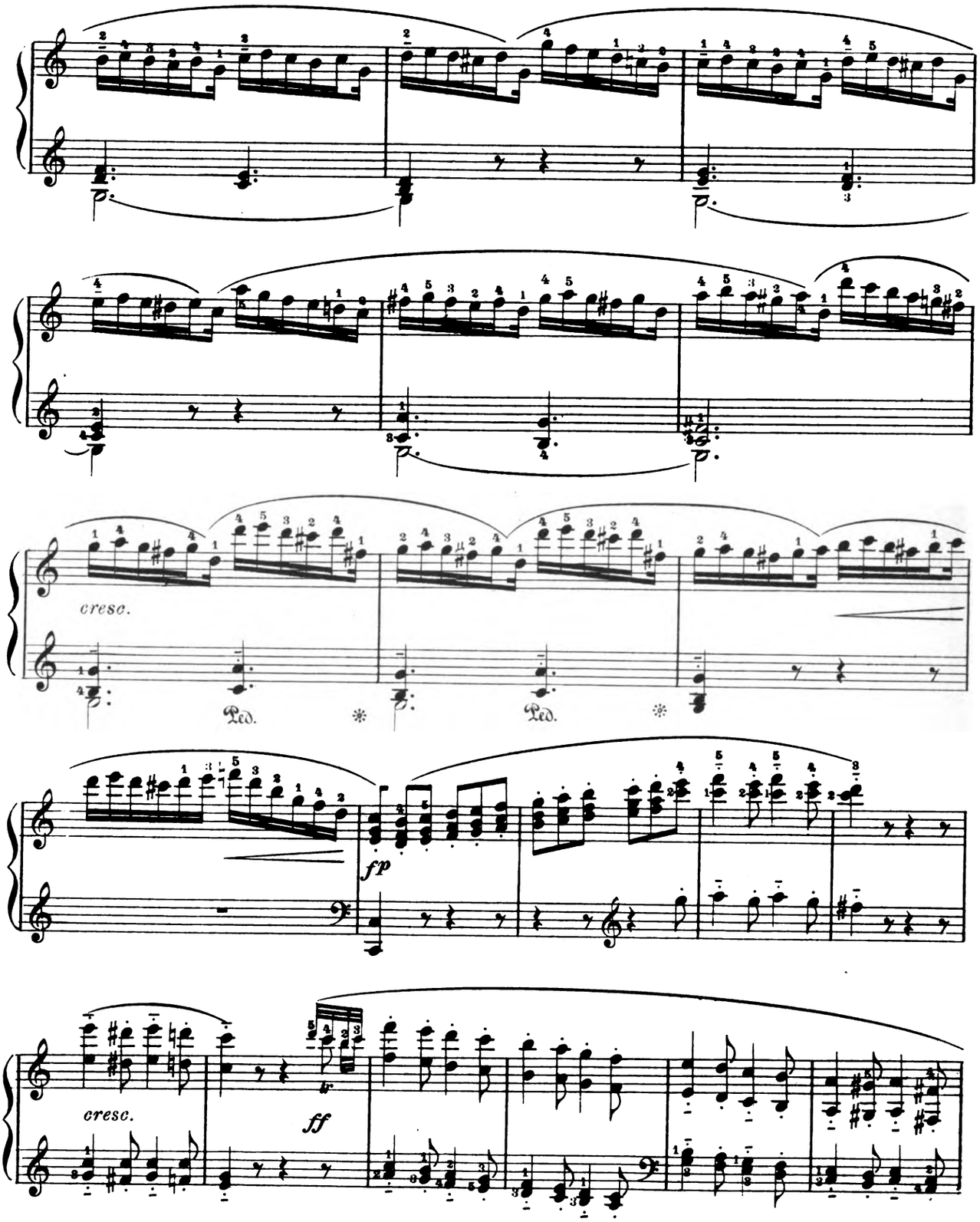


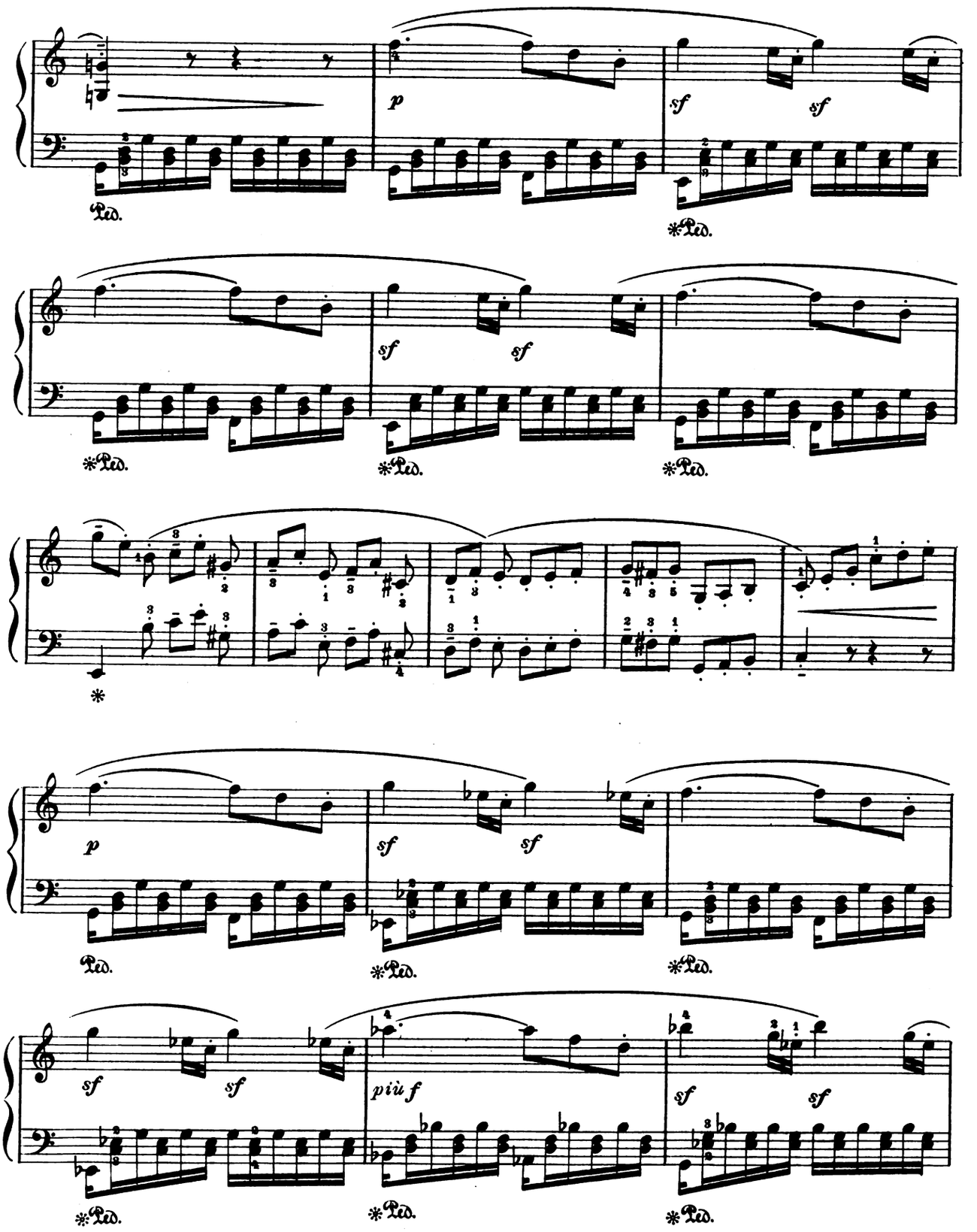


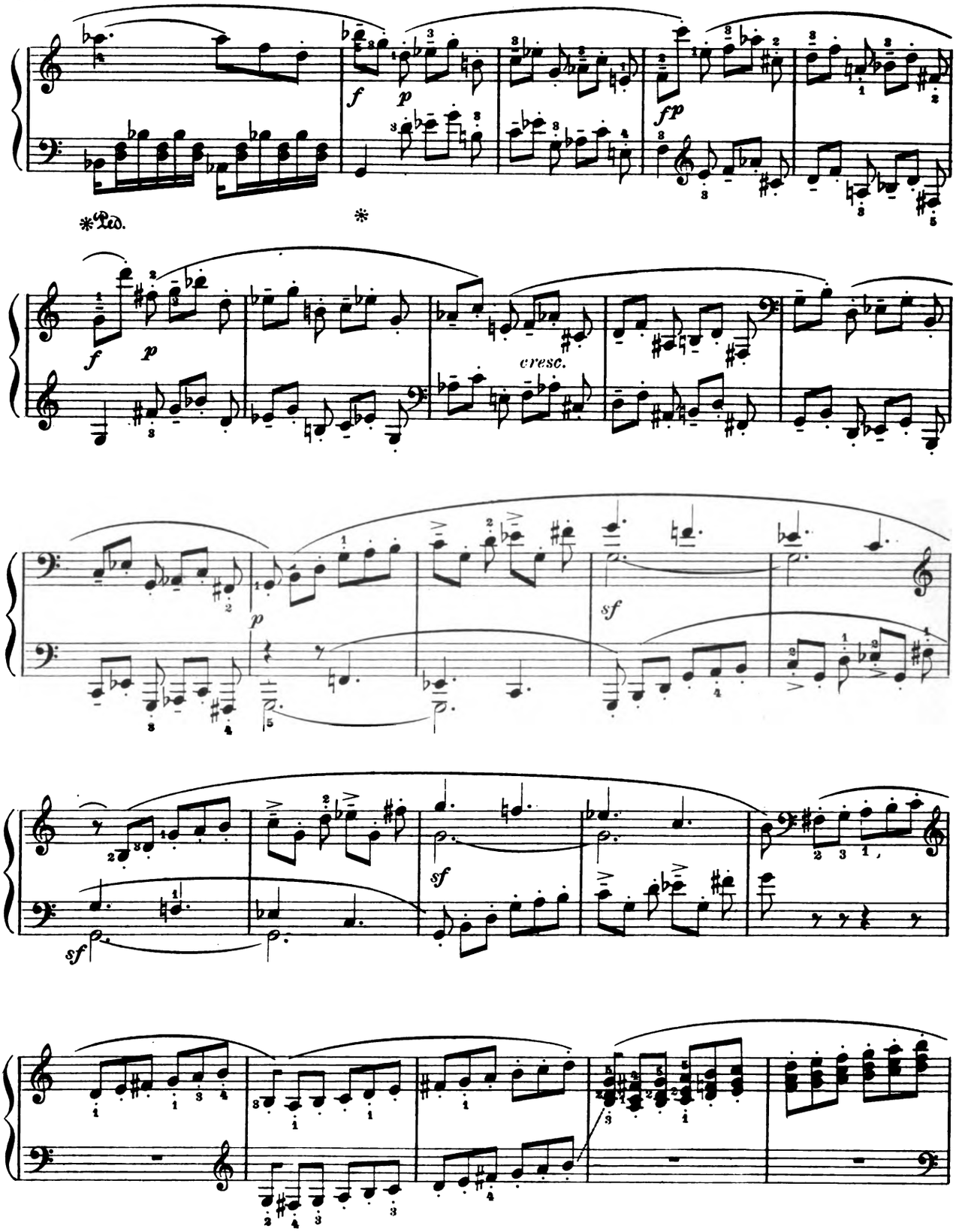


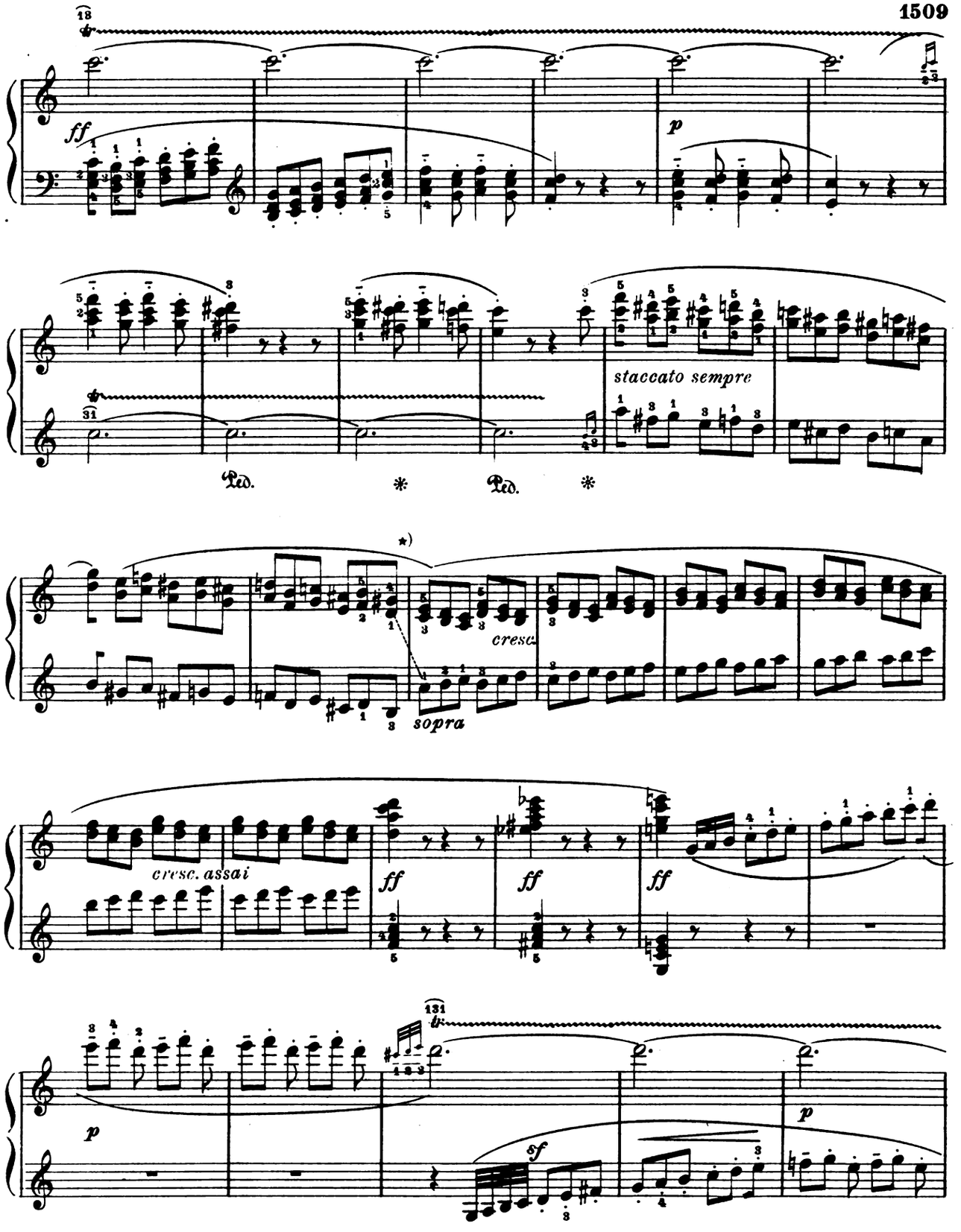












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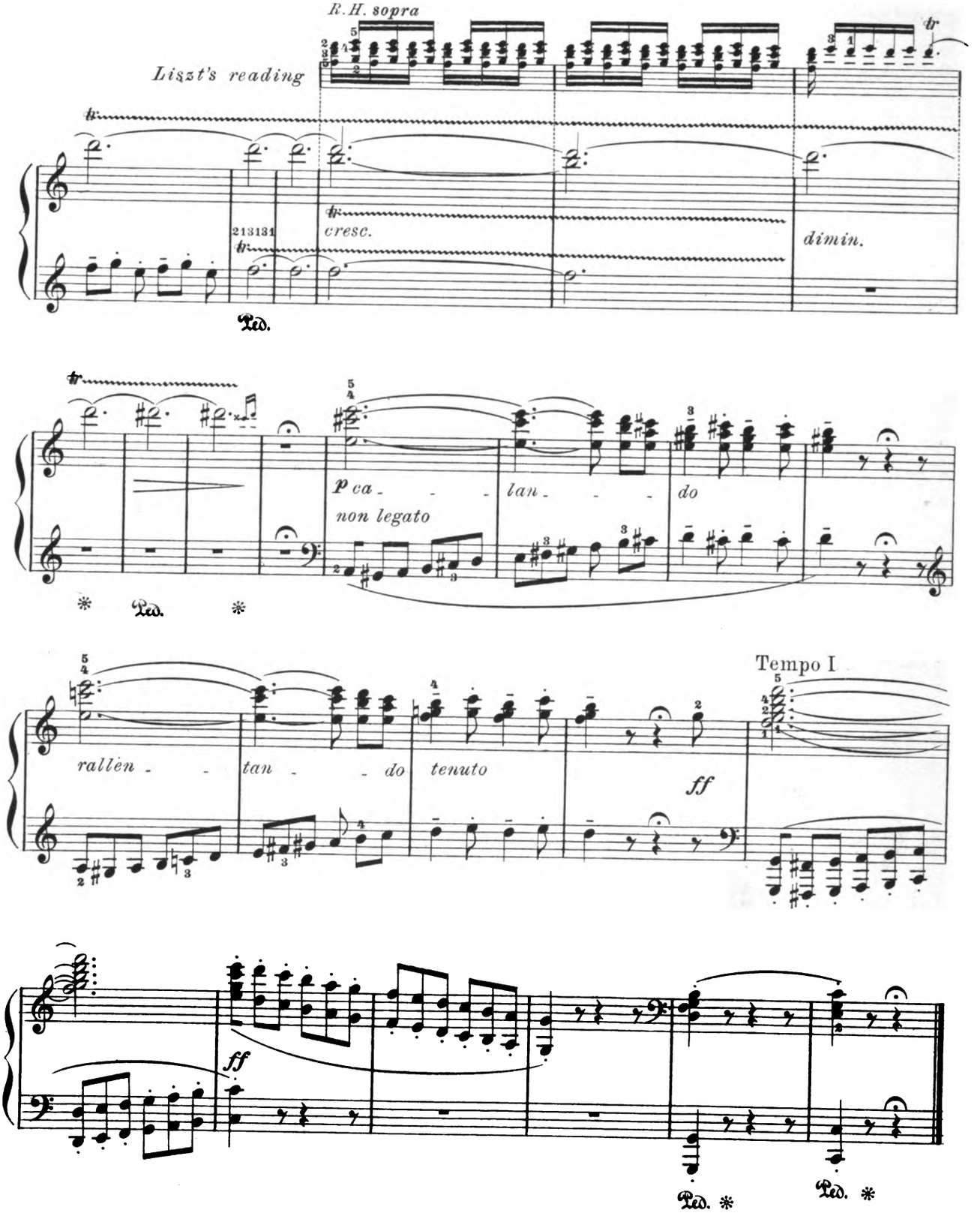
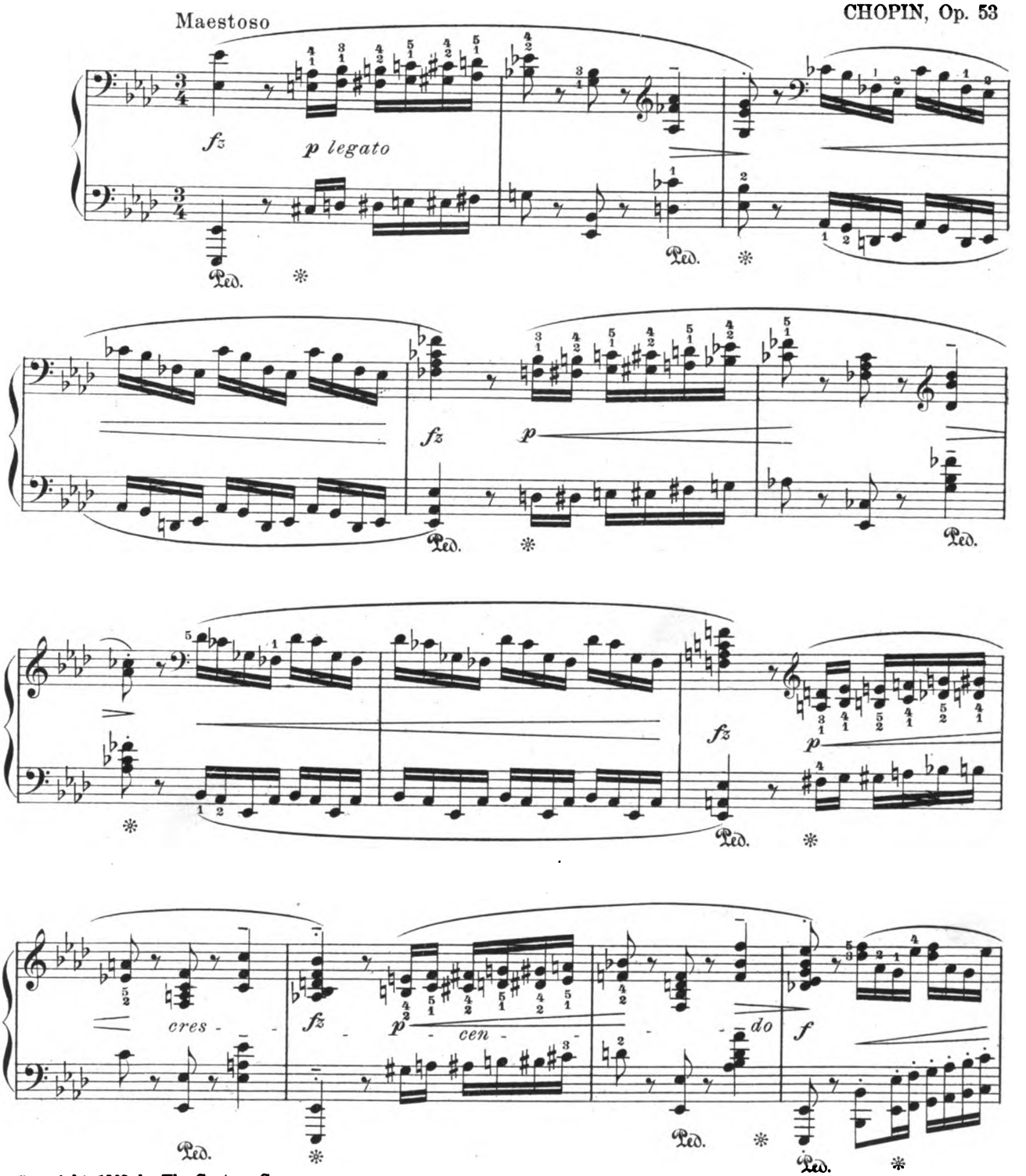
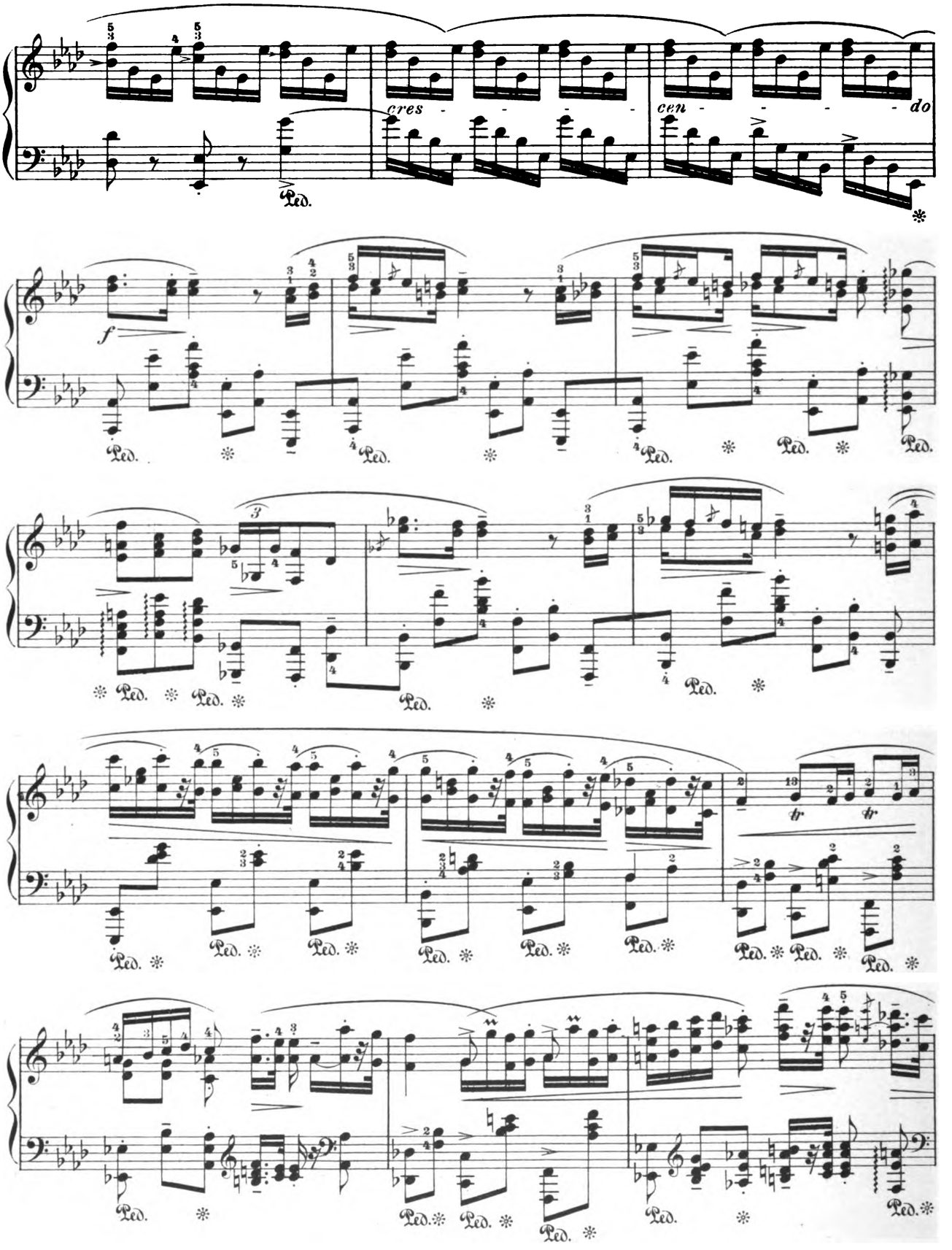


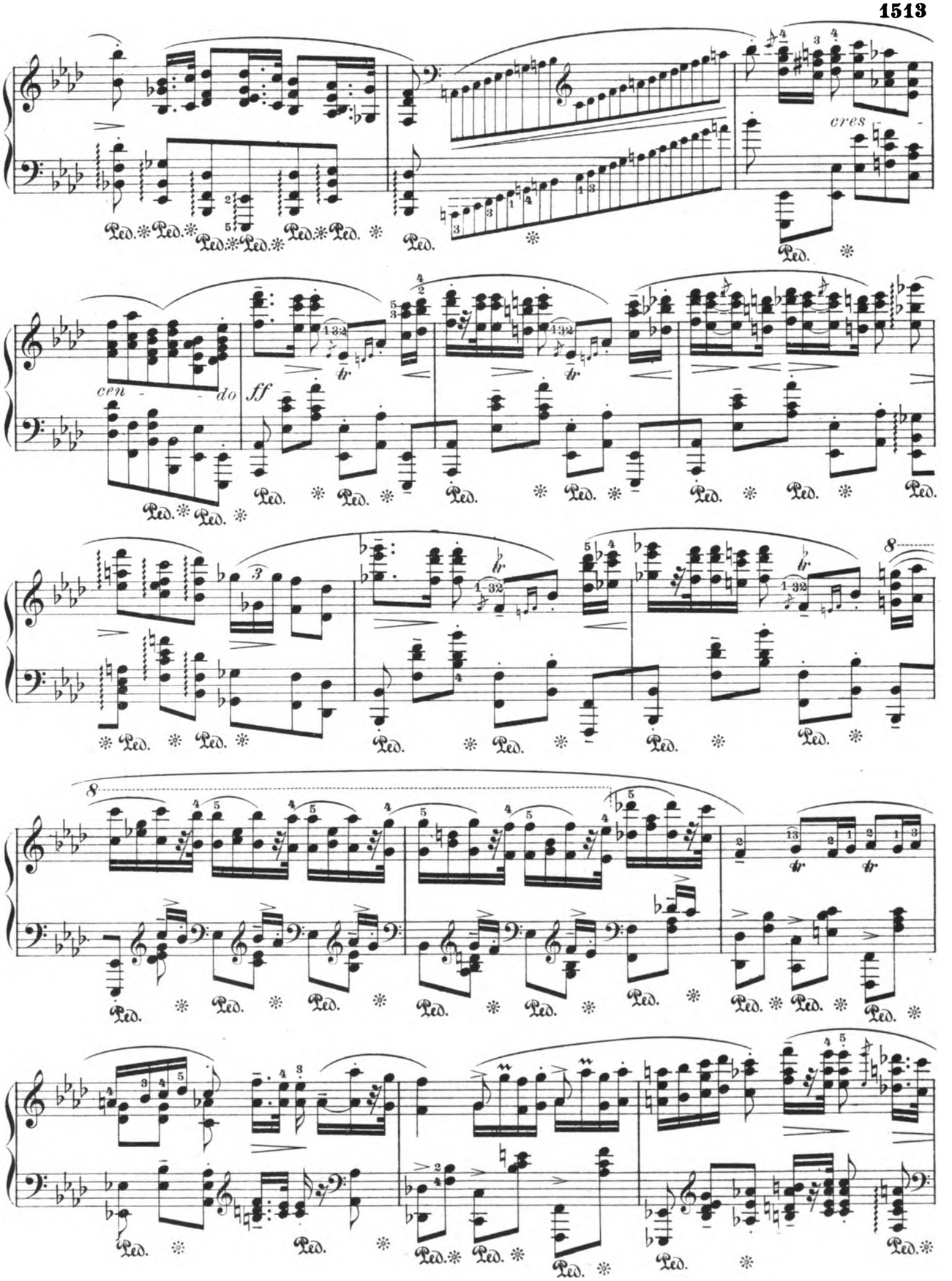
POLONAISE

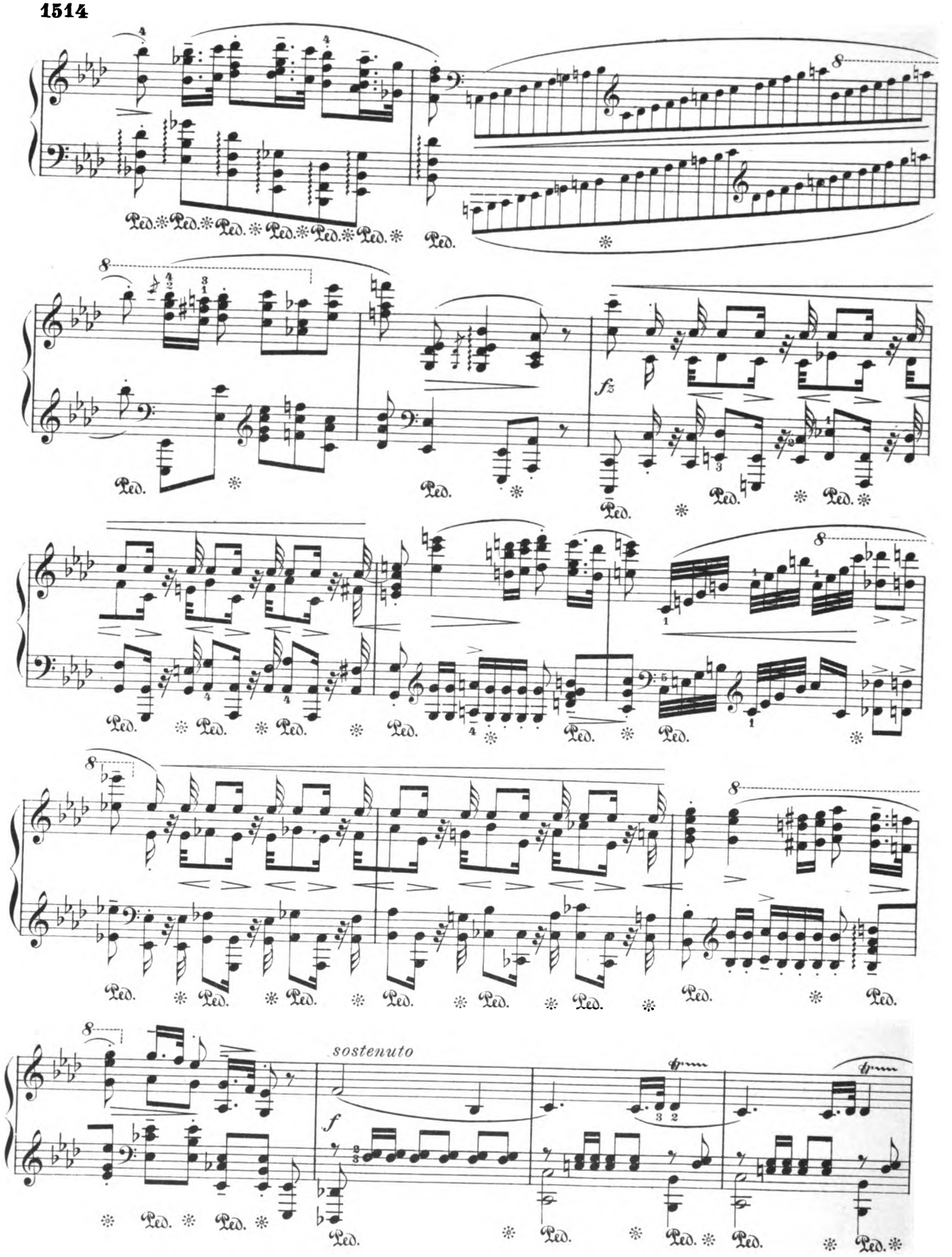
A FLAT MAJOR

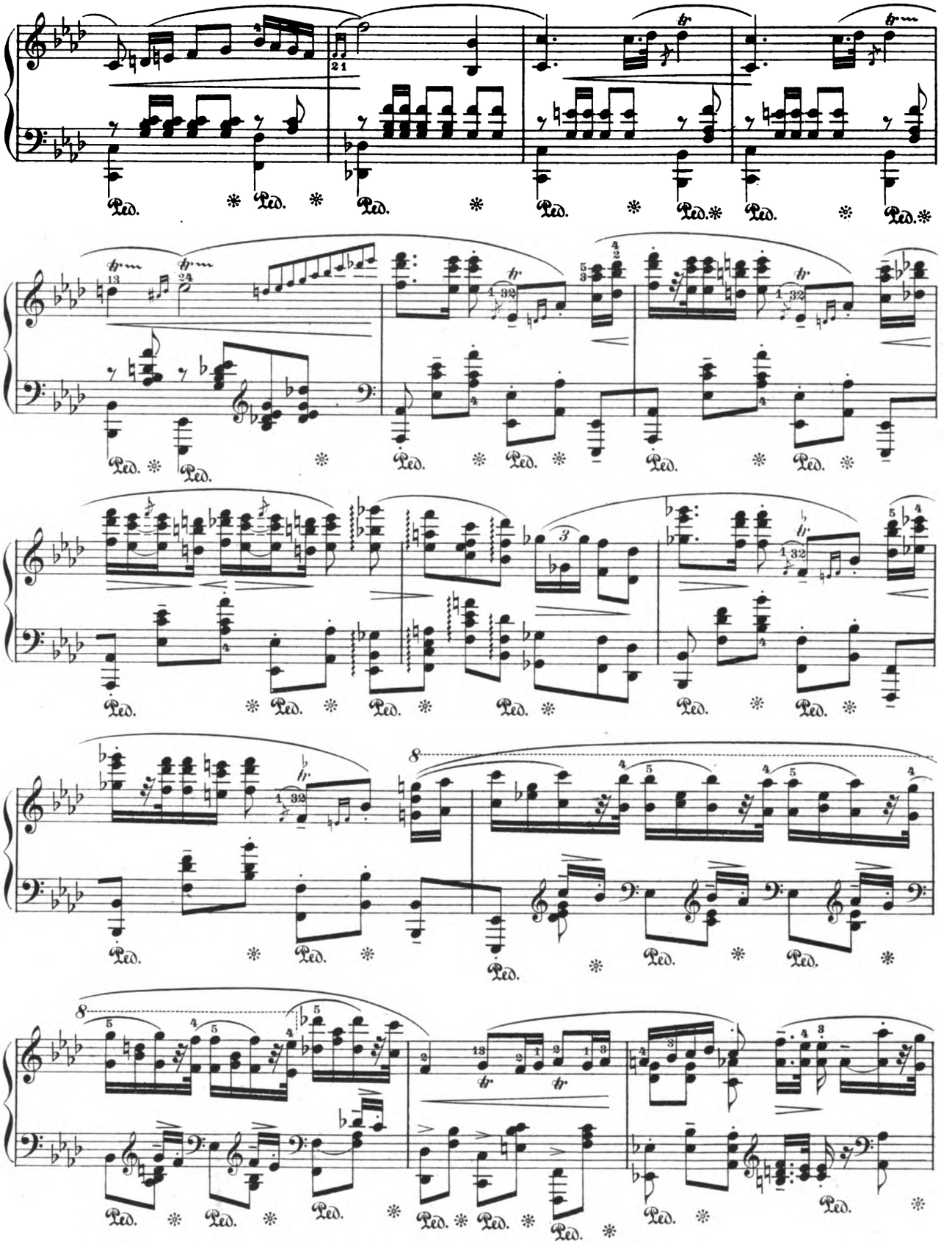
CHOPIN, Op. 53

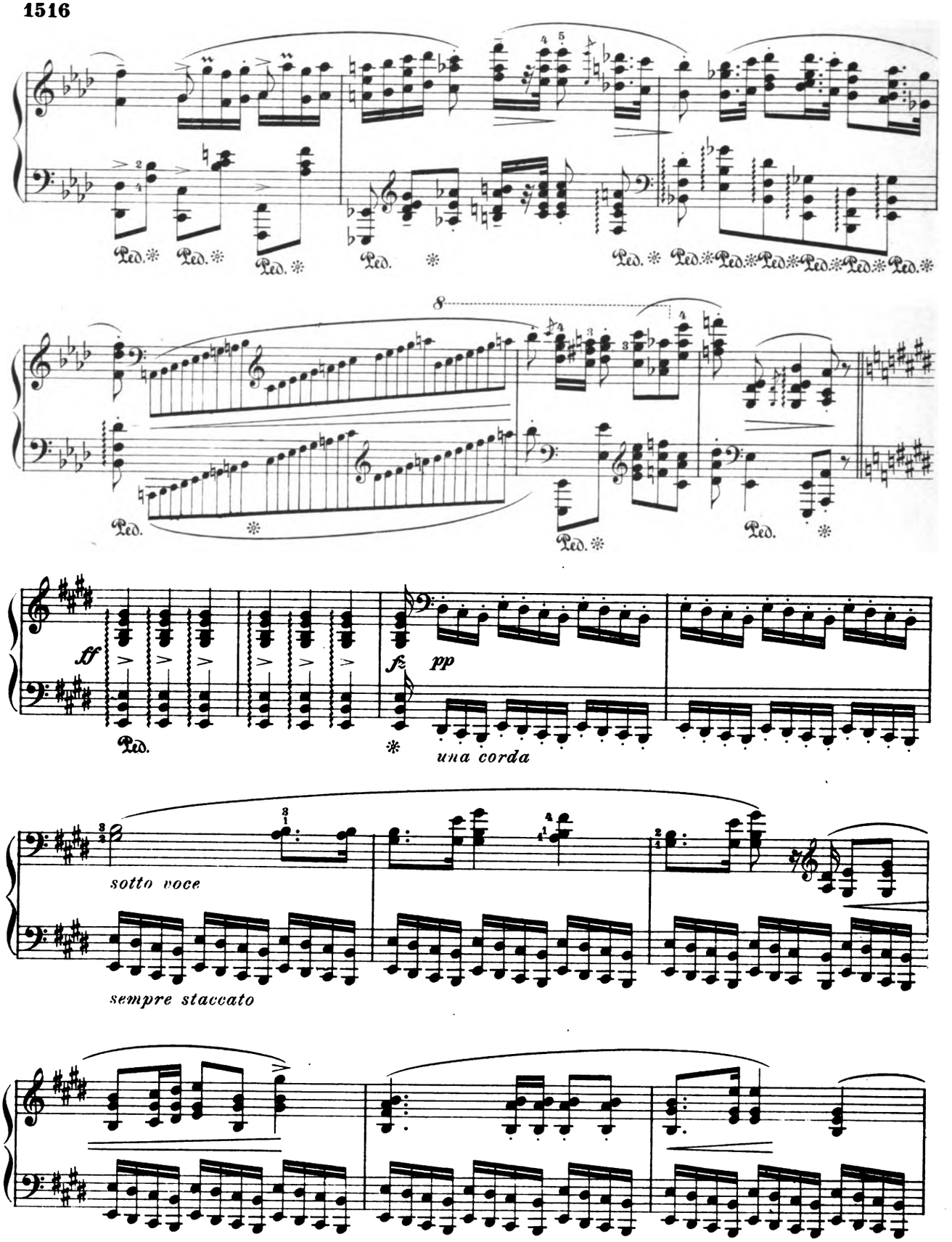


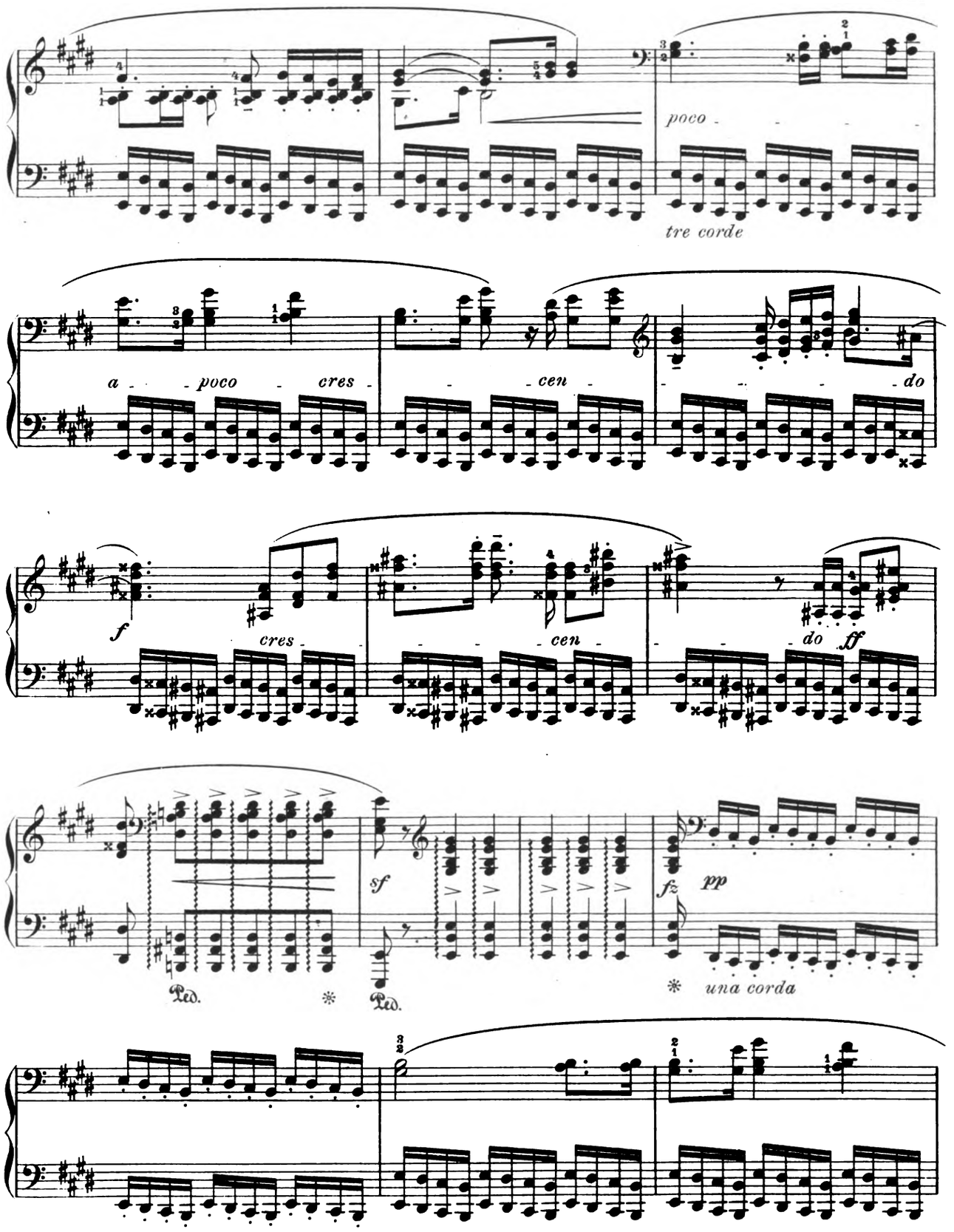


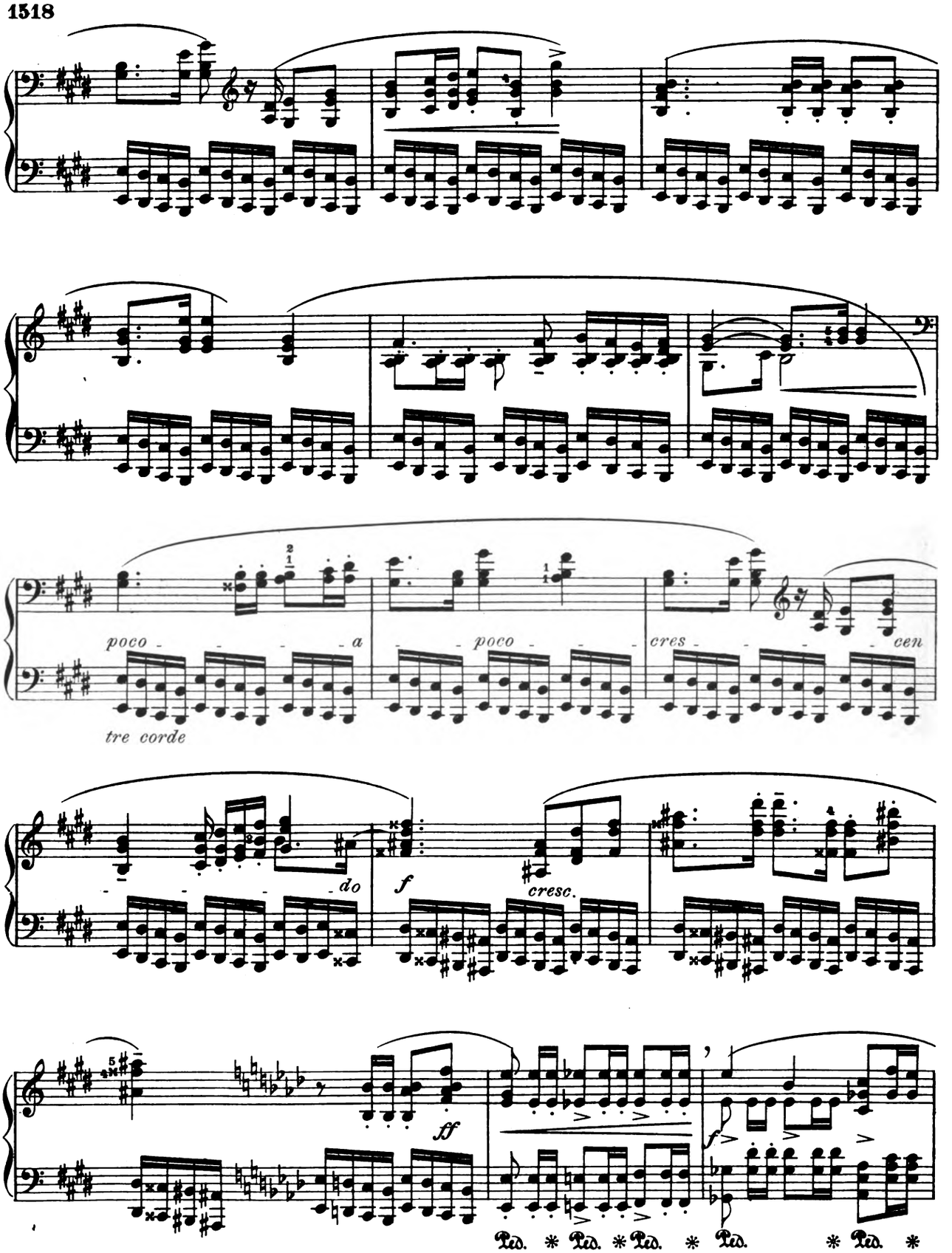


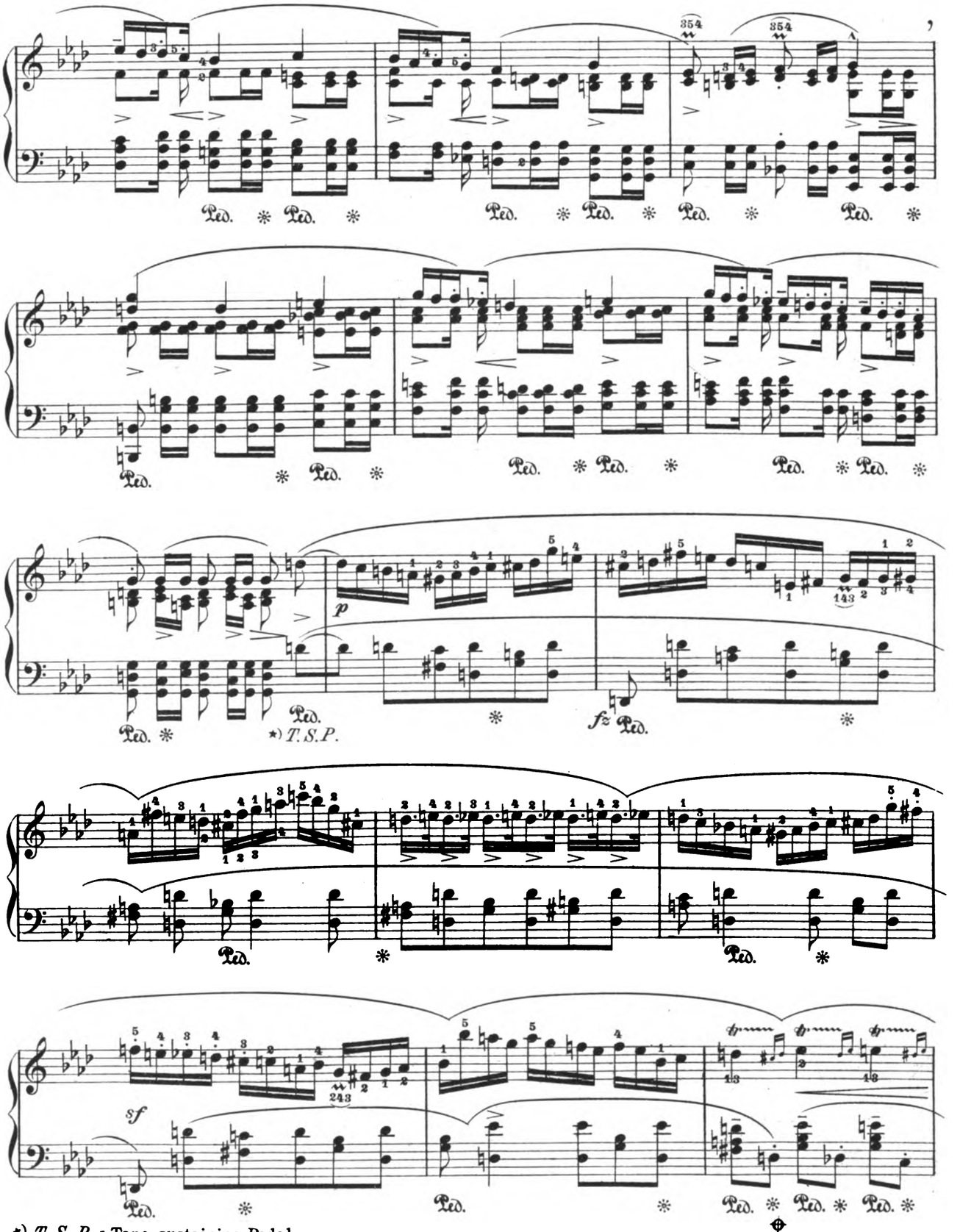












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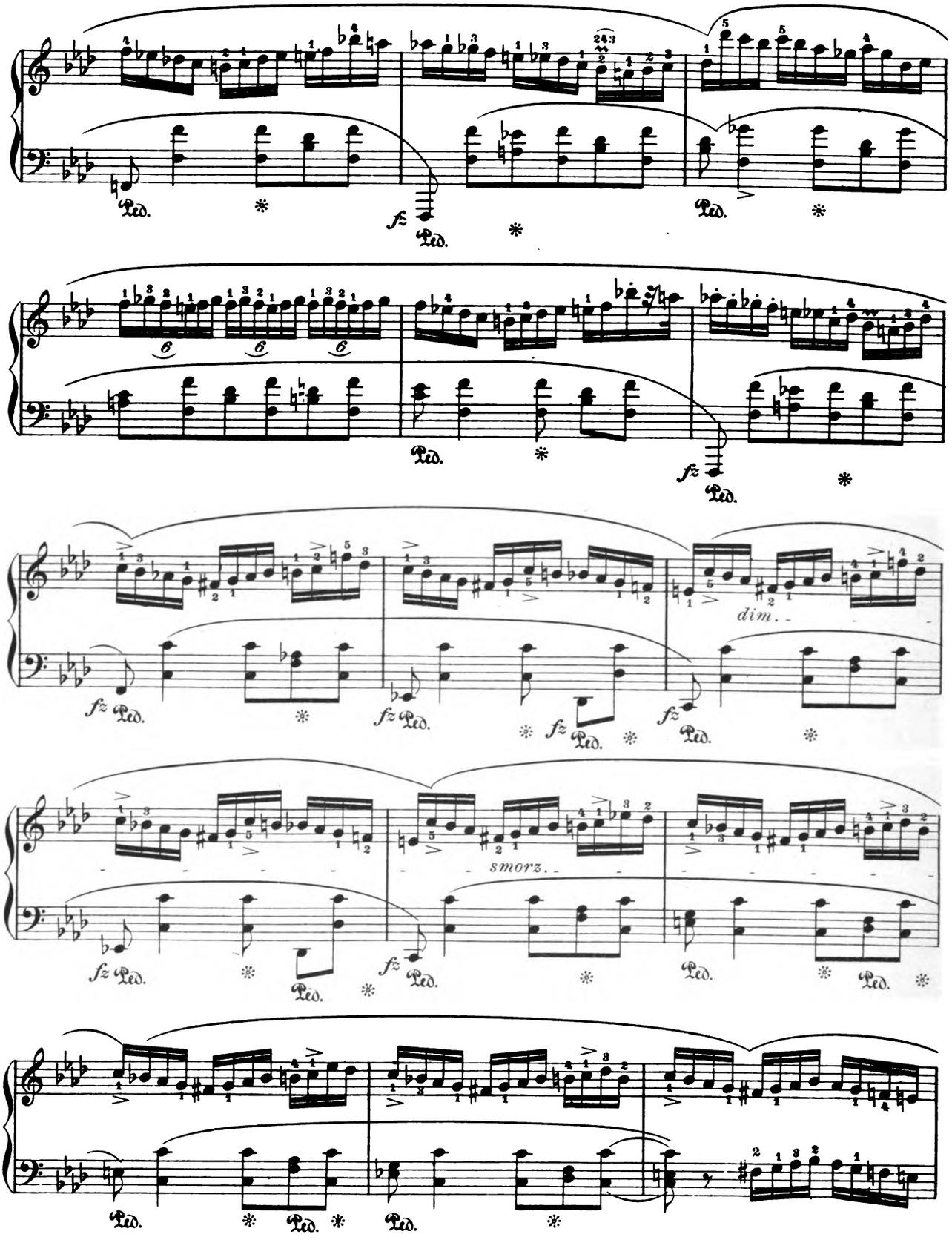
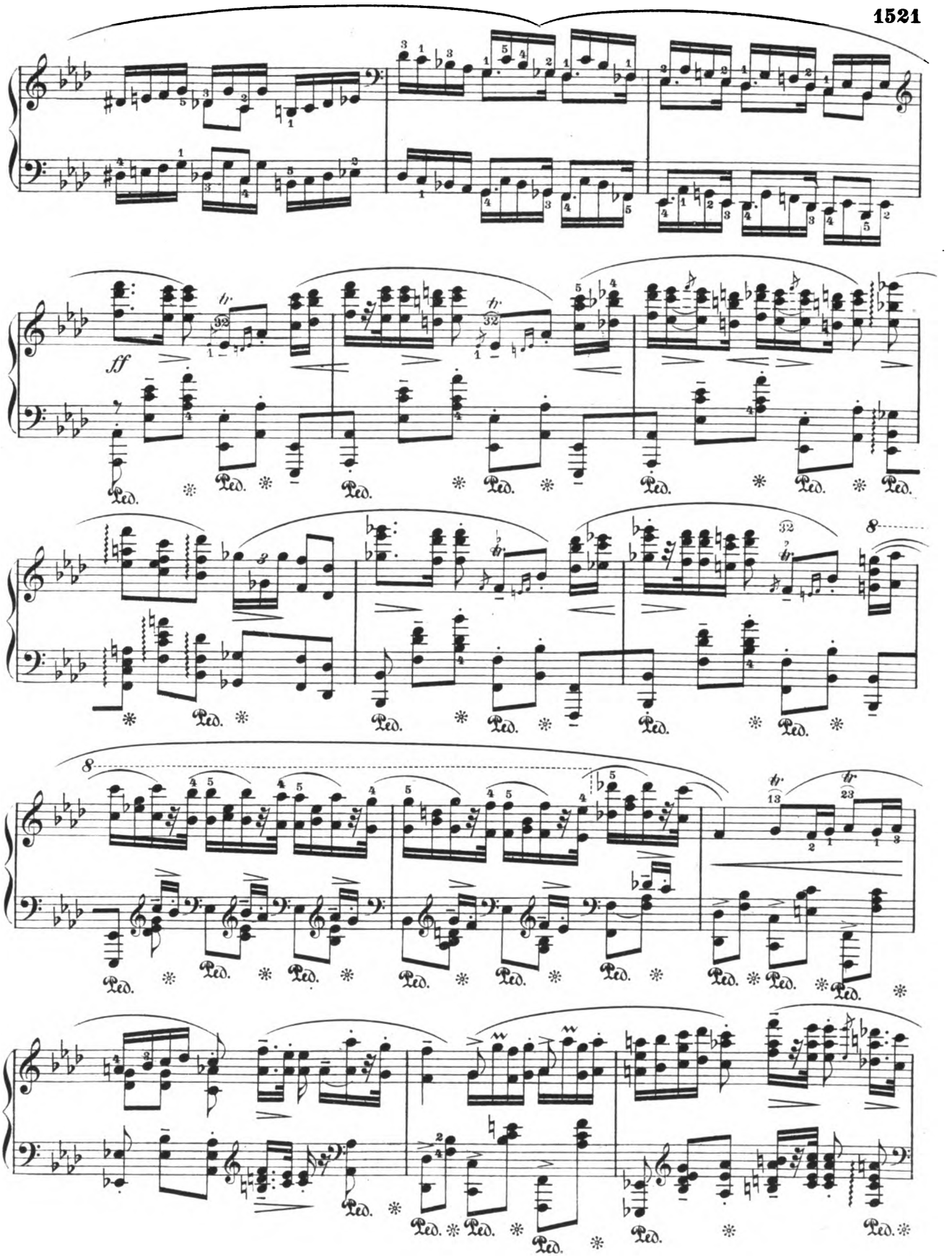
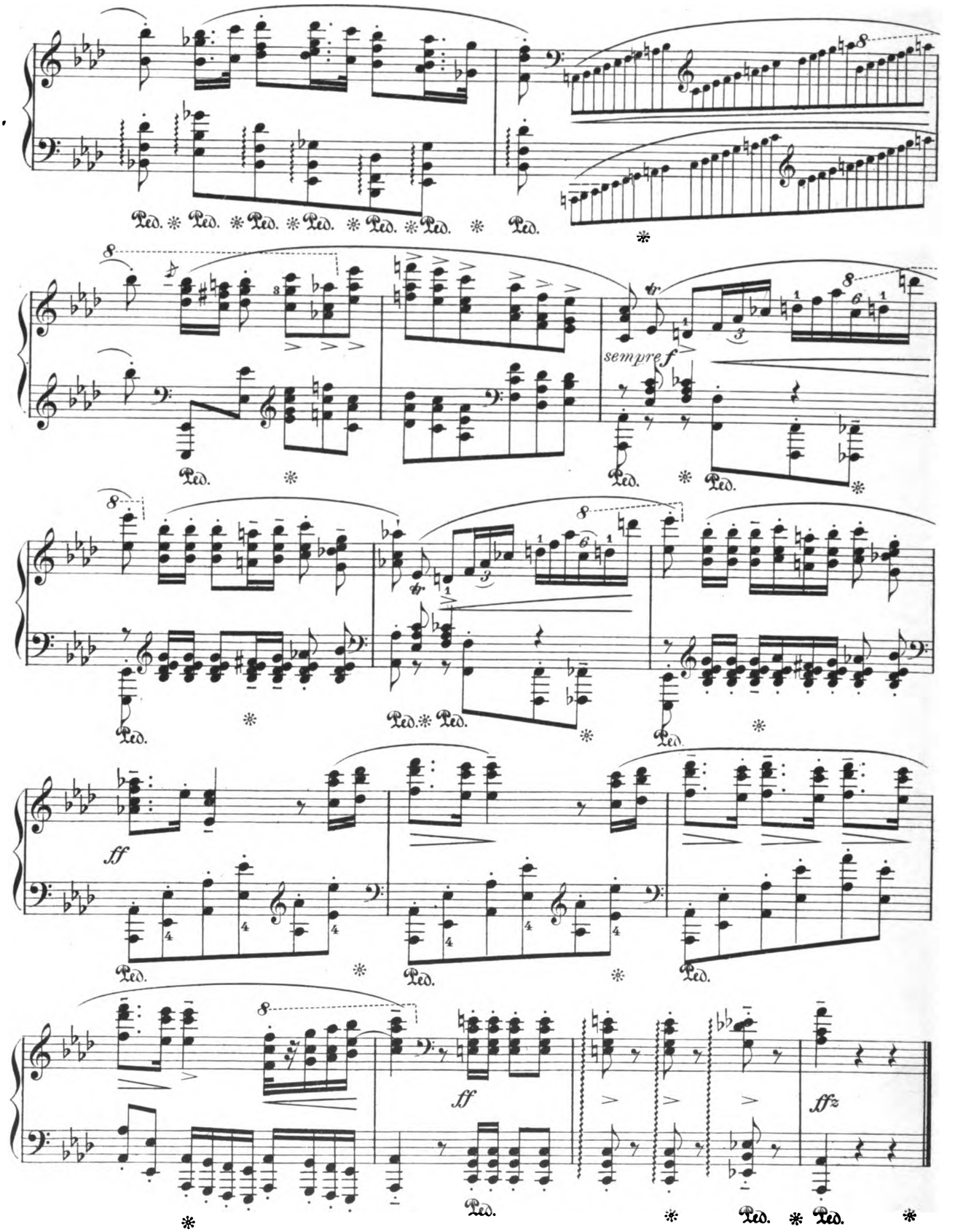
⊕ = Release for *T.S.P.*



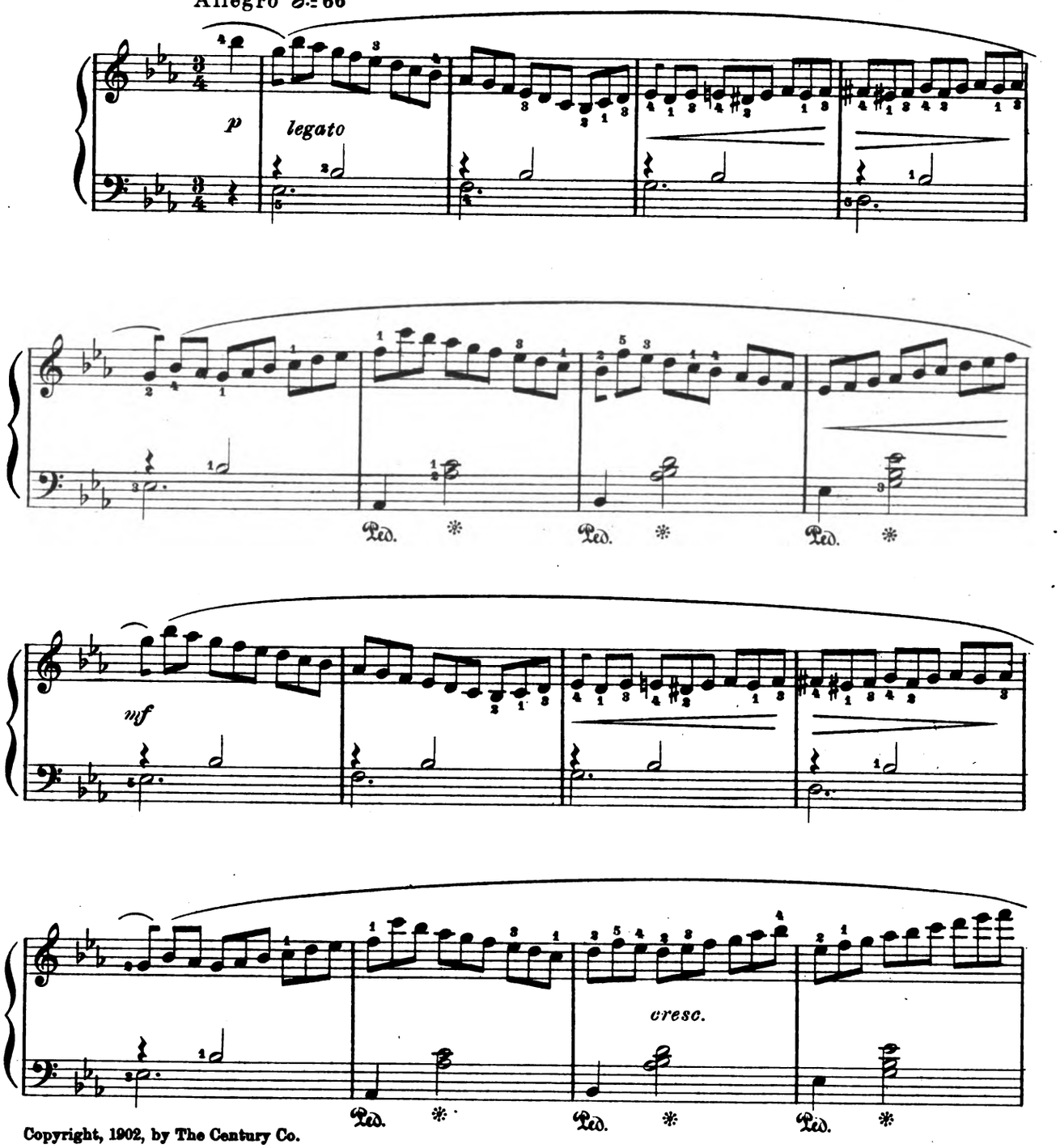


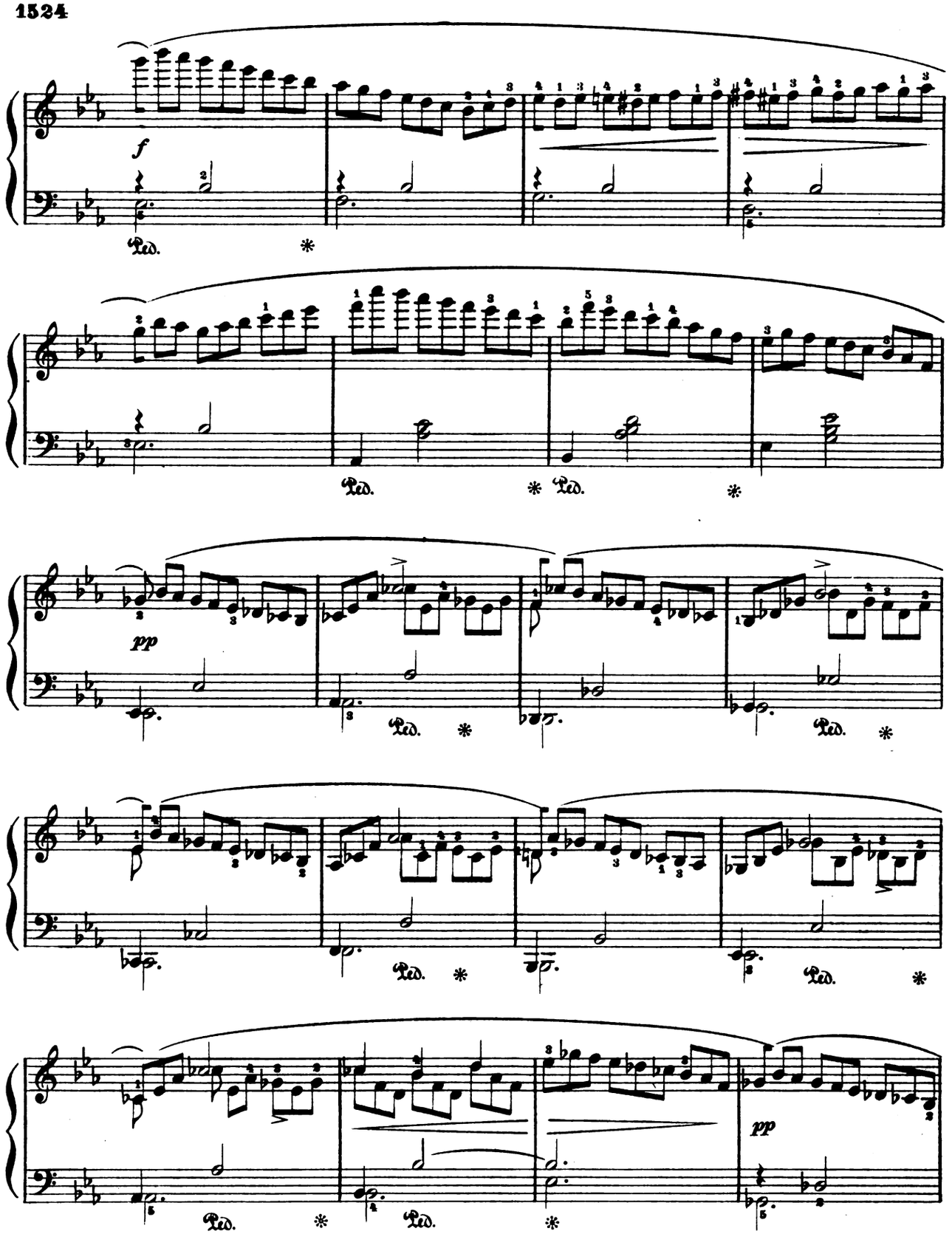


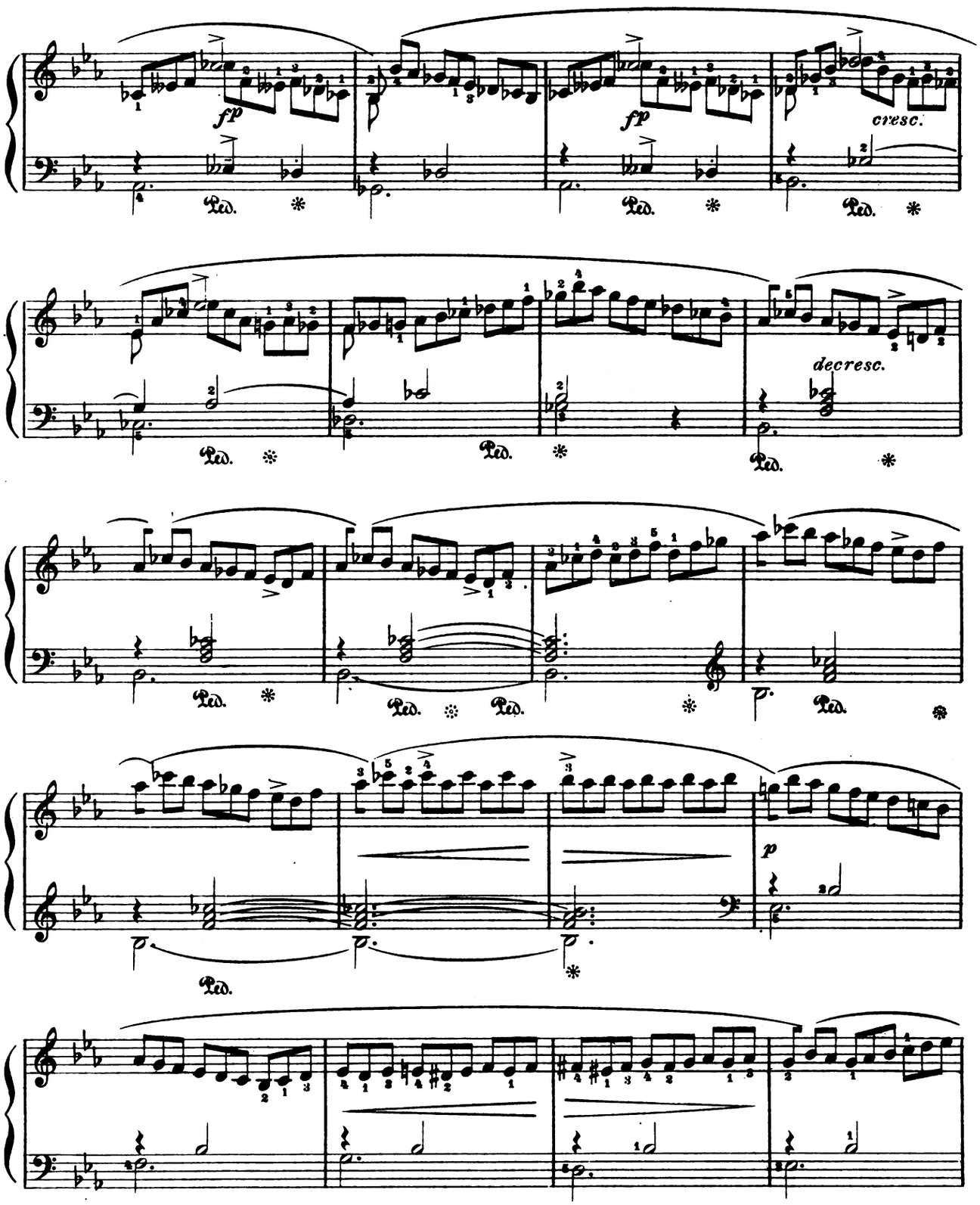
IMPROMPTU

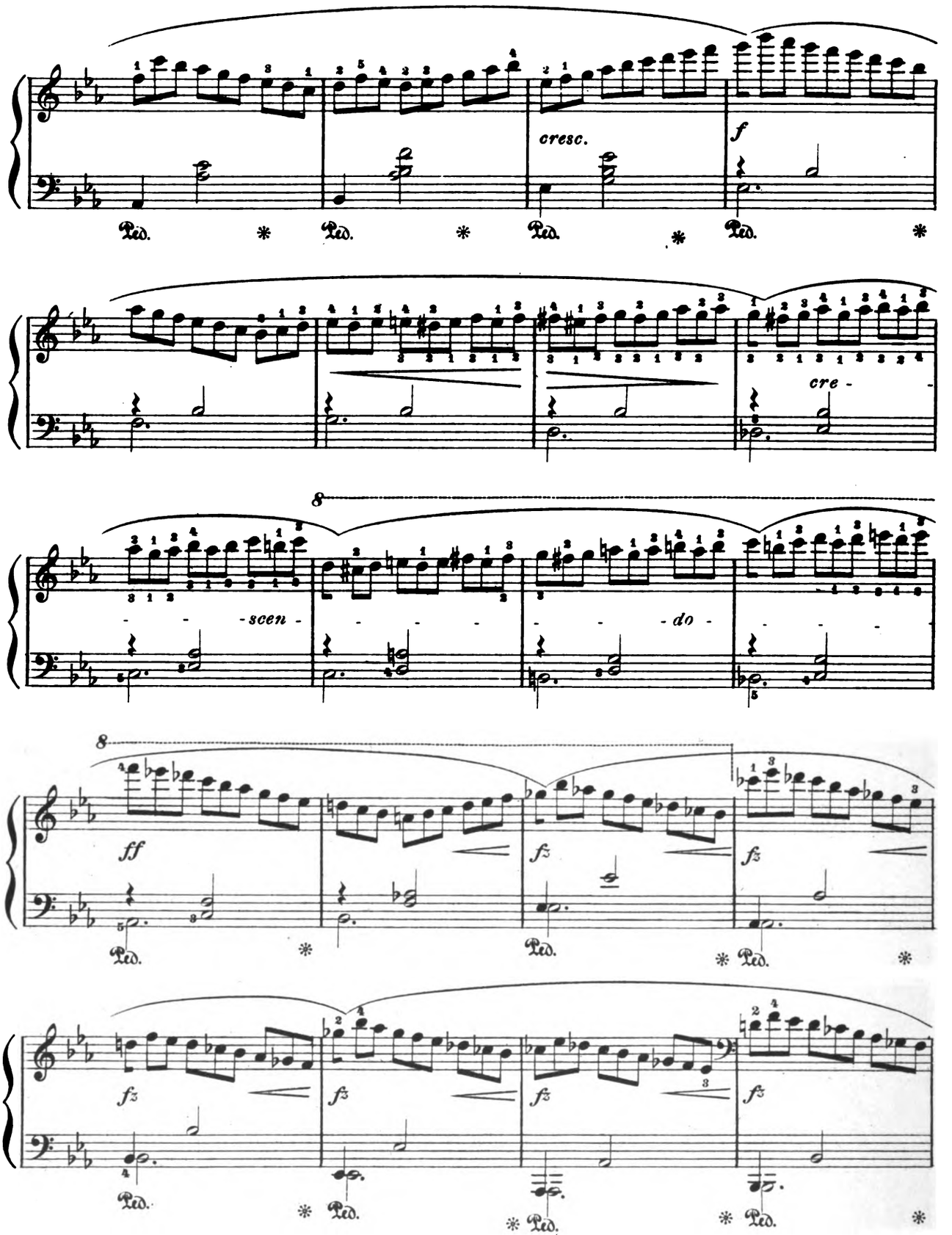
E FLAT MAJOR

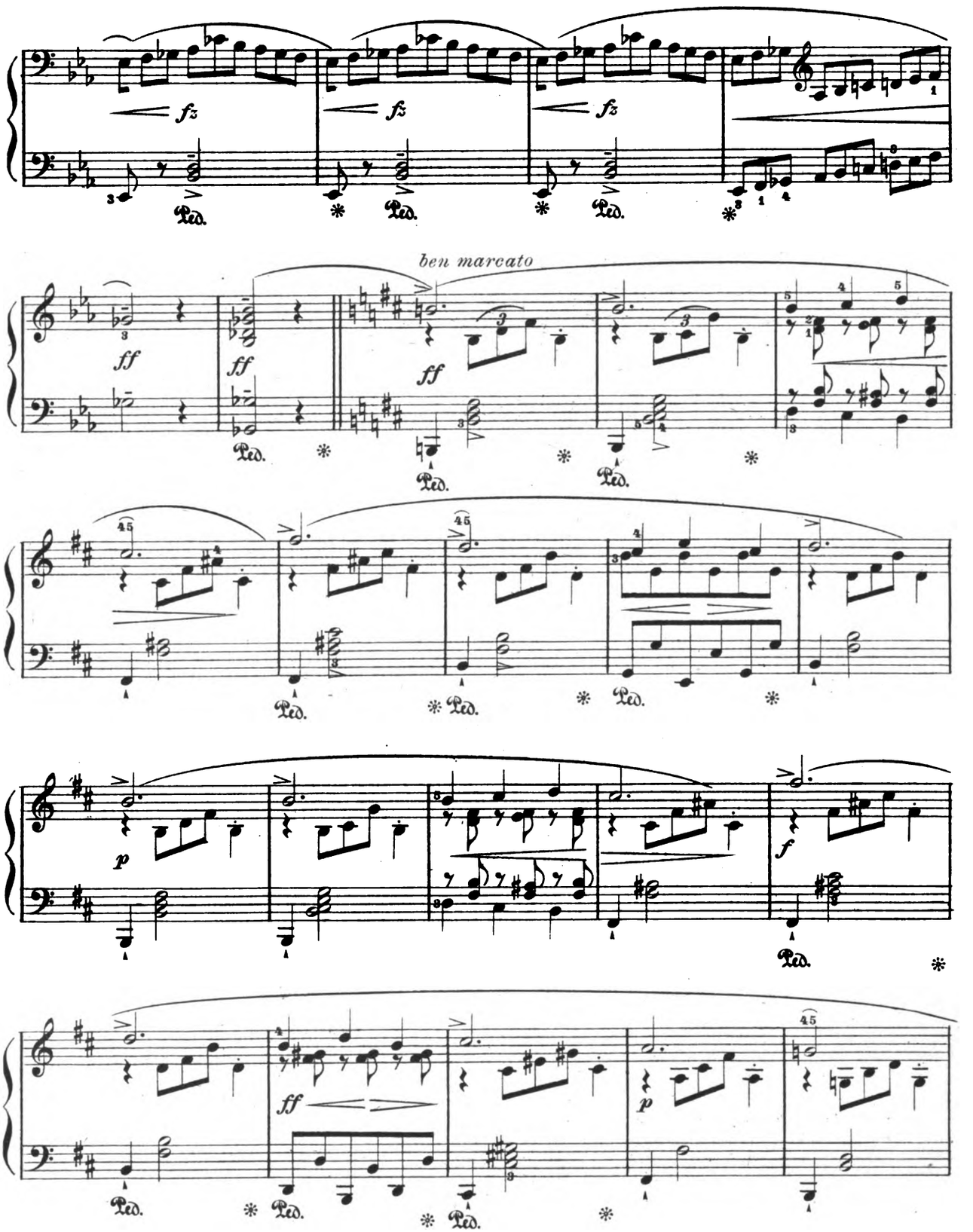
SCHUBERT Op. 90, No. 2

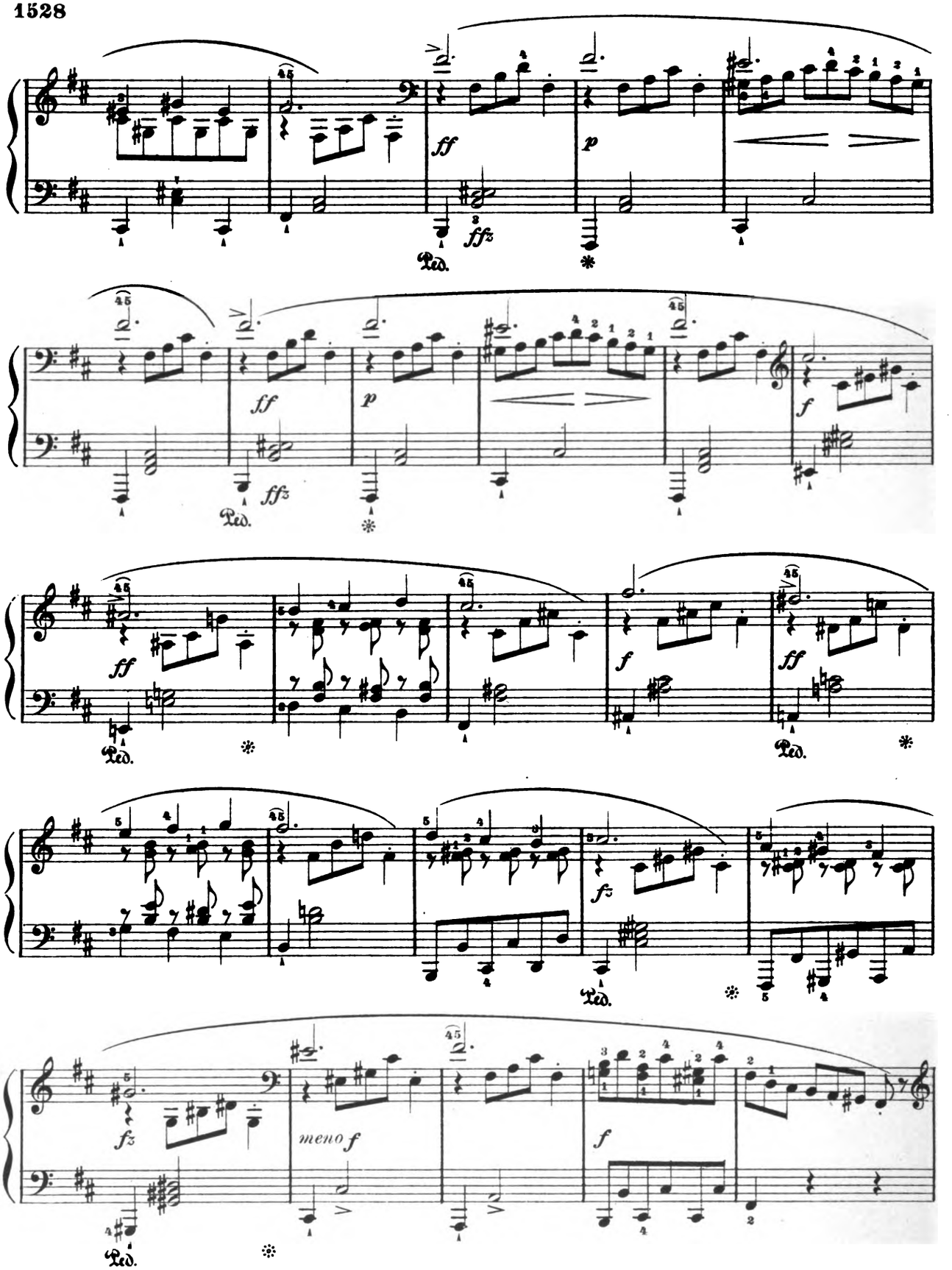


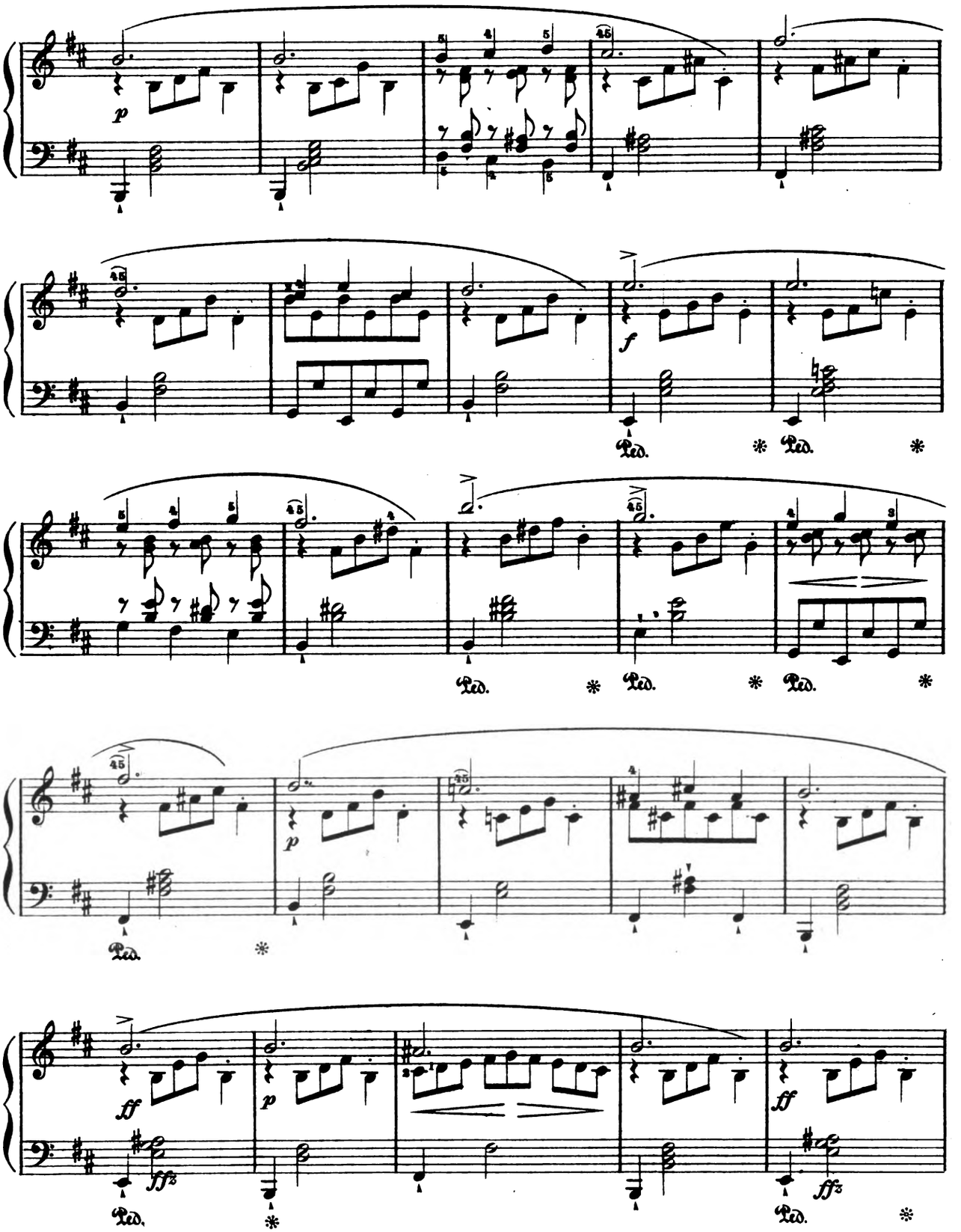


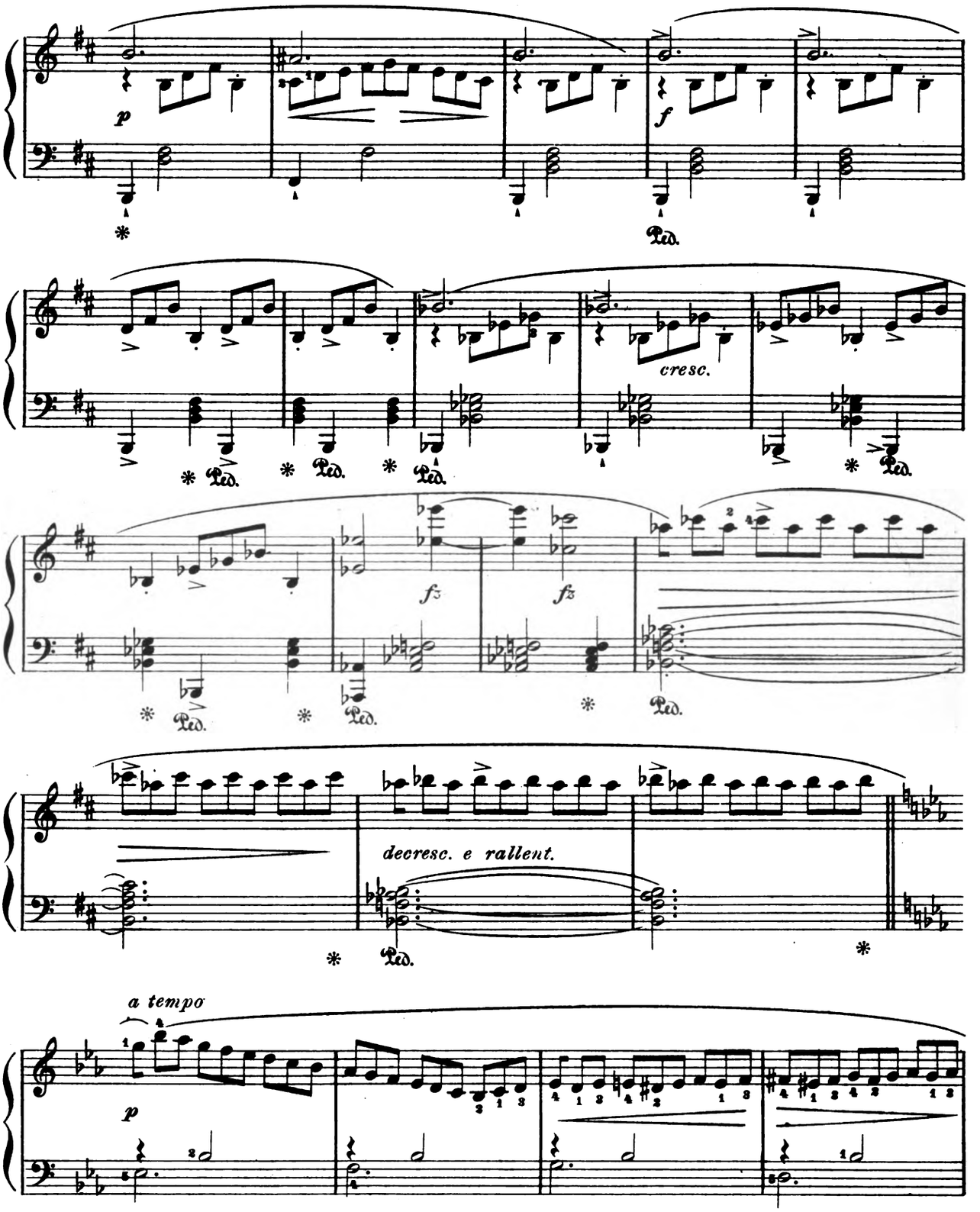


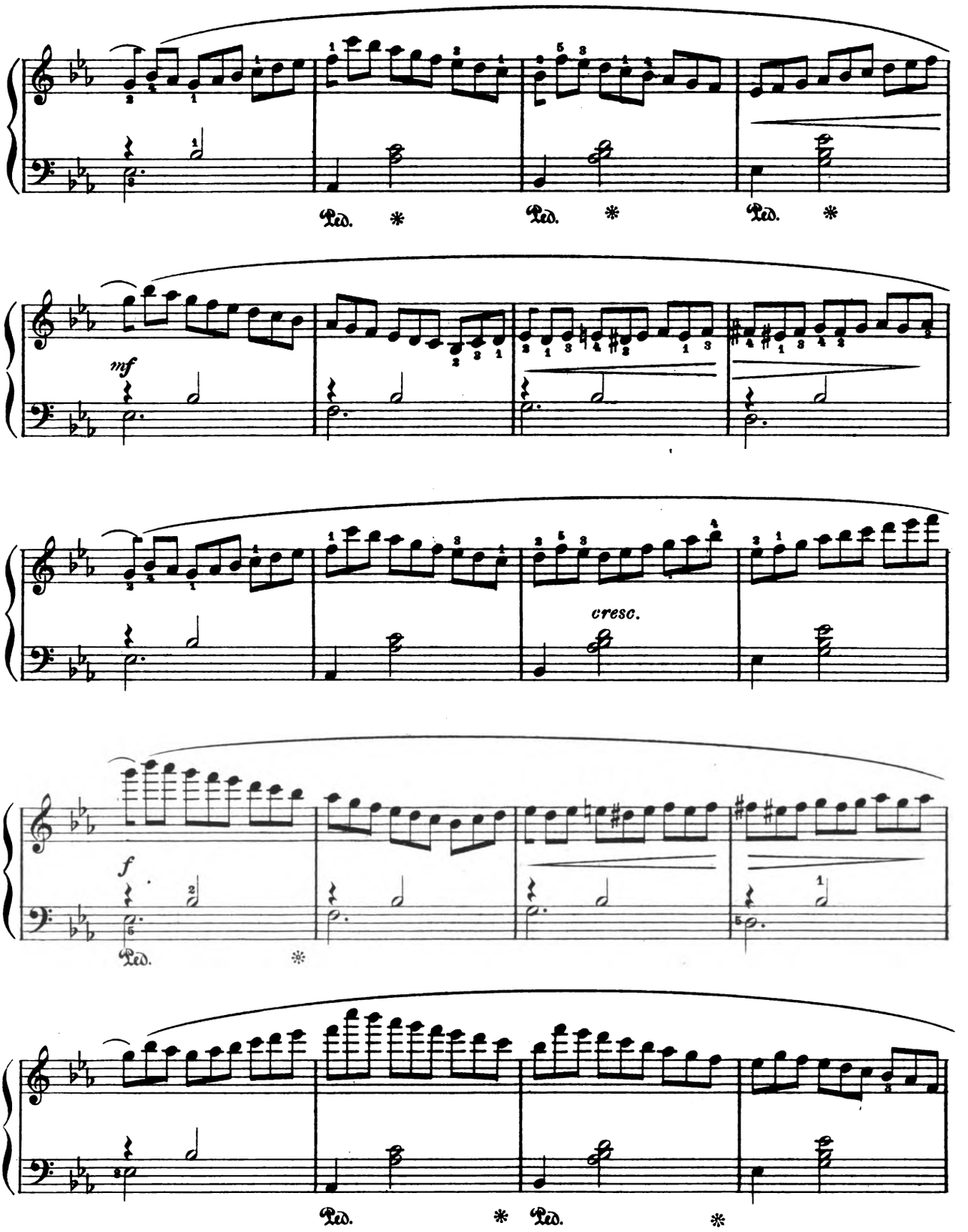


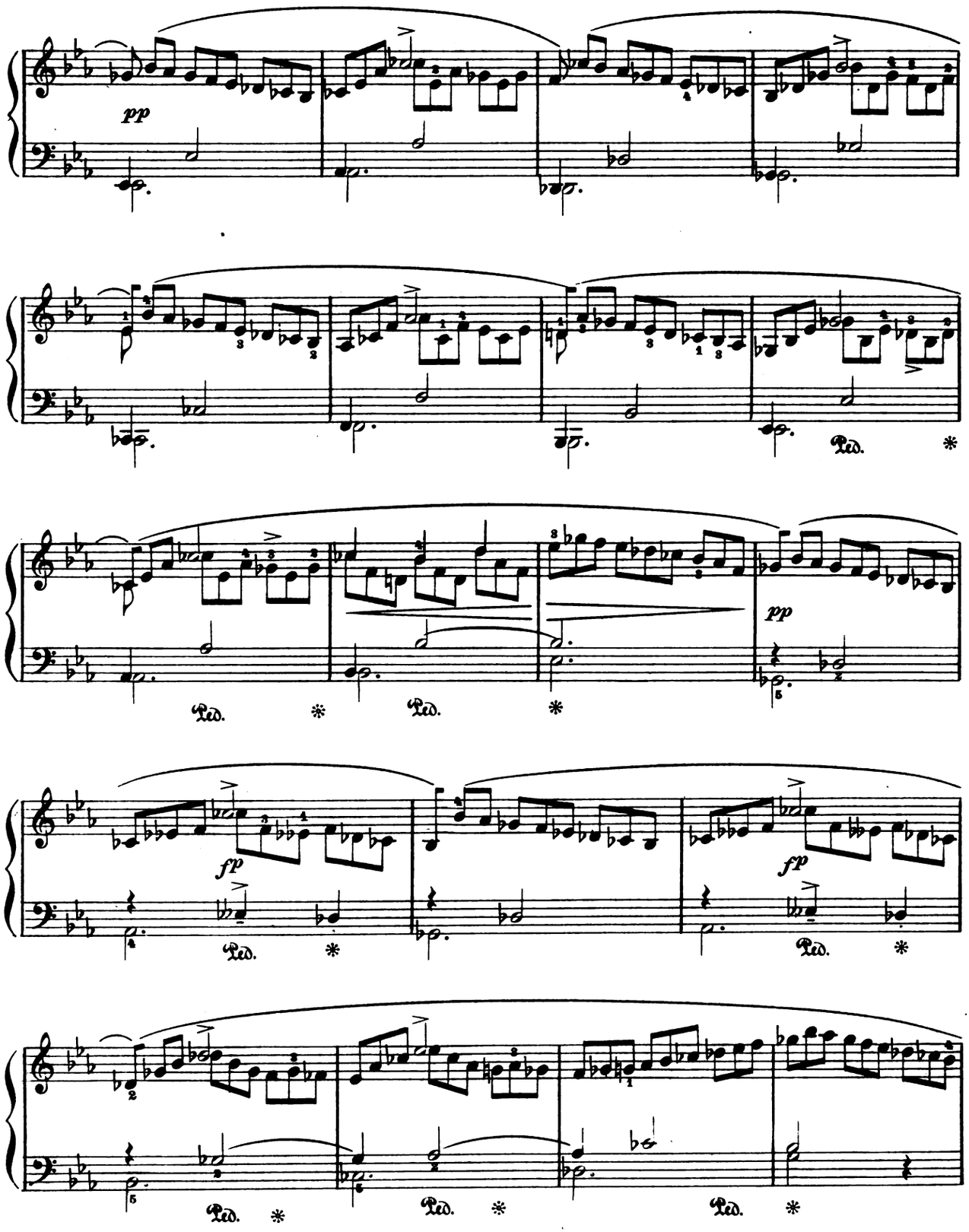


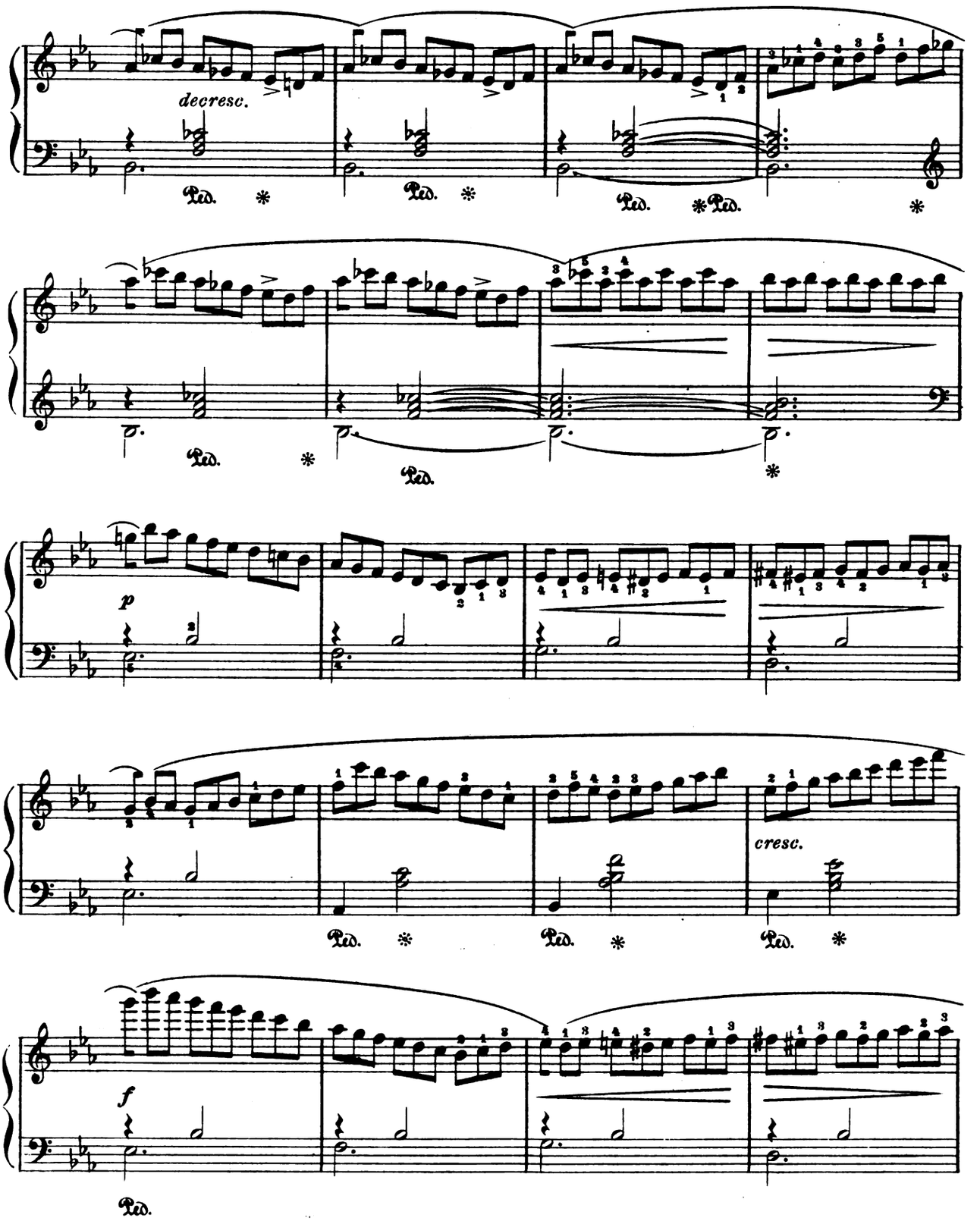


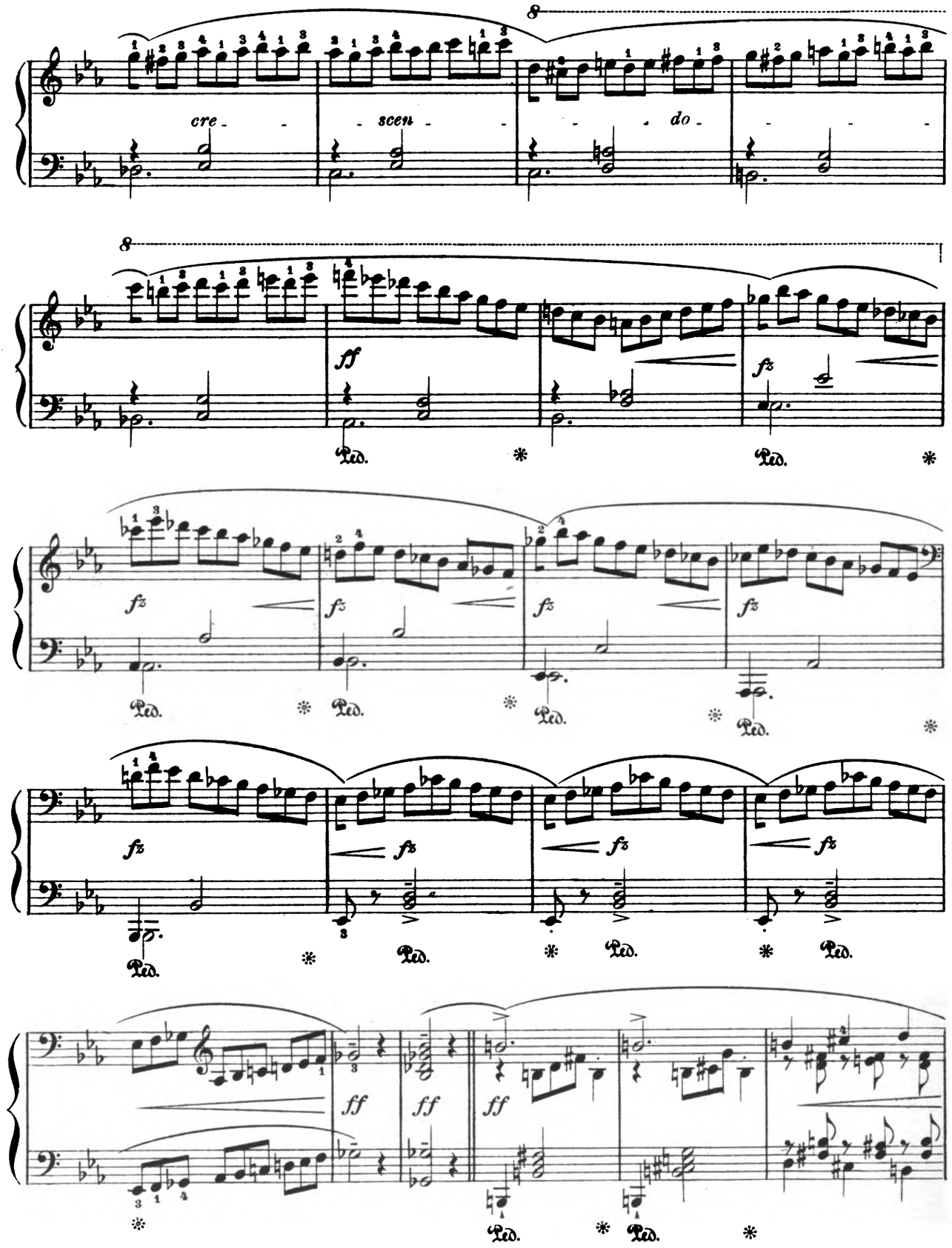












PSYCHE.

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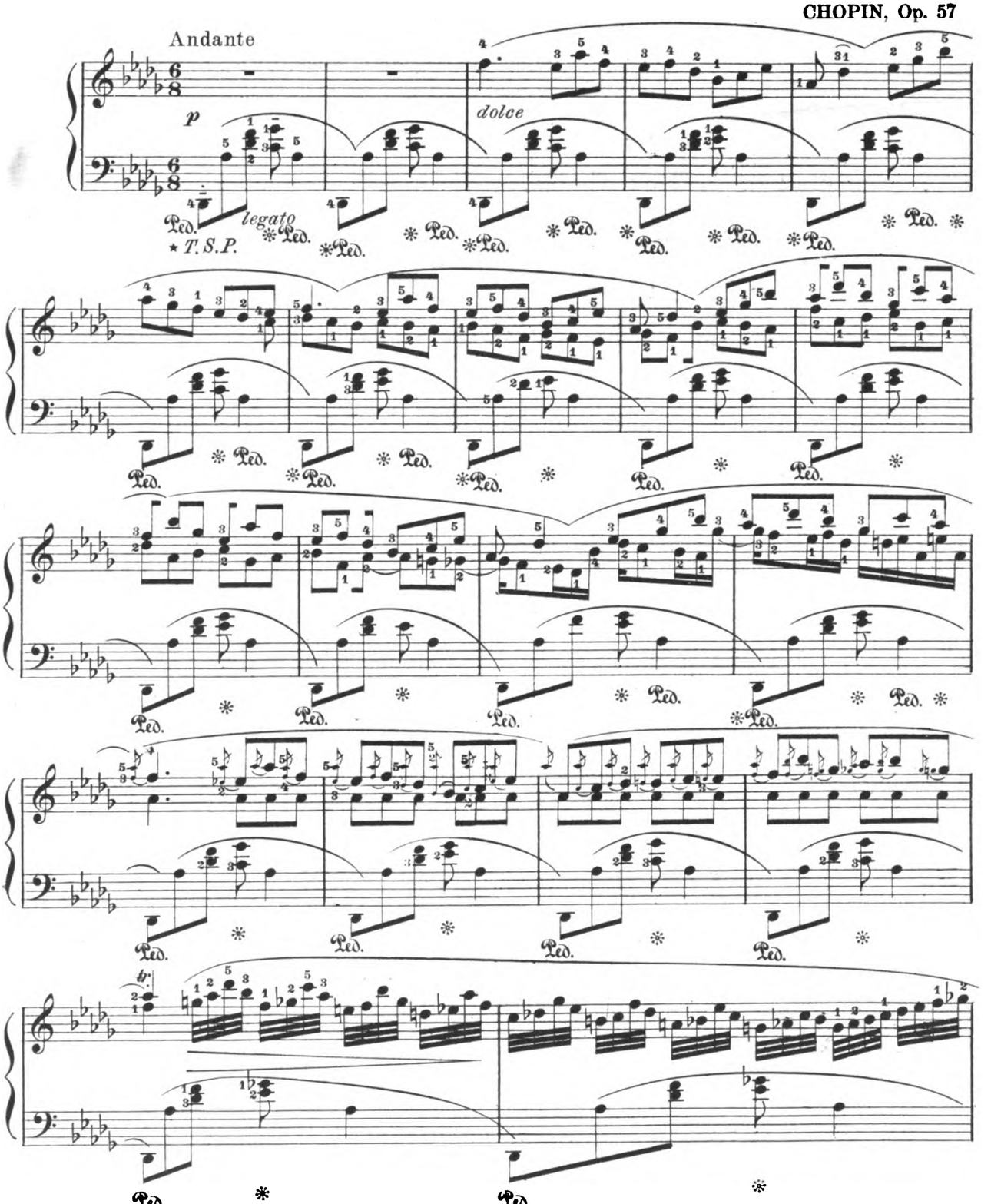
OWNED BY MISS E. M. TOWER.

BERCEUSE

CHOPIN, Op. 57



* *T. S. P.*=Tone sustaining pedal. ⊕=Release for *T. S. P.*