

MODERN MUSIC.

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Outline

I. Modern Music.

- (a) History of Music.
- (b) Tendency of former musicians to change accepted methods of writing music.
 - 1. Bach.
 - 2. Beethoven.
 - 3. Wagner.
- (c) Twentieth Century Music.
- (d) Reasons given for abrupt change.
 - 1. Civic conditions.
 - 2. Our attitude to the Great Masters and their works.
- (e) The desire on our part to originate new or "Modern Music."

II. France.

- (a) General advancement of French music.
- (b) Surrounding Influences.
- (c) Characteristics of French literature apparent in music.
- (d) Life of Claude Debussy.
 - 1. Education.
 - 2. Early compositions.
 - 3. General style of writing.
 - 4. Pelleas and Melisande his masterpiece.
 - 5. Later works.

III. Russia.

- (a) Source of Russian Music.
- (b) Importance of Russia to-day as a musical nation.
- (c) Russian Ballet.
 - 1. Influence on art, music, and stage decoration.
 - 2. "Sacrifice to Spring" given as an illustration.
- (d) Alexander Scriabine--pianist and composer.
 - 1. Education.
 - 2. Early works under influence of Chopin.
 - 3. Later works displaying his own original way of writing.
 - 4. His contributions to musical literature.

IV. America.

- (a) Our need of a national School of Music--such as other European countries have.
- (b) Present day American Composers.

- (c) Inducements offered by Paderewski and Federation of Music Clubs to help American Composers.
- (d) MacDowell colony at Peterboro.
- (e) Life of Edward MacDowell.
 - 1. Education.
 - 2. Typically American in ideas and ways of writing.
 - 3. First works.
 - 4. Later works.
 - 5. General characteristics of his compositions.

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MODERN MUSIC.

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Looking back into the history of music of the past two centuries, one finds that the accepted methods of writing music have at several different times been swept aside by innovators and an apparently new order of things has been established. Examining these transitions more closely, the observer finds that only the surface has been changed. Each new alteration suggested better ways of expression and was a decided melioration to musical art. Often the result was not felt until some later period. For example, it was more than sixty years before the works of Bach were known. During his life very few were published. Not until Mendelssohn brought out the "Passion Music," was his greatness fully realized. In this, Bach brings to absolute completeness, the form for which his conception of the church cantata had been, through long years, the preparation. He is now regarded as, "The Musician for Musicians," and holds the same position to music that a founder does to a religion. The people in his time were not able to appreciate

his worth--they were appalled at his audacity even though he was only carrying on the line of advancement made by his predecessors.

Again we observe that beneath the crust the same style and form appear that guided Beethoven through his sonatas and symphonies and Mendelssohn through his oratorios. Even Wagner appeared to tear the drama to pieces, although in reality he was only upbuilding and unifying the parts that Weber and Mozart had both made use of. Instead of dividing the opera into solos, duets and choruses, he used for a basis the leading motive, and built his whole structure around that. Before, there had been no clear outstanding theme or motive, except slight suggestions in Weber's operas; one could scarcely distinguish the important role from the inferior ones. He did not introduce the principal motive at random but united it with the word and action of the whole opera, thus creating an "Endless stream of melody."

Again looking back we can see that only additions have been made. The thread started years ago has been taken up by each composer in turn, improved upon, and handed on to the next one.

During the past twenty or thirty years, however, a very decided "getting away from the old" doctrine

has struck our musical world. An entirely new vocabulary of chords and chord progressions is being used, giving us a new language to learn. One wonders what element, in the life we are living, is causing this sudden turn for in the whole history of art no similar comparison can be found. There are several reasons given for this revolution. In the first place our physical life is vastly different from what it was a century ago. Our people require speed and efficiency in all phases of life. There does not seem to be time enough during the day to accomplish what our vigorous minded citizens wish to do. We are constantly inventing machinery that can perform more work in a given length of time than we ourselves can do. There seems to be an unrest in the atmosphere, making it hard for us to concentrate on any one thing for any length of time. This is well illustrated by the type of short stories now in circulation.

Just so in our music. Brevity and terseness characterize the bulk of it. Say what you have to say in as little space as possible. Consequently we are not always able to decipher some of the music that is written this way. If only they would repeat their sentences occasionally, perhaps the majority

of the public would understand them better. Coming to us as this music does in abbreviated form, it is no wonder that some of the critics are dissatisfied with the output of today. We listen to it with a feeling of nervousness, fearing we will forget what has just been said in our efforts to comprehend what is being said. How different this is from the purity of form in a Mozart or Beethoven sonata, or the wealth of melody in a Schubert song.

Music, art, literature, science should be expressive of the day in which they are written, so that the next generation may read our way of living in the lines we write. Our forefathers were of a more quiet and peace loving disposition than we are today. They had plenty of time for everything. As a result their music was an art of "Peace and luxury." Probably the greatest masters lived in this time. Studying the works of Weber, Schubert, Chopin, Liszt, Schumann, and Wagner, we realize that the last word in music of the Romantic school has been said. The continuous progress made during the preceding century finally concludes in a final triumph. What could we possibly write that would sound more remarkable or inspiring than a Beethoven symphony?

Hearing a Beethoven sonata for the first time gives us a thrill of real physical pleasure. There is a depth and a richness about each of them that is beyond our comprehension. New qualities will have to be developed in us before we can experience any such emotions upon hearing modern music. The note of appeal has not yet found a response in us.

If we would make a success of art we must originate something new. A horde of present day composers, possessed with a meager bit of knowledge derived from a store of articles, a great deal of ambition but sadly lacking in true musical ideals are setting forth to make a name for themselves. Doubtless they feel very lofty and responsible in their desire to be a part of the new movement. Again comes the speed germ to hurry the manuscript off to the publishers. This is only a natural beginning and should not be discouraging, for time will soon weed out the ones who are not helping and give the proper rank to those who really deserve it.

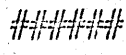
We do not have to worry about our reputation as a musical people for out of this mass of inexpedient "contemporaries," genius is bound to come. Already we have many evidences of this. Our only trouble is that we are not quite ready to understand

it. The majority of the people are still struggling with the alphabet, while the minority speak the new language fluently. Very soon we shall discover that what we now think to be a jumble of discords and blurred streaks, will develop into something much finer than we can possibly imagine. Instead of the one element of Romance, we have the whole realm of human nature to work from. Everyone is pushing and paving away for those pre-destined masters that are to come. Let us forget for awhile that great things have been done--let us now think only of our duty to the world. It is for us to do greater things than have ever been done before. Surely this is a worthy ambition.

There is no doubt that the war will be a decided influence in our favor. Some of the whims and fancies thought of before will have been forgotten during the time of suffering and a more solid trend will now appear. In each country there will be those who want to portray the anguish endured through the time of stress. Perhaps some of them will again create the absolute music or spiritual music that has been put aside. We think now only of that kind which tells a story or expresses some particular phase of life. We seem to be getting away from the

the kind that comes truly from within and is not dependent on human suggestion. Surely a greater depth and feeling will abound in music after the war.

"Modern Music" is too broad a subject to treat collectively, so I have chosen from the three leading musical countries, France, Russia, and America; musicians of exceptional fame. In this way hoping to discuss them more in detail, thus gaining a better view and understanding of present day music.



FRANCE.

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France should be proud to be the mother country of a school of modern musicians such as Debussy, Vincent d'Indy, Ravel and Charpentier. They have brought the rank of French music to a much higher level than it has ever before attained. There is no decadent element in the music of France to-day as there is in other countries. Instead we find a fresh, wide-awake race of people whose line of vision stretches into the future--not into the past. They are alive to the possibilities of the new language in music and are sincere in their efforts to develop and improve the art.

The surrounding influences have been a decided help to them. We notice first the value and inspiration derived from the literature of the time.

The same qualities, ^{and} characteristic of one are easily discerned in the other. The quantity of adjectives used in the language finds a counterpart in the rich harmonies of the music. At present Edgar Allen Poe is most prominently written by

the composers. Several of his essays have been transposed into impressionistic manuscript. The two forms of composition are so nearly alike that one imagines both to have been penned by the same man.

Maeterlinck is known in the musical world and appreciated just as he is in the college or university. The dominant points of one are also characteristic of many compositions of to-day, especially those of Debussy.

Exotism is evidenced in the present French music as well as in that of the past. By this we mean elements and ideas expressed which seem absolutely foreign to the visible surroundings. They desire to write about people and describe sights which are far removed from them, by time and space. Often the most realistic descriptions are those written by creators whose days are spent in a very sordid and uneventful way. "The mobility of the imagination far exceeds the mobility of the body."

D Debussy is a true type of the exotic in so far that he takes us into a realm of which we know nothing. Mysticism, shadow, and half-tone are infused into his writings. He is a strong lover of beauty to be sure, but it is of a kind entirely different from what we have been used to. It is a haunting

sort of melody. The character of Debussy is responsible for this. He despises anything common place, and endeavors to "confound the understanding of those who would too confidently appraise his art." He is a lover of things whose achievement has been difficult to attain. His ideals are high, and although they are different from our standard we admire him for living so closely to them. He ignores the thoughts of others which have a tendency to make him forget his high aspirations. This very quality has helped to make him a true leader in the new school of music. He has won for himself a reputation unequalled by his associates--not only in his native France but in other countries as well--America not excepted. We recognize the universal contributions he has made to the advancement of new music and are grateful for his inspiring compositions. His works are now studied as those of a great master.

Claude Debussy was born at St. Germain-en Laye, in 1862. He was educated at the Paris Conservatory, where he studied harmony with Lavignac, piano with Marmonte, and composition with Guirand. It is interesting to note that Edward MacDowell, then a boy of fifteen, was his fellow student. His remarkable aptitude for music was felt at the conservatory for

he took prizes in solfeggio and piano-playing; in 1884 winning the Grand Prize of Rome at the Institut with his cantata "L'Enfant Prodigue." Four years later he composed "La Damosell Elue," a setting of Rosetti's "Blessed Damosel," for solo, female choir and orchestra. This is probably the first work to bring the attention of the musical world to Debussy. An orchestral prelude, two nocturnes and a string quartet followed, each of which was agreeably accepted. A little later his "Prelude a l'apres Midi d'un Faune" was produced and has been perhaps the most admired and discussed of any of his works. This is a setting for the orchestra of Mallarmes elaborate fantasy, "The Afternoon of a Faun."

Up to the present time his masterpiece is "Pelleas et Melisande." It is music of a twilight beauty and glamour. We see this as though looking through a veil, and yet we have a curious feeling of seeing it more clearly. The effects seem more vivid in the half light. It is a dream coloured drama full of shadows and tragic gloom, and is taken from Maeterlinck's play of the same name.

Mr. Gillman, one of the most authoritative musical critics of to-day, says that no other composer could possibly treat this drama with more under-

standing or in a more perfect setting than has Debussy. This composition is a true example of music and literature being able to express the same thoughts in two different ways.

6 The opera from beginning to end is in recitative, yet is unforced and spontaneous to an unusual degree. There are a number of phrases of beauty and character, but these are all used sparingly and are seldom set in "sharp and vivid dramatic contrast." The note of passion, conflict, or of tragedy is never forced. In the whole score there are scarcely more than twelve fortissimo marks. One of the most remarkable scenes is Melisande's death; one of the most pathetic and affecting pages of music ever written. The work as a whole is wonderfully descriptive; full of shadowy pictures and colourful scenes. In this we see the culmination of all the traits of Debussy. His craving for beauty that is "interior and evanescent" is shown-- also his gift of modulation which occurs so frequently that one can scarcely follow the key. His atmospheric suggestions lights, and colours are brought out. He is indeed an impressionist. To use his own phrase, he is a sensitive recorder of impressions and special lights. This work was severely censured at first because melody appeared only in the orchestra, leaving the voice to wander on, never interfering

with the action. This is as it should be, for the style of Maeterlinck is rhymeless, meterless, and made up of broken phrases.

Examining his nocturnes more closely, we find that they are nature studies. He does not hold to the accepted form of the nocturne, but instead puts into a structure originated by himself, harmonies of a deeper meaning. The first one, "Nuages" is the unchangeable appearance of the sky with the slow and depressive march of the clouds.

"Fetes," the second, impresses us as the fading of a dream does. It is elusive and baffling--describing a festival and its unblended music.

The third, "Sirens," is descriptive of the sea in all of its moods and rhythms.

Each one of these is written in a style such as would not appeal to a great many people, for they do not understand his language. When once the keynote is discovered these nocturnes draw and appeal to one compellingly. They seem to draw us into another world oblivious to the eye--a world of dream and fancy.

Debussy was also successful in writing absolute music, purely inspirational. Of this type we have his "Fantasie," for piano and orchestra.

For orchestra alone we have the "Prelude," "Eglogue de S. Mallarme," and the "Trois Nocturnes," A "Danse Sacrie," and a "Danse Profane," for chromatic harp and orchestra, and three sketches "La Mer"-- all written between the years 1889 and 1906. Numerous piano pieces including "Suite Bergamasque," "Estampes," "Masques;" "L'Isle Joyeuse," and "Images," are very fine and beautiful.

We are indeed indebted to Debussy for his wonderful contributions to the musical world and his value to the contemporary writers. He has helped France in the mission which she undertook to accomplish--the building of a new harmonic system.

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RUSSIA

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Knowing the conditions in Russia today, it is hard to believe that she has already done more for the new music than has any other country. Five years ago we turned to Russia as being the chief source of musical inspiration and execution. Their music, like their literature originated with the extensive use of folk songs in the early part of the nineteenth century. It's first notes were similar to the characteristics of the people--wild, appealing, barbaric, forceful and sincere. Instead of being a music for the nobility as it was in Germany at that same period, it was a "music of the steppes and the people." Since then men have given their lives to the foundation of a national school. It is only natural that now for a few years maybe--Russia will be so concerned with the political strife that the output of music will be scarce.

The development of the drama has been a most decided influence on the music of Russia. We scarcely hear the name Russia spoken in a musical

circle, without immediately associating the name with the Russian Ballet. This one form of composition has covered not only the growth of music, but of dancing and stage decorations. There is nothing plebeian or mediocre about the Ballet for Russia has too much pride to allow any inferiority in so cultured an art as the drama. The decorations and the costumes which accompany them are designed by such artists as Roerich, Bakst, Fedorowsky and Souderkine. This part of the Ballet forming the basis of beauty. As an illustration, Jacques Blanche, the famous French painter, was moved to write an article about Roerich when he witnessed the remarkable scene for the Polovtsian camp in the Ballet, "Prince Igor," written by Borodine. The theme of dull greys and reds, with low round-topped tents and rising columns of smoke was so harmoniously blended that the French artist beheld an inventor of a new type of stage scenery.

With such stimulating settings, it is no wonder that musicians as Strawinsky, Fokine, Najinsky and Karsavina, have chosen this form as the truest way of expressing themselves musically. The combination of the best producers will naturally call forth the best producers that can be had. In each

city where the Ballet appears, picked musicians only are accepted, and the finest dancers available are selected.

It is an education in itself to hear and see a Ballet. Occasionally one can hear three performances in an evening for they are shorter than most operas-- due to the fact that repetition is avoided. Each part is new and whereas one cannot always retain the strains accompanying each scene, one does remember the general effect produced at the time.

Perhaps one of the most striking Ballets is the "Sacrifice to Spring," by one of the younger composers, Igor Strawinsky. The music in this is rhythmical and not descriptive. He derived this idea from the "Afro-American Folksongs" which had such a tremendous effect on him. This recalls to our minds the fact that the ancient Greeks considered rhythm more important than either melody or harmony.

The first few measures of "The Sacrifice to Spring" describe the dawn of a spring morning. Following this Strawinsky settles down to the business and art of creating material for dances. His chord formations are extremely modern and are emphasized by the unusual combinations of instruments used. In one scene the entire group of dancers is engaged

in shivering and trembling from head to toe, accompanied by music which trembles also. The effect is creepy and gruesome. Even though we forget the exact motive, we will, nevertheless, remember the impression it made on us. At the very beginning of this Ballet the adolescents pound the earth with their feet, while a little old woman runs in and out among them. The music to this scene consists of the continuous beat of a very dissonant chord in the bass, while an occasional flute or piccolo screams in the high treble. Stravinsky's resources are unlimited and certainly of a revolutionary style.

I have discussed the Russian Ballet for this type of composition is so typically Russian. This does not necessarily mean that every composer is spending his time on this kind of music.

One of the most widely known and talented composers of Russian music, is Alexander Scriabine, who was born in Moscow in the year 1872. He is considered a Russian Chopin by a great many people, and is looked to as a genius of the piano. There is no doubt that the respect he bore for the greatness of Chopin and the careful study he made of that composer's works, helped make Scriabine's earlier compositions similar in character.

Scriabine studied in the Moscow Conservatory receiving his training in piano under Wassily Safonoff, and in composition under Teneier. We notice from the beginning of his earlier writings down to the last opus number, a decided modernization--as though he set out in the first place to mold his themes and motives into a new cast, dissimilar to that used by any other composer. He felt forced to abolish major and minor keys entirely and to renounce modulation. Tonality he retained, also harmony, built on a novel system that he invented himself.

The compositions of Scriabine can really be divided into two classes; those written in his early life while he was still under the influence of Chopin, and those written when he reached his full individuality and had gained a greater freedom of musical expression. It is hard to tell just exactly when this change took place for the development was gradual and the transition carefully bridged over. 'Tis seldom that the first experiments of a composer are so well-balanced, especially at the early age of seventeen, but Scriabine put into the Valses, Etudes, Preludes and Mazurkas, original melodies and many piquant touches. The fourth opus or work "Allegro Appassionata," shows his command of harmony and regular form.

Then comes opus 6--his fourth sonata. It is evolutionary in character, masterly in technique, and full of expression.

The second Sonata written in 1890, is really the starting place of the new style. From then he continued on this quest, never making any concessions to the public. Some modern writers fall back to their first style, afraid to cause unfavorable criticism, but Scriabine set his feet firmly on the ground and continued to the end, to give all that he possessed to his music. Scriabine is indebted to Brahms for the constructive part of his work such as balance and unity of form.

Scriabine devoted eight years to the writing of music for the concert room. In these he tells of many gay times in Paris and of voyages to Amsterdam and Heidelberg. They are all full of beauty and fancy and contain many harmonic experiments and figurations. He paints interesting pictures which can be discerned by turns of expression and motives in his pieces.

We now come to the "Pianoforte concerto"--the most popular of all Scriabine's works. It is in three movements. The first is the allegro movement, the subjects of which are beautiful and

artistic. The second is the andante movement and is one of the finest themes with variations that we have in musical literature. This part stands out as a high water mark in the whole concerto. The theme stays with us after the performance of the whole is over. The third allegro moderato, starts rather weakly, but after the second theme is introduced the interest increases and at last grows into a magnificent climax.

At this period in his life, Scriabine became professor of pianoforte in the Moscow conservatory and remained there six years, practically wasting his time so far as composition is concerned. In 1909, he gave up this position and continued his career as a composer, which was the work he was truly best fitted for.

From opus 30 to 43, Scriabine wrote a large number of compositions. The fourth sonata, the third symphony or "Devine Poem"--Etudes, Preludes, Valses and Poems. They are all stamped with modernity and are original throughout. In this series, the use of the French sixth chord, carried further than ever before is evidenced--a chord which he was very fond of using. He preferred the name of "Poem" as a title for many of his later things as it was less binding in

form and gave him more liberty in setting his particular moods to music. He is one of the few masters who are able to express irony and satire in music. Another thing which counts largely in popularity of Scriabine's pieces, is the unapproachable technique from the amateur's point of view. Only virtuosos can execute some of his music as it is so difficult to play.

An interesting opus number is 51--a series of Four Poems. From this point Scriabine begins designating his moods more decidedly. The first piece "Fragility," is a tenor melody for the left hand and chords in the right hand. This effect seems to be one of his favorite means of expression, for he uses it much from then on. The second one, a study in gloom and diatonic chords, is simply named "Prelude," the character of which is quite different from the first. The third and fourth are a "Poem of Soaring" and "Danse Languido," the title of each giving the keynote to the mood or style of each.

The last works are the result of his well-developed constructive genius. Five sonatas are included in this group, each one being a masterpiece in itself. The last sonata differs from the others in that the three or four movements ordinarily used in true sonata form are condensed into one. The opening

of this last one-part sonata is mysterious and ethereal, changing into a more solid style--developing into a wonderful climax, then gradually fading into the dreamy far-away impressions of the opening.

One cannot help but notice a decided change in the character of the final Preludes. They were written just before his death and express the gloom and sadness that came over Scriabine. Even the expression marks, "sad," and "heart-rending," denote the pathos which he wished to impart to the world in his last musical messages. Discouragement and despair seemed to have settled over this wonderful composer--partly because of the depreciation by the public of his genius.

Scriabine's pianoforte works were only equalled by Beethoven and Chopin. His works are much more pianistic than those of either Brahms or Schumann. His early works are now accepted classics in our colleges and universities.

Scriabine invented a new chord or "mystery chord," which is made of intervals a fourth apart. The effect is unusual indeed and while one imagines the sound to be dissonant, the tones of the discord are separated and when heard in this way, the chord is pleasing and new. He also adopted the use of a scale made of twelve degrees, a semitone apart,

all notes being of equal importance except the chosen tonic.

The use of the chord and scale, his abolition of major and minor modes and the dispense of the key signature all serve to revolutionize music.

"Scriabine was a king of "Absolute music"--free of any literal interpretation, taking us to the edge of the infinite." The real value however of his contributions to music, including Symphonies, is "marvelous beauty and spirituality." "He is a man of a single purpose, a thinker of great spiritual power and a triumphant champion of the absolute music of idealism at the present time. When the whole world is engulfed in a great tidal wave of materialism, such a man is of estimable value."

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AMERICA.

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In discussing European music, I have noted the existence of a national school in each country-- a school typically French or typically Russian. This holds true of Germany and Italy as well. The traditions and characteristics of the people welding into the music in such a way as to place a national seal on each country. This proves that music is not a universal language as Haydn would have us believe. The general outline and basic foundation may be the same, but the motives and ideas imbued into it will be as different as the motives and ideas of the people. Music is universal in appeal but it is not universal in expressive power.

This is true of European music but not of American music. We are a conglomerate mass of people-- a mixture of every known race in existence, each of which still retains to a very large degree, its original mental and physical characteristics and that particular brand of conversation peculiar to the race to which it originally belongs. We are not yet thoroughly amalgamated into a typically American

people and so cannot expect to produce music of so decided a type as other countries.

We receive a great deal of our musical education in Europe. As a result of this our ideas become European and the compositions we write are as nearly like those of the master's we studied as we can make them, for we have been taught to look to the European models as the most perfect to be found. The concert goers have been trained to listen to the foreign music and find in it a deeper satisfaction and a stronger appeal.

However I firmly believe that we have a truly American Spirit and that it is only a question of time until the racial elements will combine into a uniform whole, thus forming a race of fine and noble American people whose aspirations and accomplishments will be even superior to those of the masters born on foreign soil.

The native American composer at present, occupies a position which is indeed hard to accredit to this generation, when we remember what a music-loving nation we are, taken all in all. We do not like to think that the prizes offered by Paderewsky and the Federation of Music Clubs are sure to be won by the most un-American compositions submitted in the contest. This is a proven fact. That composition

whose qualities resemble the works of any other nation than America, even though faulty in construction, is sure to win the prize. Whereas these competitions tend to encourage activity, they certainly do retard progress, for each contestant is going to set his ideas on manuscript in a foreign tongue, so that he can at least have a chance to be heard.

Another handicap the American composer has to contend with is the attitude of the government. Music and all of the finer arts gain no official recognition or government support whatsoever. Almost without exception civilized countries have a minister of fine arts, and by means of endowment of art schools, and pensions given to creative artists such as poets and composers, do much for the growth of a native culture. Our American government looks on the finer arts with a manner of indifference and does nothing to help struggling artists who might, with some financial aid, do great things for our artistic reputation. It is looked on too much as a charity or temporary loan, when someone does help, thinking that the gift should be repaid in money instead of by the fruits of genius. True Art seldom pays for itself and the finer it is, the less likely the possibility of immediate compensation.

Edward MacDowell seemed to have realized the utterly homeless feeling the present day composer has, for the wish that came to him was that after his death, his Peterboro home might serve as a summer working place for struggling young creative artists.

Mrs. MacDowell plunged her whole soul into the realizing of this dream and we now have a colony where many talented Americans spend their summers. The atmosphere of the whole place, the beautiful scenery surrounding and the quietude are certainly conducive to inspire these colonists. Annual festivals have also been established where only American compositions are performed. This provides a way for American composers to put their works before other artists, who can really appreciate and help them.

A woodland auditorium has been built in the large pine forest on the MacDowell estate, with a seating capacity of fifteen hundred. There is a large stage with a floor of earth and piers of seats with only the natural beauty of the forest trees and the view of the rugged Monadnock for special scenery.

Dr. Rudolph Eucken, during a recent visit there remarked that "for years no such important movement has been started for the development of national art as was being attempted at Peterboro."

Edward MacDowell made a name for himself as being a truly American composer, even with the trying conditions surrounding him--material conditions such as have just been mentioned. He sprung up in our midst and over-towered the obstacles that would seem to handicap his ambitions. He possessed more of the idealistic attributes that our American people as a whole are not endowed with. We knew him as a man of wondrous strength and determination; a man who was unusually gifted musically and had plenty of courage to develop his talents. MacDowell spent his whole life in devotion to the ideals and standards he formed--not only musically but in all his dealings with the world.

MacDowell was born in New York City in 1861. His education was received in French and German Conservatories and although he acquired a perfect knowledge of foreign models and musicians, he can never be accused of being influenced by them in his writings, for they are entirely free from imitation. His music is as individual as the music of Chopin or Beethoven, but we cannot tell yet whether he is a true national type or an individualistic personality, who tried to keep foreign ideas out of his compositions. He is a thorough

musician at any rate and a composer of high merit. We live too near to him to estimate the ultimate value of his work and its influence on our national music; or to rightly place him among the musicians of the world.

For various reasons, MacDowell was displeased with his teachers in Paris, and so by the invitation of friends went to Weisbaden where he met Carl Heymann, the pianist who taught at the Frankfort Conservatory. In the following autumn, 1879, he entered this conservatory, studying piano with Heymann, and composition with Raff. If at any time in his career, MacDowell was influenced in the slightest degree, it was by Raff and is seen in his Suite No. I for orchestra. The four movements of which are named, "In a Haunted Forest," "Summer Idyll," "The Shepherd's Song," and "Forest Spirits," with a supplement entitled "In October."

MacDowell was now offered a position as piano teacher in the Darmstadt Conservatory which he accepted. He soon realized that little progress could be made in composition while teaching so strenuously and again returned to Frankfort where he taught privately. It is here that he met Miss Marion Nevins. She had been sent to him by Raff, as a student

as she spoke little German. They were married in 1884 and soon retired to Weisbaden where they remained for two years.

MacDowell composed some of his best works during this period. They are; three songs, "Mein Liebchen," "Du Liebst mich nicht," and "Oben, wo die Sterne glühen," which comprise Opus II. Other things that he wrote there are : "Nachlied" and "Das Rosenband;" a prelude and fugue; the second piano suite; the first piano concerto; the "Serenade;" two "Fantasiestücke;" "Erzählung;" "Hexantanz;" "Barcarolle" and "Humoresque;" the "Wald-Idyllen;" "Drei Poesien" and "Mondbilder" for four hands; also the two tone-poems for orchestra entitled "Hamlet" and "Ophelia."

Four years after his marriage, MacDowell returned to America and settled in Boston. He devoted much of his time to concert playing, generally selecting his own compositions for public performance. He achieved success in this branch of his art from his first appearance, but he did not love to play as he loved to compose. The monotony of practicing seemed to pall on his nerves whereas the same amount of time spent in composing stimulated him and was a source of keen enjoyment.

Perhaps the most popular of his works are the "Indian Suite" and the four piano sonatas. The source of his themes for the Indian Suite" he acknowledges to be the music of American Indian folk-songs. His method of construction and treatment of theme against themes is original and is finished with a refinement and delicacy which adds much to the fantastic and whimsical motives.

The first sonata "Tragica" is unusual as a MacDowell composition in that the poetical and inspiring qualities generally apparent are replaced by those of grave dignity and mastery. It is a tragedy of the facts of life marvelously woven together.

The second "Eroica" bears the sub-title, "Arthurus flos regum". This is one of the most remarkable and musical versions of the King Arthur stories ever written. Each character in the story is represented by a motive in music. MacDowell has so cleverly arranged them that one familiar with the story can follow the action through the whole sonata.

The "Norse Sonata," dedicated to Edward Grieg, is one of the most poetical of any of the sonatas. It is full of color and wonderfully descriptive. The subject seemed to appeal to the poetic side of MacDowell and inspired many picturesque motives and themes that appear in the sonatas.

The "Keltic Sonata" is probably his masterpiece. Ancient legends whose dim and haunting beauty are mirrored in the sonata also call forth traits in MacDowell's character which exactly express these legends. He excels in the imaginative subjects of the heroic Gaelic world.

I need not mention the popularity of the Woodland Sketches which include "To a Wild Rose," "Will o' the Wisp," "From an Indian Lodge," "Old Trysting Place," and "In Autumn." The set are all beautiful and appealing; truly musical and expressive of the titles. They have since been arranged for orchestra and are even more beautiful that way than they are in the original piano setting.

The "Sea-Pieces" are splendid. The fascinations and mystery of the Sea are well defined. It is a great gift to be able to portray pictures of the Sea in manuscript. During the war the Sea Pieces were the most popular of any of MacDowell's compositions.

Another interesting group of pieces are the "Moon Pictures," suggested by themes of Hans Christian Andersen. One feels the poetry, charm and romance clearly expressed.

In all of MacDowell's works, imagination and poetic feeling are the leading characteristics.

Regularity of form and beauty of expression; descriptive power to a marked degree and unusual harmonies also belong to MacDowell. It is indeed regrettable that his end came while he was still comparatively young, although he left many fine compositions.

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