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TO AMERICAN COMPOSERS AND AUTHORS:

The National Conservatory of Music of America, desirous of emphasizing the engagement of Dr. Antonin Dvorak as its Director by a special endeavor to give an additional impulse to the advancement of music in the United States, proposes to award prizes for the best Grand or Comic Opera (Opéra Comique), for the best Libretto for a Grand or Comic Opera (Opéra Comique), for the best Piano or Violin Concerto, and for the best Symphony, Oratorio, and Suite, or Cantata, each and all of these works to be composed or written by composers and librettists born in the United States, and not above 35 years of age. The prizes shall be as follows:—

SUBJECTS AND PRIZES.

| | |
|---|---------|
| For the best Grand or Comic Opera (Opera Comique), words and music, | \$1,000 |
| For the best Libretto for a Grand or Comic Opera (Opera Comique) | 500 |
| For the best Symphony | 500 |
| For the best Oratorio | 500 |
| For the best Suite or Cantata | 300 |
| For the best Piano or Violin Concerto | 200 |

GENERAL CONDITIONS.

1. Each work must be in manuscript form and absolutely new to the public.
2. Its merits shall be passed upon by a special jury of five or more competent judges.
3. The works to which the prizes shall be awarded shall be made known to the public under the auspices of the National Conservatory of Music of America, whose operatic conductors, vocalists, instrumentalists, choral forces, etc., insure an ensemble that must add largely to the effectiveness of the compositions.
4. The National Conservatory of Music of America reserves the right to give three public performances of the works to which prizes shall be awarded: these shall afterwards be the property of composers and authors.
5. Manuscripts shall be sent for examination, to the above address, between September 1 and October 15, 1892. The award of prizes will be made on or about November 15, 1892.

THE JURIES:

Grand Opera.

Dr. Antonin Dvorak.
Mr. George W. Chadwick, Boston.
Mr. Arthur Nikisch, Boston.
Signor Romualdo Sapio, New York.
Herr Anton Seidl, New York.

Opera Comique.

Dr. Anton Dvorak.
Signor Paolo Giorza, New York.
Mr. Bruno Oscar Klein, New York.
Herr Adolf Neuendorff, New York.
Mr. Frank van der Stucken, New York.

Libretto.

Dr. Antonin Dvorak.
Mr. Thomas Bailey Aldrich, Boston.
Mr. Elwyn A. Barron, Chicago.
Mr. C. A. Bratter, New York
Mr. Henry A. Clapp, Boston.
Mr. Eugene Field, Chicago.

Mr. George P. Goodale, Detroit.
Col. Thomas Wentworth Higginson, Boston
Mr. M. G. Seckendorff, Washington.
Mr. Edmund C. Stedman, New York.
Mr. Benjamin Edward Woolf, Boston.
Mr. William Winter, New York.

Oratorio and Cantata.

Dr. Antonin Dvorak.
Mr. Dudley Buck, Brooklyn.
Mr. William W. Gilchrist, Philadelphia.
Mr. Benjamin J. Lang, Boston.
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Symphony, Suite, Violin, and Piano Concertos.

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Mr. Asger Hamerik, Baltimore.
Mr. Rafael Joseffy, New York.
Prof. John K. Paine, Boston.
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PROGRAMME

OF THE

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FRIDAY AFTERNOON, APRIL 8, AT 2.30.

SATURDAY EVENING, APRIL 9, AT 8.00.

WITH HISTORICAL AND DESCRIPTIVE NOTES.

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Twenty-second Rehearsal and Concert

Friday Afternoon, April 8, at 2.30.

Saturday Evening, April 9, at 8.00.

PROGRAMME.

Goldmark - - - - - Overture, "Sakuntala"

Paine - - - Symphony No. 2, in A major, "In the Spring"

1. INTRODUCTION. ADAGIO SOSTENUTO. (The Departure of Winter.)
ALLEGRO MA NON TROPPO. (The Awakening of Nature.)
2. SCHERZO. ALLEGRO. (May Night Fantasy.)
3. ADAGIO. (A Romance of Springtime.)
4. ALLEGRO GIOIOSO. (The Glory of Nature.)

Beethoven - - - - - Overture, "Egmont"

The Programme for the next Public Rehearsal and Concert will be found on page 765.

NOTE.—Next week's Public Rehearsal will be held on Thursday afternoon, to allow time to arrange the stage for the Handel and Haydn Society's Concert, on Good Friday evening.

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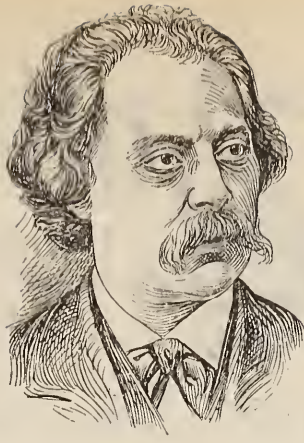
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Overture, "Sakuntala."

Goldmark, 1832.

Appreciation of the story of Sákuntalâ was the means of furthering the study of Sanskrit in Europe. The tale, one of the most beautiful in Hindu mythology, as told in the Mahâbarata is as follows: "Sákuntalâ was the daughter of the Saint Viswamitra and the Apsaras, or water-nymph, Menakâ. Abandoned by her parents, she was adopted by the Saint Kanwa, who brought her up in his hermitage as his daughter. Once upon a time King Dushyanta went a-hunting in the forest, and, accidentally coming to the hermitage of Kanwa, saw Sákuntalâ, and fell in love with her. He persuaded her to marry him according to the rite of the Gandharva marriage, and promised her that the son she would bear him should be the heir to his throne, and that he would take her home as his queen to his royal city. Kanwa, who had been absent while this event happened, returned to the hermitage, and through his divine knowledge knew the whole secret,

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though it had not been confessed to him by Sákuntalâ. She in due time was delivered of a son, and remained at the hermitage until the boy was six years old; but, as Dushyanta, unmindful of his promise, did not send any messenger for her, Kanwa directed her to proceed with her boy to the residence of Dushyanta. This she did; but, when she arrived there, she was repudiated by the king. Nor did her speech, however touching and eloquent, move his heart, until at last a heavenly voice assured him that Sákuntalâ had spoken the truth, and that he saw before him his lawful son. Thereupon Dushyanta recognized Sákuntalâ as his queen and her son as his heir. The latter was named Bharata, and became the founder of the glorious race of the Bharatas.

About six-and-twenty years ago a Saxon count, whose sensibility would be shocked were he ever to read his name in print, appealed to Rubinstein on behalf of a young Jew, needy, but highly gifted, and earning a scanty living by copying music. The result was that, through the generosity of the composer, the struggling genius was enabled to develop his powers, and finally to produce two lyrical works, which never failed to draw large audiences in more than one German town, especially those of Saxony. The young man's name was Carl Goldmark,—thus wrote an enthusiastic Dresdener. Goldmark is a Hungarian, born in 1852, whose musical education was gained at the Vienna Conservatory. He began by studying the violin, but soon developed a taste for composition, and it is Goldmark, the composer, who is known in two hemispheres.

Goldmark cannot be called a prolific composer; for, although, besides his larger works, he has written chamber music, overtures, and most delightfully for voices, the sum numerically of it all is not great. More than

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| First train of cars through | February 9, 1875 | Width of tunnel | 26 feet |
| First regular trains | Autumn, 1876 | | |

The arch of the Hoosac Tunnel is twenty-six feet wide, and from twenty-two to twenty-six feet high. At both the east and west entrances to the Tunnel are elegant granite façades, the superior workmanship of which attests the thorough and substantial character of the entire structure. Twenty-five hundred feet from the west end of the Tunnel is the west shaft, which is three hundred and eighteen feet to the outlet at the top, while twelve thousand two hundred and forty-four feet from the west end, or not quite midway through the bore, is the central shaft, measuring fifteen by twenty-seven feet, and being one thousand and twenty-eight feet from the bed of the Tunnel to the summit of the mountain. It will thus be seen that ample provision has been made for complete ventilation. Lighted with 1,250 electric glow lamps in 1889, presenting a bright and cheerful view while passing through the Tunnel.

a half-score of years passed after "The Queen of Sheba" was composed before "Merlin" was brought out, while the "Rustic Wedding" symphony had been enjoyed many years in many countries before Dresden (in December, 1887) heard the one in E-flat. A Viennese critic once wrote: "Goldmark's style is about intermediate between that of Meyerbeer and that of Wagner in the 'Tannhäuser' period. From Meyerbeer and Wagner, Goldmark gets the passionateness of his song, his pompous effects, his orchestral gorgeousness, and at the same time a certain excess in these things."



Symphony No. 2, in A. (Spring.) Op. 34.

Paine.

1. INTRODUCTION. ADAGIO SOSTENUTO. (The Departure of Winter.) ALLEGRO MA NON TROPPO. (The Awakening of Nature.)
2. SCHERZO. ALLEGRO. (May Night Fantasy.)
3. ADAGIO. (A Romance of Springtime.)
4. ALLEGRO GIOJOSO. (The Glory of Nature.)

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his symphonic works. His larger orchestral pieces have been made familiar to American audiences by Mr. Theodore Thomas's band, and have met with great success. His style of composition is large, broad, and dignified, based upon the best classic models, and evinces a high degree of musical scholarship. The list of his principal instrumental compositions is as follows: first symphony, in C minor, op. 23, composed in 1875, and first performed in Boston by the Thomas Orchestra, Jan. 26, 1876; second symphony, in A major, op. 34, entitled "Spring," composed in 1879-80, and first performed in Cambridge, Mass., March, 1880, the composer himself having also conducted it at a Brooklyn (N.Y.) Philharmonic concert in 1883 and in Boston in 1884; symphonic poem to Shakspeare's "Tempest," in D minor, op. 31, composed in 1876, and first performed in New York by the Thomas Orchestra in October, 1877; overture to Shakspeare's "As You Like It," op. 28; duo concertante for solo violin, violoncello, and orchestra, in A major, op. 33; piano and violin sonata, in B minor; and trio in D minor, for piano, violin, and violoncello, op. 32; Island Fantasy for orchestra, op. 45, Boston Symphony concert, 1889.

As already stated, the "Spring" symphony was composed in 1879-80. It is a work characterized by scholarly dignity and purity of style, as well as by the grace and freedom of its musical ideas and their adaptation to the expression of definite programme music through the medium of brilliant and effective instrumentation. Altogether, it is by far the most important work yet produced by an American composer.

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The introduction is clearly typical of the melancholy and frigid desolation of winter. It begins with a suggestive minor theme for the tenors and 'cellos, the contrabass and horn furnishing the background. As the harmony is increased, it grows grimmer and more agitated in tone, until a *tremolo* of the strings makes way for a melody for the clarinet,—harbinger of spring. It is followed by a tempestuous climax. The winter is going out like a lion. As the storm subsides, it gives place to a *pianissimo tremolo* of the strings, leading to a change to the major key. Spring has come. The violins keep up their *tremolo*, as if filled with anticipations, when suddenly the principal theme is given out by the second violins and 'cellos, soon joined by the violins and clarinets in a bright stream of melody, after which the violins resume their suggestive episode. Fresh motives, clear, cheerful, and buoyant in character, are introduced, with which the winter theme strives in vain contention. Near the close a sweet melody for the violins occurs, and the *allegro* ends with the *tremolo* taken at first *fortissimo* and gradually dying away.

The *scherzo* is entitled "May Night Fantasy," and well answers to its name. It opens with a graceful, airy theme, which in its melodious progress, accompanied by the songs of birds and the sounds of animated nature calling from instrument to instrument, is a genuine bit of spring poetry, full of gay color and warm, rich tone. The *trio* finely contrasts with the tenderness of its *cantabile* melody.

The *adagio* is broadly laid out. The principal theme is in sombre color, but very poetic in its feeling, and tinged here and there with reminiscences of the winter theme. It is undoubtedly intended for a reverie, full of rest-

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The finale, allegro gioioso, is a noble and exalted climax to the work, its distinguishing feature being a grand chorale-like theme of thanksgiving, expressing the joy of man over the return of spring and the glory of Nature. The opening theme is bright and exhilarating, and after its full development alternates with the swelling pæan of praise, which is exceedingly impressive in its repeated utterances by full orchestra.

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extraordinary life and energy which animated this insignificant body, surmounted by a very large head, with an enormous frontal development. His caricaturists, especially those in England, have made the most of this disproportion, which made the man look smaller than he really was. His bright eyes and pleasant glance softened the strongly marked face, and his mouth, notwithstanding the undue prominence of nose and chin, had a singular expression of sweetness and affability. With his short stature, his extreme rapidity of movement, gait, and gesture, he gave from the first an expression of unusual and powerful originality: he fascinated by his conversation, so animated was he on all subjects which interested him, and he always acted out his discourse. He was violent, even explosive, in temper. With him, gayety, like wrath, was tempestuous and overflowing. Was he seized with a fit of mirth or raillery, he lost all control: he no longer knew what he was saying or to whom he was talking; and his wife, whose diplomacy was ever on the watch to prevent or repair his blunders, was often unable to hold him back or to keep up with him on this slippery ground. He was unmistakably incorrigible.

Wherever he was, he eclipsed all about him; and his melodious voice added still more to the musical effect of his discourse. In short, his native irresistible energy, his irrepressibility, his gift of incessant production, went hand in hand with a simple kindness of heart, an extreme sensibility. And Mr. Dannreuther, who knew him intimately, adds, not without a shadow of regret: "The noble and good man whom his friends loved and the aggres-

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sive critic or reformer who addressed himself to the public were two very distinct individuals in Richard Wagner. Toward the public and the world of singers, actors, and musicians, he had habitually an attitude of defiance: with them he was always on the point of exasperation. Impatient, nervous, irritable, he seemed to take pleasure in picking men to pieces." Alas! yes, that was the disagreeable side of his nature.

And yet what a fascinating influence he exerted over so many artists devoted to his cause! How he subjugated them, how he fanaticized them by a superior charm, perhaps by his very violence, and without troubling himself about the jealousies which he might provoke among them! At the reception which followed the "Parsifal" representations, he lavished the most flattering praise and counsel upon his favorite singer, Mme. Materna, while, by humiliating contrast, Mlle. Brandt, who had devoted herself body and soul to his cause and who had made an incomparable Kundry, was left in the shade, alone with Mme. Wagner, who forced her, by many kind attentions, to forget her rival's supreme triumph with the master. And the heroic artist, in her fanaticism, would have gladly served him the next year if Wagner, before his death, had not struck her name from the list of interpreters worthy to participate in the festivals of 1883.

He made but a sign, and nearly two hundred of the best artists of Germany and foreign lands hastened to the rehearsals and performances of the Trilogy, which lasted through two summers. Proud to be associated with his work, they cheerfully signed the agreement to spend at Bayreuth three

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whole months of these two years, without making anything more than their board and their travelling expenses. Finally, did he not impose upon the most celebrated singers the strict obligation not to respond to any recall, no matter how much they were applauded, in order to "keep better within the compass of the work which they were to present to the public"? And all submitted without complaint to this iron rule, patiently waiting until it should please Wagner to unmask them, then appearing all together, grouped in costume about the master, not for themselves nor for the public, but in order to give to the author "a last comprehensive view of his work." Is it not remarkable, and can another case be cited where a man has exercised so great a control over subjects so difficult to govern?

All who approached Richard Wagner were charmed, carried away, dominated by his personality, those who knew him intimately as well as those who had only a passing acquaintance; but all testify likewise as to the uncertainty of his temper and the necessity of bending before him. For example, what says Mme. Judith Gautier, who had a sort of religious admiration for him? "It must be admitted that there is in Richard Wagner's character an element of violence and roughness which is the cause of his being often misunderstood, but only by those who judge by exteriors alone. Nervous and impressionable to excess, his sentiments and emotions are always pushed to their paroxysm: a slight pain is with him almost a despair, the least irritation has the appearance of a frenzy. This marvellous organization of so exquisite a sensibility experiences some terrible vibra-

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tions: one even questions how he is able to stand them. One day of sorrow makes him ten years older; but let joy return, and he is younger than ever the next day. He spends his energies with an extraordinary prodigality. Always sincere, giving himself up entirely to all things, but of a very changeable disposition; his opinions, his ideas, absolute at the first moment, have nothing irrevocable about them; nobody is quicker than he is to recognize an error, but the first fire must be allowed to burn itself out. By the frankness and the vehemence of his speech, it often happens that he unintentionally wounds his best friends: excessive always, he goes too far without realizing the sorrow that he may cause. Many people, wounded in their self-love, have silently carried away their hurt, which rankled in their breasts, and they lost thus a precious friendship: whereas, if they had said that they were wounded, they would have seen such sincere regret on the master's part, such warm and earnest efforts to console them, that their love for him would have been increased."

Now listen to M. Monod, much less intimate at Bayreuth: "It is there that one should see and know Wagner, since he puts a curb upon his indomitable nature, in order to receive with a perfect courtesy the numerous visitors whom the festivals attract to Bayreuth. He exercises an irresistible influence upon those who come near him, not only by his musical genius, the originality of his wit, his varied stock of learning, but above all by a power of temperament and will which shines through all his being. One feels in the presence of one of nature's forces which breaks loose and vents its fury with a violence almost irresponsible.

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“When one takes a closer view of him, sometimes of an unbridled gayety, sending forth a perfect torrent of pleasantries and hearty laughs, sometimes furious, respecting in his attacks neither titles nor powers, nor friendships, always obedient to the irresistible outburst of the first emotion, one ends by not being too severe with him for the lack of taste, of tact, and of delicacy of which he was repeatedly guilty. One is tempted, if a Jew, to pardon his pamphlet on Judaism in Music ; if French, his buffoonery on the capitulation of Paris ; if German, all the injuries he has heaped upon Germany ; just as one pardons Voltaire for ‘La Pucelle’ and certain letters to Frederick II., Shakespeare for certain pleasantries and certain sonnets, Goethe for certain ridiculous productions, and Victor Hugo for certain expressions of sentiment. One takes him for just what he is, full of faults, perhaps because he is full of genius, but an incontestably superior man, one of the greatest and most extraordinary which our century has produced.” It would be impossible to say more in fewer words.

All testimonies agree that Wagner in his social relations was a very affable and charming man, even with the French. The painter, Renoir, travelling one winter in Italy during the master’s sojourn there, determined to try to commit him to a sitting, though with very little hope of success, knowing well Wagner’s repugnance to posing for artists. He had provided himself with a letter of introduction, which he had lost *en route*. Not discouraged, however, he presented himself at Wagner’s house ; and the first person to receive him there was the Russian painter, Paul Joukowski, who had attached himself to the master’s fortunes, and who was then engaged in making models of the “Parsifal” scenery. When

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Renoir announced to him the object of his visit, he declared that he had been following Wagner for about two years, trying to get a portrait of him. "But wait," said he. "What he refuses me, he may grant you; and, at any rate, you must not go away without seeing him."

Renoir remained, and did well. But let him speak for himself. The following is a true picture of Wagner as given in a letter to a friend: "I hear a sound of muffled footsteps on the thick carpet. It is the master in garb of velvet, his great sleeves lined with black satin. He is very fine and very amiable. He shakes my hand, bids me be seated, and then commences the wildest kind of a conversation, interspersed with ahs and ohs, half French, half German, with guttural terminations. 'I am much pleased [ah! oh! and a guttural sound]. You come from Paris?' 'No, I come from Naples'; and then I tell him of the loss of my letter, at which he laughs a good deal. We talk about everything. When I say we, I mean that I had nothing to say but 'Dear master, certainly, dear master.' At last I rise to take my leave. Then he takes both my hands, and pushes me back into my chair: 'Wait a little longer: my wife is coming.'"...

In short, Wagner, carried away by the gayety of the Parisian artist, offered to pose one-half hour the following day before breakfast for the Russian and the French painter at the same time. "You will make me," said he to the first, "turning my back to France, and Monsieur Renoir will make me from the other side [ah! oh!]." "The next day," continues Renoir, "I was there at mid-day: you know the rest. He was very gay, I, very nervous and regretting that I was not Ingres. I believe I made the most of my time,—twenty-five minutes: it was not very much. But I think, if I had stopped sooner, I would have done better; for towards the last my model lost a little of his gayety, and became stiff. I followed these changes too much. When finished, Wagner wanted to see the result. He said, 'Ah! ah! I look like a Protestant priest.' This was quite true. But I was only too happy not to have made a complete failure of it: I had at least a souvenir of this admirable head."

This oil portrait, sketched at Palermo in half an hour by the French artist Renoir, on Jan. 15, 1882, two days after Wagner had finished "Parsifal," is one of the rare ones for which the master consented to pose. "He repeated several times that the French were too much given to reading [ah! oh! and a hearty laugh] the German Jew art critics [and he named one of them]. 'But, Monsieur Renoir, I know that there are some good fellows in France, whom I do not confound with the German Jews.'

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Unfortunately, I cannot give an adequate idea of the whole-souled gayety on the part of the master."

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An idyllic tale of Rubinstein's visit to the Caucasus last summer is related by the *Leipzig Signale*. Rubinstein had long wished to visit "the jewel of the Russian Empire," and in June he arrived at "the pearl of the Caucasus," the city of Tiflis, which he found so warm, however, that he was anxious to leave immediately for the mountains. The local musical societies, however, did not permit him to depart before he had submitted to various national performances and festivities. A wealthy patron of music, named Pitoyeff, invited him to his villa in the mountains, 5,000 feet above sea-level; and here Rubinstein found the air and scenery and seclusion so consonant with his desire for rest, and an opportunity to work undisturbed, that he concluded to spend the whole summer there, Mr.

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Pitoyeff having placed a neat little summer-house adjoining a park at his disposal.

Rubinstein, whose creative energy and ambition at sixty-two are as great as they were thirty years ago, immediately set to work composing. A table and a grand piano had been placed at his disposal; and at seven o'clock every morning he got up, took a cup of tea and a cigarette, and then sat down to play for several hours, preliminary to composing. The pieces he played were those of his seven historic concerts, one day being devoted to each, whereupon the series recommenced. One morning two early visitors in the park heard this music, and were astonished, as they did not know of Rubinstein's being there. The next morning they returned with a few friends, who told their friends about it, so that, in a few days, the news of these free morning concerts was bruited all about the neighborhood; and hundreds of visitors came, including some from Tiflis, who had to get up at four or five to be there in time, and the Tiflis people are not early risers by instinct. Seats in the stages from Tiflis had to be ordered a week ahead, although the number of stages had been doubled. Rubinstein, of course, soon found out about this invasion of his sanctum; but, as his audience was always quiet and well behaved, he did not cease his free concerts, but even went so far as to open the windows toward the park, so that they might hear better, without, however, showing himself. Before leaving Tiflis, he also gave a concert in behalf of the local music school.

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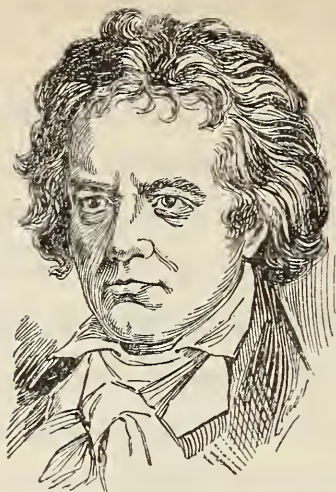
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Overture, "Egmont."

Beethoven.

The Count of Egmont was a popular leader at the time of the struggle between the Netherlands and the King of Spain,—one who fitly represented the cause which even his death could not defeat. Beethoven's "Music to Egmont" was completed in 1810. It includes an overture, two soprano songs, four 'entr'actes, Clärchen's death, some melodrama, and a *finale*. It is surmised its first performance took place at a private house, as no theatrical record mentions it. Goethe's* influence on Beethoven is

*The first meeting between Beethoven and Goethe took place at Töplitz, in 1812. In a letter subsequently written to Zelter, the poet thus gives his impressions of the composer: "I have made Beethoven's acquaintance in Töplitz. His talent astounds me. He is unfortunately quite an intractable character; but he is to be excused and much to be pitied, for he is losing his hearing. His natural taciturnity will be intensified by this failing."

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seen in other compositions of that period. Following the "Egmont" music are three songs (op. 83) to Goethe's words, and suitably inscribed; "Mignon's Song"; and, according to Thayer, a sketch of the "Erl-king." Rochlètz records Beethoven as saying of Goethe: "It was at Carlsbad that I first knew him. I wasn't then so deaf as I am now, but still I couldn't hear well; and the patience the great man showed me and the deal he did for me. . . . It made me very happy at the time. I could have died for him ten times over. In those days, I was all in a blaze; and then I made my music to his 'Egmont,' and that was a success, eh?"

In an article written after a performance of the "Egmont" music at Weimar in 1854, Liszt has laid great stress on the fact that, in Beethoven's music to Goethe's tragedy, "Egmont," we find one of the earliest examples in modern times of a great musical composer drawing his inspiration directly from the words of a great poet. In view of what has been accomplished by Beethoven's successors, this early attempt to combine the spirit of music with that of the drama is significant. It may not be uninteresting to note that it was a hearing of Beethoven's "Egmont" music which determined Wagner (as he has himself related in an autobiographical sketch of his early days) to devote himself to music. Wagner had aspired to be a playwright. The "Egmont" music revealed to him the possibility

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gold medal anywhere. The speckless glass and silverware, the refinement of the service, are telling points in the attractions of that little counter, where Japonicadom sips *fin de siecle* nectar and gathers strength for further shopping, or for the later social duties awaiting her at home. Miss Fisk understands her sex. She knows how much daintiness in all things edible or drinkable means to a woman, and consequently it is her delight to make this department quite the most fetching resort in the shopping territory. Fashion has set its seal on the “Red Glove,” but it is hoped its present charm will not vanish, because “everybody” drops in there! It is now as foreign an institution as though it had been born in the Rue Cambon, and some people are selfish enough to wish to keep it so.—*Saturday Evening Gazette, March 6.*

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of combining the spirit of music with that of the drama in a more adequate manner than that represented by the opera of his day.

The remarks on the overture which follow are condensed from an analysis by Sir George Grove: "The overture opens with an introductory section, *sostenuto*,—short, but most expressive. The tremendous unison F, the abrupt rhythmical chords from the strings, the more broken and melodious phrases following in the wind, and the unison F at the end; further, the beautiful phrase that follows and throws a tender, human, regretful cast over the scene,—all combine; and this introduction always presents itself to the writer like a head of Egmont himself placed in front of the stormy background of the rest of the music. Musical hearers will not fail to notice the transformation of the phrase, at the very end of the *sostenuto*, from quavers to crotchets, or to compare it with the similar instance at the end of the overture to 'Coriolanus.' With this phrase the time changes to *allegro*, and the first subject of the new movement is full of agitation. The

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first bar exhibits a favorite device of Beethoven's, the repetition of a phrase which is just too short for the bar, and which therefore changes its place and its accent each time of repetition. The melody itself starts in the fourth bar, partly in the 'cellos and partly in the first violins. One of Beethoven's characteristic proceedings has just been noticed. Another, the hurrying of the phrase, has been often pointed out. For the second subject there is no pause or hesitation. It is in A-flat, the relative major of F minor, and follows a pedal E-flat of eight bars. It is as rhythmical as the opening of the introduction, and divided, like it, into two portions of string and wind, the strings furious, the wind gentle. A new strain appears, still in the key of A-flat, full of motion, and containing some sudden and powerful blows by the whole orchestra. After a very short development of these themes, the opening matter is recapitulated, and this portion of the work ends with what can hardly be anything else than a reference (no picture) to the death of Egmont. After a loud termination on the chord of D-flat in the whole orchestra, there are a series of passages alternating between the brass and the strings, the brass commanding, the strings imploring; then loud chords from all, as if all appeal were useless; then a last gesture from the violins; then a pause; and then a singular, almost supernatural passage in the wind,—fit strain to accompany a soul to heaven! After this the revolution takes its course, and there is no need either for quotation or for doubt as to the intention of this portion of the music, since in repeating it at the end of the play Beethoven has labelled it *Sieges-Symphonie*, or Strain of Triumph. The overture ends with the most exultant clamor from the orchestra."

The complete "Music to Egmont" was heard for the first time in Boston at a Philharmonic concert, Carl Zerrahn, conductor, March 26, 1859. It was also performed, the accompanying text being read by Mr. H. M. Ticknor, at the Boston Symphony concert of Dec. 12, 1885.



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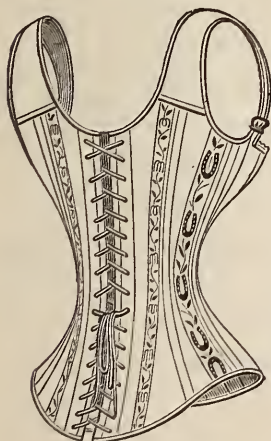
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Boston Courier, April 3, 1892.

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