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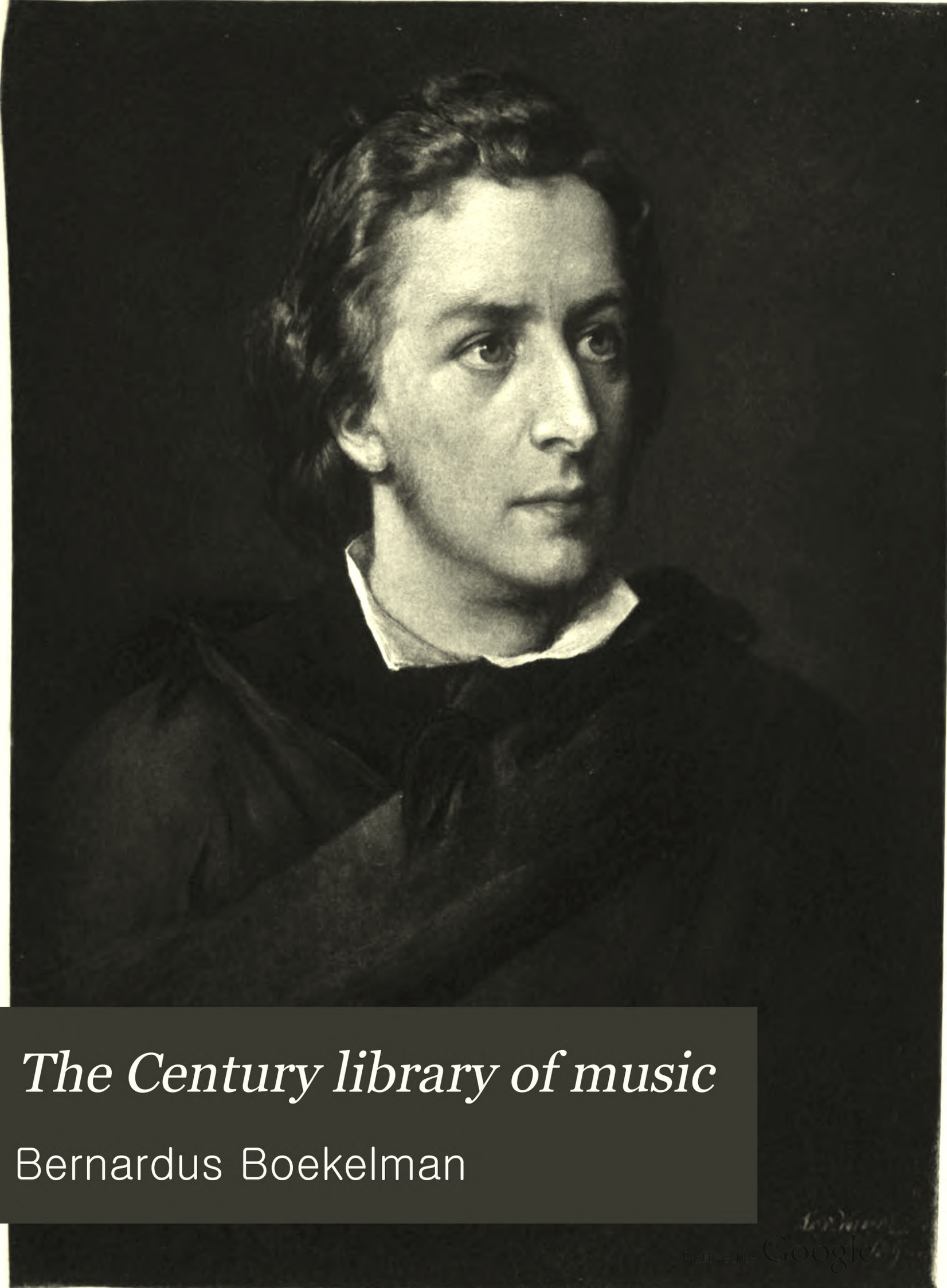

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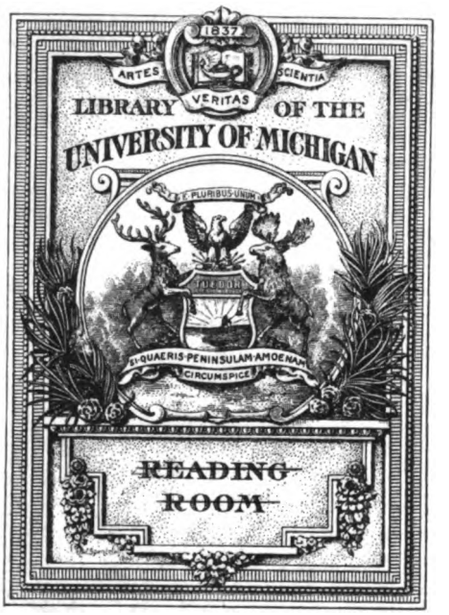

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TABLE OF CONTENTS

VOLUME XVIII

TEXT

PADEREWSKI: A CRITICAL STUDY . . . . . *William Mason* . . . 577

WHAT POET IS MOST AKIN TO CHOPIN? . . . . . *Fanny Morris Smith* . 585

THE POLES IN MUSIC . . . . . *Jaroslaw de Zielinski* . 591

THE METHODS OF THE MASTERS OF PIANO-PLAYING IN EUROPE: THE SECRET OF PADEREWSKI'S PLAYING . . . . . *Alfred Nossig* 610

MUSIC

BARCAROLLE. F MINOR . . . . . *Rubinstein* 1389

KREISLERIANA . . . . . *Schumann* 1395

VALSE CAPRICE. E FLAT MAJOR . . . . . *Rubinstein* 1444

DANS LE DÉSERT. TOCCATA. OP. 15 . . . . . *Paderewski* 1455

A CONCERT PROGRAM BY IGNACE JAN PADEREWSKI 1473

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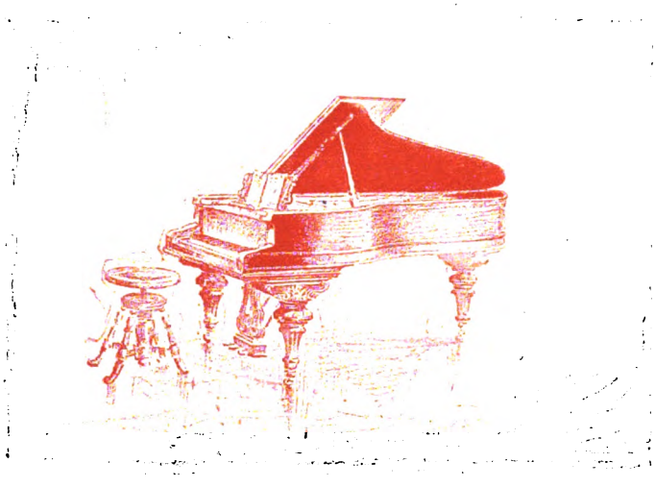

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PADEREWSKI: A CRITICAL STUDY[1]

BY

WILLIAM MASON

PADEREWSKI is unquestionably an inspired and a phenomenal pianist. He possesses the power of interesting and arousing the enthusiasm of an audience of the highest musical culture, as at Berlin, and of giving pleasure and delight to one of less musical intelligence and simpler tastes, as in some English provincial town. This is a fact of great significance, for it shows the rare combination of the various qualities which in the aggregate make up a great and unique artist whose ardent and poetic temperament is admirably proportioned and well balanced.

Within the last few years we have been favored with the presence of many pianists of the first rank, such as Joseffy, De Pachmann, Rosenthal, D'Albert, Friedheim, Grünfeld, Rummel, Scharwenka, and others, and among our own resident players Fanny Bloomfield-Zeisler, Adèle aus der Ohe, Rivé-King, and others who compare favorably with the best from foreign lands. While fully recognizing the high artistic merit of all these, and acknowledging the great pleasure their performances have given, it may be said without invidious distinction that an artist of such a distinctly pronounced individuality as Paderewski is an exceedingly rare occurrence—indeed, phenomenal. The mechanical part of piano-playing has of late years been so systematized, and the methods of acquiring a high degree of skill have been so improved, that the possession of mere technical facility is a foregone conclusion, and has in a great degree lost its interest unless combined with a discriminative and poetical conception and a true musical interpretation. Of two pianists possessing an equal technical equipment, it is the one whose personality is the most intense, and at the same time lovable, who will be sure to delight and interest.

[1] Republished, at the request of the associate editors, from "The Century Magazine" of March, 1892.

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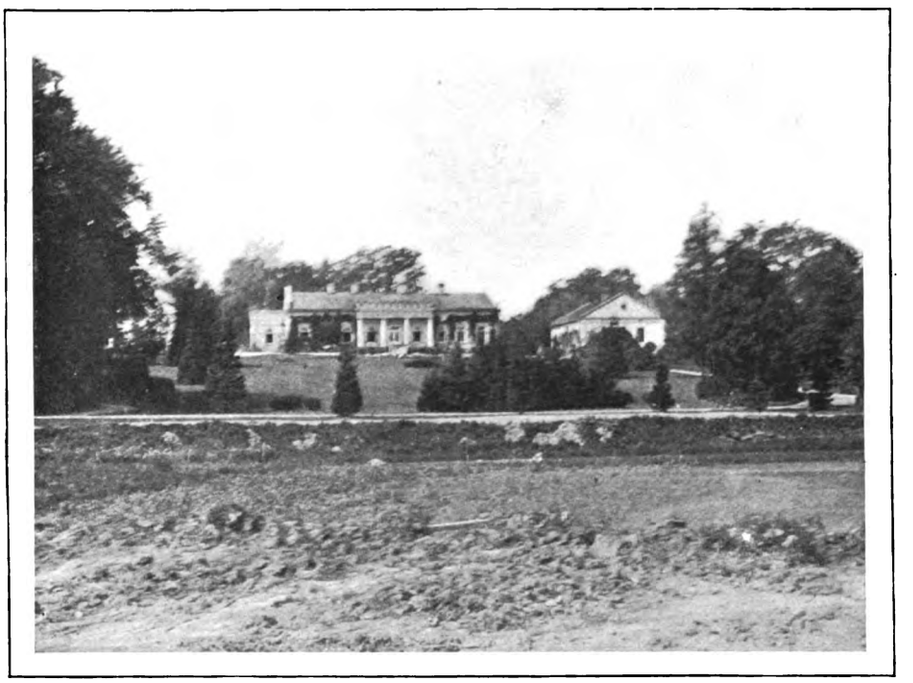
Music is in its nature emotional, and hence its genuine interpretation requires intense expression of feeling; but this must be kept within due bounds by an intelligent and intellectual conception and a discriminative touch, thus combining in proper degree both the qualities of heart and head. The most successful results will follow when a nice balance



KASNIA, MR. PADEREWSKI'S HOME IN POLAND.

between the two is established and maintained in due proportion; but an undue preponderance of either will lead to disastrous results, even if the performer be possessed of genius.

The playing of Paderewski shows a beautiful and happy blending of these essential qualities. He mirrors his Slavonic nature in his interpretations, with its fine and exquisite appreciation of all gradations of tonal effects. His marvelously musical touch, a great, mellow, and tender voice, chameleon-like, takes on the color of his dominant mood. He is a thoroughly earnest and at the same time an affectionate player, and too much stress cannot be laid on the humanism of his style, which is intensely sympathetic, and so eclectic that it embraces all schools. His never-failing warmth of touch and his vivid appreciation of tone gradations and values result in wonderfully beautiful effects. In addition to these qualities, his magnetic individuality puts him at once in sympathy with his hearers, and this magnetism is felt and acknowledged even by those who do not entirely and uniformly approve of all of his readings and interpretations of the great composers.

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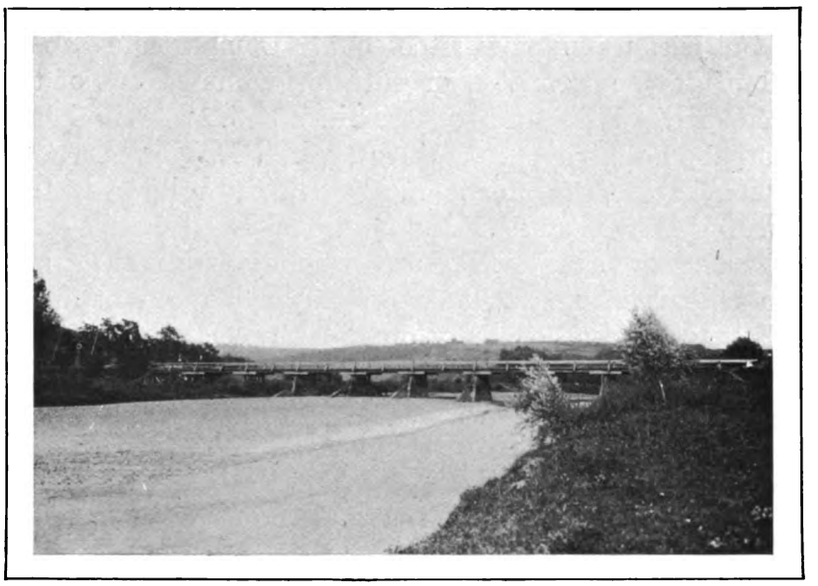
Since Bach's time, and no doubt long before it, two distinct schools have wrangled over the question of subjectivity and objectivity in the interpretation of great works of art. Already the discussion as to the musical significance of the various works of Richard Wagner has begun, and, this being the case, we can easily understand the difference of opinion engendered by time as to how Bach and Beethoven should be played. I remember hearing Moscheles play Beethoven's sonatas, and also the preludes and fugues of Bach, especially those from "Das Wohltemperierte Klavier," and his performance of the latter was especially beautiful and satisfying. Discarding all pedantic, austere, and stiff methods, his treatment was simple, graceful, and flowing in design, each voice being distinctly heard, but in due proportion, and not in too assertive a way. The angular fashion of playing Bach must have had its rise from the old German school of organ-playing, in which no variation of registration was permitted, but a fugue was played, as it is now, with full chorus stops



AT KASNIA.

from beginning to end. However this may be, Moscheles preferred a feeling and warmly colored interpretation of Bach's works on the pianoforte, and so expressed himself to me in private conversation; and he was much closer to the Bach tradition, as set forth in Forkel's biography, than we are to-day. He could look backward to within a generation of the Leipsic cantor, and he had listened to Beethoven's playing.

Rubinstein is even more fond, tender, and caressing in his playing of Bach, bringing out all imaginable beautiful shades of tone-color in his rendering of those works. And why should this be otherwise, since

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Bach's compositions are so full of exquisite melody? Surely such emotional strains should receive a loving and musical rendering. As Moscheles played Bach a half-century ago, and as Rubinstein played him later on, so does Paderewski play him now — with an added grace and color which put these great contrapuntal creations in the most charming frames. It is great, deep musical playing combined with calm, quiet repose and great breadth of style. Paderewski has an advantage over Rubinstein, however, in the fact that he is always master of his resources and possesses power of complete self-control. This remarkably symmetrical balance is entirely temperamental, and may be discerned in the well-shaped contour of Paderewski's head, his steady gaze, and his supreme command of the economies of movement. In Rubinstein there is an excess of the emotional, and while at times he reaches the highest possible standard, his impulsive nature and lack of self-restraint are continually in his way, frequently causing him to rush ahead with such impetuosity as to anticipate his climax, and, having no reserve force to call into action, disaster is sure to follow. He does not economize his strength to good advantage, but uses up his power too soon. Comparisons are not always profitable, but may be permitted in mild form on account of the instruction they convey. Thus, of five prominent pianists, in Liszt we find the intellectual-emotional temperament, while Rubinstein has the emotional in such excess that he is rarely able to bridle his impetuosity. Paderewski may be classified as emotional-intellectual,— a very rare and happy blending of the two temperaments,— and Tausig was very much upon the same plane, while Von Bülow has but little of the emotional, and overbalances decidedly on the intellectual side. There must always be two general classes of pianists — those whose interpretation changes with every mood, while the playing always remains poetic, fervent, artistic, and inspired, because it is impossible for them to do violence to the musical nature which they have received by the grace of God, and those whose playing lacks warmth and *abandon*, notwithstanding the fact that it is careful, conscientious, artistic, and in the highest degree finished. The performances of the latter are invariably uniform, and are exact to such a degree that one can anticipate with great accuracy each accent, emphasis, *nuance*, and turning of phrase from beginning to end. Of these classes Rubinstein and Bülow present good illustrations in contrast.

This leads to the consideration of Paderewski's playing of Beethoven, and on this subject I beg leave to repeat, with slight variation, what I said in a recent article in "The Musical Courier." Whenever a pianist makes his first appearance in public as a Beethoven player, he is at once subjected to strictures on all sides by numerous critics who seem to have been lying in wait for this particular occasion, and there immediately arise two parties, each holding positive opinions, of which the one in the negative is

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PADEREWSKI.

BY SIR EDWARD BURNE-JONES.

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usually the more numerous. This is by no means a new fad, but quite an old fashion, dating back, at least as far as the writer's experience goes, something over forty years, and probably much further. Is the ideal player of Beethoven a myth, or does he really exist? If so, who is he, and where is he to be found? In short, are we not looking for something that is much in the imagination? Or, perhaps (be it said with due reverence), are not the compositions themselves responsible in part for this mystified state of things? Forty years ago my teachers, Moscheles, afterward Dreyschock, and finally Liszt, used to say that Beethoven's piano compositions were not "klaviermässig." This word has no precise English equivalent, but might be translated "pianofortable." In other words, they are not written in conformity with the nature of the instrument. Musicians generally have agreed all along on this point. Beethoven's musical thoughts were symphonic, so to speak, and require the orchestra for adequate expression. Many of his piano passages lie most awkwardly under the fingers, and certainly would never have been written by a skilled virtuoso who was simply a pianist *per se*.

Moscheles has always been an acknowledged authority as to Beethoven, and he once told me during a lesson that he considered Liszt an ideal, or perhaps his word was a "great," Beethoven player. As is generally known, Liszt had a prevailing tendency in his piano-playing to seek after orchestral effects, and thus found himself all the more at home in these compositions. But when has the world ever found another player of Liszt's magnificent caliber who could so intelligently and ably adapt himself as an interpreter of all kinds of music, who was always and ever master of his resources, and who never fell into the error of anticipating his climax? Or, if perchance he found himself in the least danger of such an event, he would readily arrange and develop a new climax, so that at the conclusion of his performance he was always sure to have worked his audience up to a state of almost crazy excitement and unbounded enthusiasm. He was at this time—1853—forty-two years old and at his best estate. But even Liszt, who possessed in such an unexampled degree all of the faculties which in the aggregate make up the equipment of a perfect and even phenomenal player, had his limitations in certain directions and details, and, notwithstanding the opinion of Moscheles, many of the critics of the day maintained that he was no Beethoven player, and that his interpretation, instead of being severe, dignified, and austere, was too sensational. His touch was not as musically emotional as it might have been, and other pianists, notably Henselt, Chopin, Tausig, Rubinstein, and now Paderewski and some others, excel him in the art of producing beautiful and varied tone-colors together with sympathetic and singing quality of tone. It seems to me that in this matter of touch Paderewski is as near perfection as any pianist I have ever heard, while in other respects he stands more nearly on a plane with Liszt than any other virtuoso since Tausig. His

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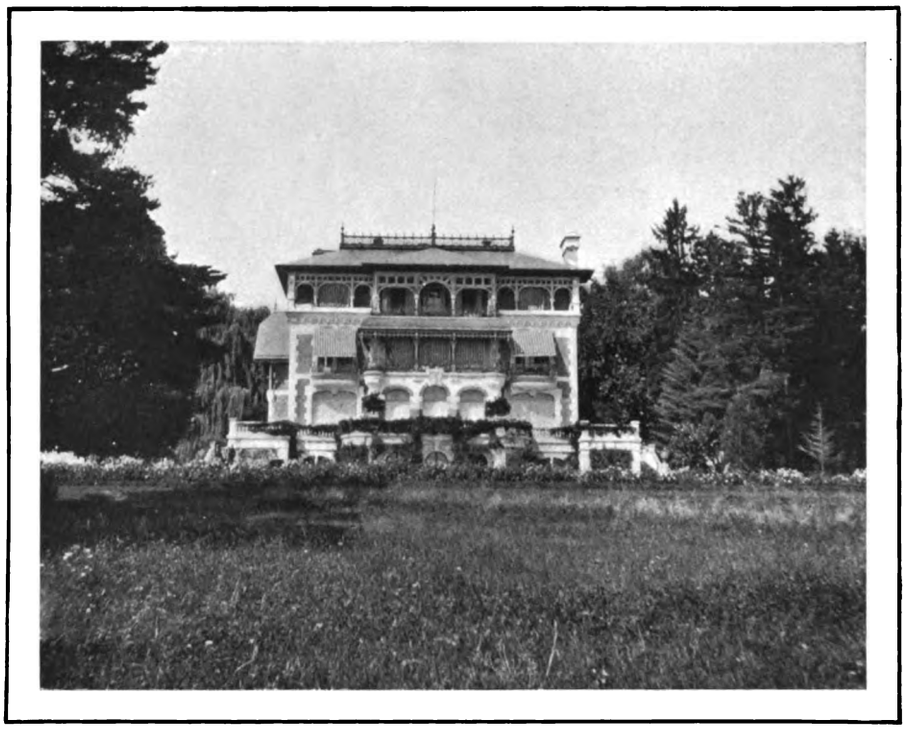
conception of Beethoven combines the emotional with the intellectual in admirable poise and proportion. Thus he plays with a big, warm heart as well as with a clear, calm, and discriminative head; hence a thoroughly satisfactory result. Those who prefer a cold, arbitrary, and rigidly rhythmical and ex-cathedra style will not be pleased.



MR. PADEREWSKI'S VILLA, NEAR MORGES,
IN SWITZERLAND.

Without going closely into detail, there are certain matters concerning Paderewski's mechanical work which deserve the attention of students and others interested in piano technic. In many passages, without altering a note from the original, he ingeniously manages to bring out the full rhythmic and metrical effect, also the emphasis necessary to discriminative phrasing, by means of a change of fingering, effected either by interlocking the hands or by dividing different portions of the runs and arpeggios between them. In this way the accents and emphasis come out distinctly and precisely where they belong, and all of the composite tones are clean-cut, while at the same time a perfect legato is preserved. His pedal effects are invariably managed with consummate skill and in a thoroughly musical way, which results in exquisite tonal effects in all grades and varieties of light and shade. In musical conception he is so objective a player as to be faithful, true, and loving to his author, but withal he has a spice of the

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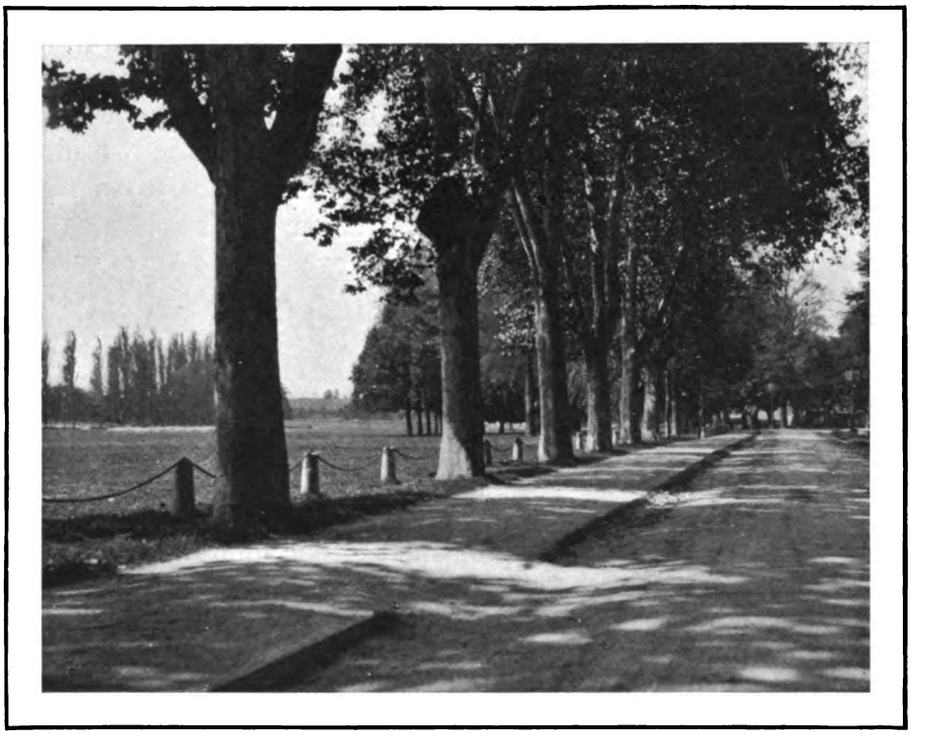
subjective which imparts to his performance just the right amount of his own individuality. This lifts his work out of an arbitrary rut, so to speak, and distinguishes his playing from that of other artists.

The glissando octave passages near the end of the C major Sonata, Op. 53, he performs as originally designed by Beethoven and obtains the desired effect, notwithstanding Dr. Hans von Bülow's assertion that this method of execution is impossible on our modern pianos, on account of their heavy and stiff action. Paderewski, however, has the secret of a thoroughly supple and flexible touch, resulting from a perfectly elastic condition of shoulder, elbow, arm, and wrist, together with the power of keeping certain muscles, either singly or collectively as may be desired, in a state of partial contraction, while all of the others are "devitalized" to a degree which would delight the heart of a disciple of Delsarte.

The hearty sincerity of the man is noticeable in all that he does, and his intensity of utterance easily accounts for the strong hold he has over



APPROACH TO MR. PADEREWSKI'S SWISS VILLA.

his audiences. He does not give us a remote and austere interpretation of Beethoven, but one which is broad and calm, manly and dignified, while it palpitates with life and is full of love combined with reverence. On this account it sometimes fails to please those who would strip music out of its outward vestments,—its flesh, so to speak,—and skeletonize it.

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Paderewski's playing presents the beautiful contour of a living, vital organism.

Naturally, being a modern pianist, he is in close sympathy with the works of the Romantic school, his poetic personality finding its supreme utterance in the compositions of Schumann and Chopin. He plays Schumann with all the noble, vivid fantasy which that master requires, though perhaps lacking a little sometimes in his reckless humor. In Chopin's music, the finest efflorescence of the Romantic school, Paderewski's original touch is full of melancholy pathos, without sentimental mawkishness, and without finical cynicism. He has his robust moods, and his heroic delivery of the A flat Polonaise, taken in the true and stately polonaise tempo, is tremendously impressive. It possesses that subtle quality expressed in some measure by the German word *Sehnsucht*, and in English as "intensity of aspiration." This quality Chopin had, and Liszt frequently spoke of it. It is the undefinably poetic haze with which Paderewski invests and surrounds all that he plays which renders him so unique and impressive among modern pianists.

Paderewski has one quality which Chopin always lacked in degree — namely, the power of contrast; and, as pertinent to this, I remember that Dreyschock told me that many years ago he, in company with Thalberg, attended one of Chopin's concerts given in Paris. After listening to the delicately exquisite touch of the great Polish artist and to his gossamer arpeggios and dainty tone-embroideries, Thalberg, on reaching the street, began to shout at the top of his lungs. Dreyschock naturally asked the reason for this, and Thalberg's reply was, "I have been listening to a *piano* all the evening, and now must have a *forte*."

There is little fear that a forte will be found lacking in Paderewski's playing, which is at times orchestral in its sonority, the most violent extremes of color being present when required. Listen to him in the Rubinstein Étude or the Liszt Rhapsodies, with their clanging rhythms and mad fury, and ask what pianist since Liszt has given us such gorgeous, glowing colors — such explosions of tone, and the unbridled freedom of the Magyar.

Paderewski is an artist by the grace of God, a phenomenal and inspired player, and, like all persons of large natural gifts, a simple, gracious, and loving character.

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CHOPIN MEDAL DESIGNED BY MARY GERSON.

WHAT POET IS MOST AKIN TO CHOPIN?

BY

FANNY MORRIS SMITH

SINCE Jean Ingelow suggested it, the proposition has been frequently laid down that Chopin is to music what Tennyson is to poetry. Undoubtedly there is much in the exquisite tone-coloring, faultless finish, and extreme delicacy and refinement of the one poet which suggests the other. Both, moreover, belong, in a broad sense, to the same artistic period,—that period which includes Shelley, Keats, and Swinburne on the one hand, and the entire group of romantic pianists on the other; and which, in its poetical development, comprehends the phase of art that depends for its charm on the play of tone-color in the words selected to express the thought, while tending more and more to the subordination of both rhyme and metrical motion to the claims of alliteration.

In so far as what Tyndall has called the *clang-tint* makes or mars music, and, to an equal degree, interpretation, this is Chopin's school. But it should be remembered that Chopin's tone-color seldom arises from the suggestion of orchestral instruments; it is hidden in the harmonic tints of his dispersed harmonies, his subtile use of chromatics and sevenths, his striking progressions in thirds and sixths, and his embellishments based upon very open harmonization of his melodies. In short, upon a foundation of Slavic melody Chopin elaborated a series of tone-poems vocal in suggestion, and only so far instrumental and pianistic in treatment as the technical resources of the piano on the one hand exceeded, and, on the other, fell below those of Italian song, upon which he formed his style. Italian song was Chopin's guide in the elaboration of his melody and its ornamentation; and it was characteristic of Chopin's genius that he brought even his modulatory passage-work under the dominion of melody. Thus he springs directly from the tree of Bach and of polyphony. Romantic in feeling, his roots are classic.

Chopin is, however, less a colorist than a figure-painter, and as such is in opposition to the trend of modern music. Compare with our modern tone-painting by means of clang-tints, that contemporary school of landscape of which the elder and younger Inness are among the foremost exponents,—a school of expression by means of atmospheric effects obtained from color irrespective of drawing,—and it becomes clear that there has been an instinct at work which has affected music and painting in an equal degree and in the same way. This is the age of color.

What did color displace in painting? *It*

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displaced line,—that is, drawing, action, anatomy, all that makes for motion. It substituted the atmospheric effects of landscape viewed under the stress of human emotion for the speech of gesture and facial expression. Begun by the early Italian school, Turner was its great English exponent; its opponent was the pre-Raphaelite school in spite of Ruskin's championship of the "cause of truth in art."

We may quote Riemann, that the great discovery in modern phrasing is that rhythm is gesture. Since Turner's day, however, effects of light and shade, rain and shine, dawn, snow, harvest haze, and spring mist belong to the themes oftenest exploited by modern art; all depend on color rather than line, and belong to an epoch in which the human figure has been more or less degraded to the mere artistic necessity of a point to receive the play of high light. Music has experienced the same change. Rhythmic melody in music, in fact, corresponds to the action of the living figure in painting.

Poetry exhibits the same phenomenon. In the beginning, words furnished the metrical material upon which to vociferate the melodies to which people danced, or trod the solemn measures of worship. Thus poetry had in itself the motion of the dance. Look at the vigorous rhythm of a poem as late as Byron's "Corsair," with its fine rhyme and free, manly gait:

Oh who can tell, save he whose heart hath tried
And danced in triumph o'er the waters wide,
The exulting sense—the pulses mad'ning play—
That thrills the wanderer on that trackless way?

Then turn to Tennyson and repeat:

And in the stream the long-leaved flowers weep,
And from the craggy ledge the poppy hangs in sleep.

The delightsomeness of the first example arises from the swing of the meter and the chiming of the rhymes; in the second, alliteration retards the meter to paint the tone-colored picture to which the meaning of the words offers what a musician would call "the program."

Music is the result of the combination of the three elements of rhythm (motion), melody (pitch), and timbre (clang-tint); and of these, rhythm, which arises from the dance, and melody, which cannot exist in an art-form independent of rhythm, have decayed in proportion as tone-color-painting has come forward. Music has yielded up its instinct for rhythmic motion and the correlative dance forms to obtain the prismatic play of color offered by harmonic modulation and instrumental clang-tints. Like the dying dolphin of the Roman feast, superb in its play of color, it is most brilliant as it expires. In proportion as it has fallen back upon orchestration with its clang-tints as its artistic resource, music has lost the vigor and life—the motion which corresponds to the action of the human figure in painting. It is, in fact, degenerate. Compare a nocturne by Jensen with a melody by Rossini or a scherzo by Beethoven, and the difference between the two schools of art at once becomes manifest. The charm of the modern composer resides in the manipulation of delicious qualities of sound; of the elder musicians, in their strong rhythmic melody.

Where, in the gradual progress of this great artistic development, is Chopin's place?—with Tennyson in the last and completest expression of the orchestral instinct? or earlier, when tone-color was held at its full valuation, but rhythm still retained its original vigor?

To answer this we must recognize that in formal elaboration Chopin was governed by the laws of poetry to a degree shown by no other modern instrumental composer. Contemporary with Liszt and Wagner, he refused to join in their movement against form, and founded his entire creation upon poetical meters. Not the folk-song only, but the polished meters of classic poetry form the rhythmic foundation of his greatest works. The key to Chopin's rhythm is the meter of the poems which inspired him. For instance, compare the French ballades with the four-tone poems to which Chopin has given the same name; compare the meter of Clément Marot's "Chant de May" with that of the "Ballade in A flat," and their substantial identity is at once clear. You can

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PLACE VENDÔME, PARIS.

Chopin died at No. 2, the first door on the right.

sing the ballade to the opening theme of the "Ballade in A flat":

> En ce beau mois delicieux,
> Arbres, fleurs et agriculture,
> Qui, durant l'yver soncieux,
> Avex esté en sepulteur,
> Sortez pour servir de pasteur
> Aux troupeaux du plus grand Pasteur;
> Chacun de vous en sa nature
> Louez le nom de Createur.

The French ballade meter is required to carry an unbroken idea through each stanza, so that the latter cannot be split into two verses of four or five lines each. Each stanza must close with the same refrain, and the meaning of the refrain governs the meaning of the entire stanza. Each verse repeats the same rhymes (but never the same words) in the same order, and, finally, the envoy of four lines addressed to the person to whom the poem is dedicated must be the peroration and climax of the whole.

Chopin, in the "Ballade" under consideration, while not confining himself to a superficial imitation, contrives to suggest in each stanza the chimes of that which preceded, and sums up the whole in a tremendous peroration. The "Ballade in F" also opens in a ballade meter, and similarly reiterates the refrain. In his heroic compositions Chopin's important themes almost always observe the principle of complete organization characteristic of classic meters; they do not break up into several shorter stanzas, but require their full development to express their meaning. Chopin is very fond, too, of envoys, as in the "Nocturnes," Opus 33, No. 1, and Opus 37, No. 2, which contain a direct address. His method of composition would seem to have been to draw his inspiration from the noblest poetry of France or Poland, to found his melodies upon their meters, and then with a double poetical and musical consciousness to work out his composition. Besides his principal melodies, which he often treated like the grand Italian aria, all the minor elements of his tone-poems may be resolved into melodies, treated in various ways, and sometimes completely disguised. Beneath his wealth of embellishment, or hidden in his modulatory passages,

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the original folk-song must be discovered if the interpretation is to possess either grace or meaning. Chopin was even accustomed to build upon the close of his theme new motifs became complete melodies; his progressions and cadences, motifs. Even the last two chords of the final cadence at the end of a movement, Chopin loved to include

CHOPIN.

From a drawing by Winterhalter in 1847.

melodic passages, forceful and dignified, but on analysis resolving into melodized cadences.

Sequences of modulatory chords, bold and stiff, such as other composers abound in, Chopin loved to transform into beautiful themes, by breaking their harmonic structure into rhythmic and melodic motifs. He reversed the principle of Wagner, whose melodies degenerated into motifs; Chopin's within the limits of a melody, often in song form. His inner harmonic voices are often melodies such as the composer of to-day would send forth as independent creations. In short, Chopin subjected every note of his composition to the laws of poetical meter; as a consequence, all of it lives and moves —to the despair of the impersonal orchestral pianist of to-day.

It follows that Chopin antedates our or-

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chestral color-painting. His harmonic color is astonishingly transparent and pure. It is as subtile as it is transparent; but he depends upon rhythm for his picture, and on harmonic tints to raise his rhythm to a still higher power. His style is remarkably condensed. His sonatas are complete tragedies: the scene of one of them is laid on the sea, while that of another relates the death, burial, and future misery of a young hero. Wordsworth himself could not sum up an emotion with greater simplicity. Compare the theme of the "Ballade in F" with Wordsworth's description of "Lucy":

A violet by a mossy stone,
Half hidden from the eye!
—Fair as a star when only one
Is shining in the sky.

The sentiment agrees exactly with Rubinstein's statement that Chopin meant in this ballade to paint a meadow flower. So far the two poets are at one; but in the development of the tale Chopin's modern longing for emotional expression parts company with the reticence of the earlier generation. Wordsworth sums up the story in four lines:

She lived unknown, and few could know
When Lucy ceased to be;
But she is in her grave, and oh,
The difference to me!

The Polish poet breaks into a passionate invective, in which he passes through all the phases of a tremendous inner conflict. In this difference lies the sharp distinction between the earlier and the later art of the romantic period. The period, as a whole, witnessed the unlocking of a springtime of human life and feeling. Little by little, the streams swelled and broke their barriers of habit and principle, until the fundamental passions of mankind surged on in a turbid, brawling, devastating torrent. George Sand, De Musset, and Wagner swelled this muddy stream; but Chopin knew how to observe a noble reticence, the springs of his emotion ran crystal clear, though they rose geyser-like from the heart of a volcanic soil.

In view of all this, it is evident that Chopin's place is with Shelley and Keats, rather than with the later orchestral school of Tennyson. Compare Chopin's "Waltz in A Minor" with Tennyson's masterly example of orchestral poetry:

Break, break, break
On thy cold gray stones, O Sea,
And I would that my tongue could utter
The thoughts that arise in me.

This is a famous example of poetic tone-color. Chopin starts off with an undulation equally cold, gray, and forlorn, which distinctly suggests the sea. But in a moment the human figure appears, and the sea is obscured by the lyric, with its alternation of grief and quiescent despair. The waltz is more naïve than the poem; more lyric, more varied in mood, comprising as it does a descriptive prelude, a love-song, and a contrasting mood of momentary excitement and hope.

On the other hand, Keats often furnishes passages precisely parallel in ideas and method of expression with those of Chopin. Take the passage in "Endymion":

O Sorrow,
Why dost borrow
Hearts' lightness from the merriment of May?
A lover would not tread
A cowslip on the head,
Though he should dance from eve till peep of day—
Nor any drooping flower
Held sacred for thy bower
Wherever he may sport himself and play.

. . . . . .

And as I sat, over the light-blue hills
There came a noise of revellers: the rills
Into a wide stream came of purple hue—
'Twas Bacchus and his crew!
The earnest trumpet spake, and silver thrills
From kissing cymbals made a merry din—
'Twas Bacchus and his kin!
Like to a moving vintage down they came,
Crown'd with green leaves, and faces all on flame,
All madly dancing through the pleasant valley,
To scare thee, Melancholy!

. . . . . .

Into these regions came I, following him,
Sick-hearted, weary. . . .

Come then, Sorrow,
Sweetest Sorrow!
Like an own babe I nurse thee on my breast.
I thought to leave thee
And deceive thee,
But now of all the world I love thee best.

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It would hardly be possible to find a completer key to the mood and to the artistic method of Chopin than this offers. Observe the song form, and the scarcely less melodious description of the tumult of the dance; the refinement of the tone-music; the classic spirit and the delicate balance between classic and modern color; the rapid narrative and the utter absence of Protestant reflectiveness. The very mood itself is Chopin's own. However he might borrow hearts' lightness from the merriment of his May day of life (and now and then he has sung with heart wholly at rest), between the strains of his dancing measures melancholy was ever constant.

The Greek spirit and imagery of Keats repeat themselves in the scherzos of Chopin. The majestic hymn and the impassioned narrative occur in both; in both the same sensitiveness to tone-color within the limits of classic form. In habit of mind, Chopin shows himself much nearer akin to Keats than to Tennyson. Chopin is impulsive; Tennyson, philosophic. Tennyson is a landscape-painter; Chopin, a narrative poet. Such a poem as

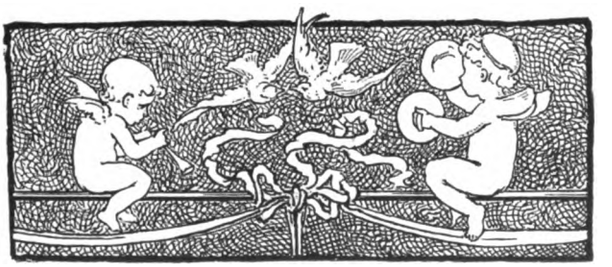
> Where Claribel low-lieth
> The breezes pause and die,

with its descriptive alliterations, has no parallel among Chopin's creations. His polonaise in which the knights ride from the distance over the moonlit plain, or the impromptu, so like an idyl of harvest-time, or his many nocturnes of shadowy summer nights, are highly suggestive, but none hints at program music, with its literal interpretation of "ideas."

If we, on the other hand, were to seek the painter most akin to Chopin, we must go to the Barbizon school. There, among the sturdy peasants of Millet, we may find such themes as Chopin delineated in his mazurkas; and in the transfigured grace of Corot's faun-haunted, olive-tinted groves we will thrill with exquisite melodies such as Chopin sang in impromptu and ballade. In point of fact, Chopin never let go of line. He possessed a talent for caricature and a keen sense of the ridiculous in actual life; and shapes musical and intellectual stood out clear and precise upon his mental field.

I have said that Chopin was not philosophic; he was intensely religious by temperament, and his religious sentiments were identified in feelings and in imagery with the peculiar ritual and moods of the Roman Catholic Church. No other composer has brought this element of human life forward in anything like an equal degree. The contrasts between mental suffering and religious peace; religion as the antidote for a disordered spirit; religious chants haunting old convents; churchly hymns of victory; the ritual of the Mass; grim death and ghastly purgatory, are all present unmistakably in his music. The Protestant philosophic spirit of "In Memoriam" is the sharpest possible contrast to the passionate misery of the "Sonata in B flat minor."

Chopin has left us mazurkas, fresh and narrative; waltzes, prismatic from the alembic of his refining imagination; nocturnes, the perfection of chivalrous love-dreams; scherzos, tragic to the heart's core; preludes, Wordsworthian in simplicity and charm; études, complete as sonnets; impromptus, full of life or touched with tenderest romance; polonaises, the exquisite expression of the pageantry of his native land; and three sonatas, each a tremendous tragedy,—eighty-six opera in all. Not a large portfolio, but potent to withstand the false trend of the modern declamatory piano music and to shape the future of the art in a more normal and vigorous development.



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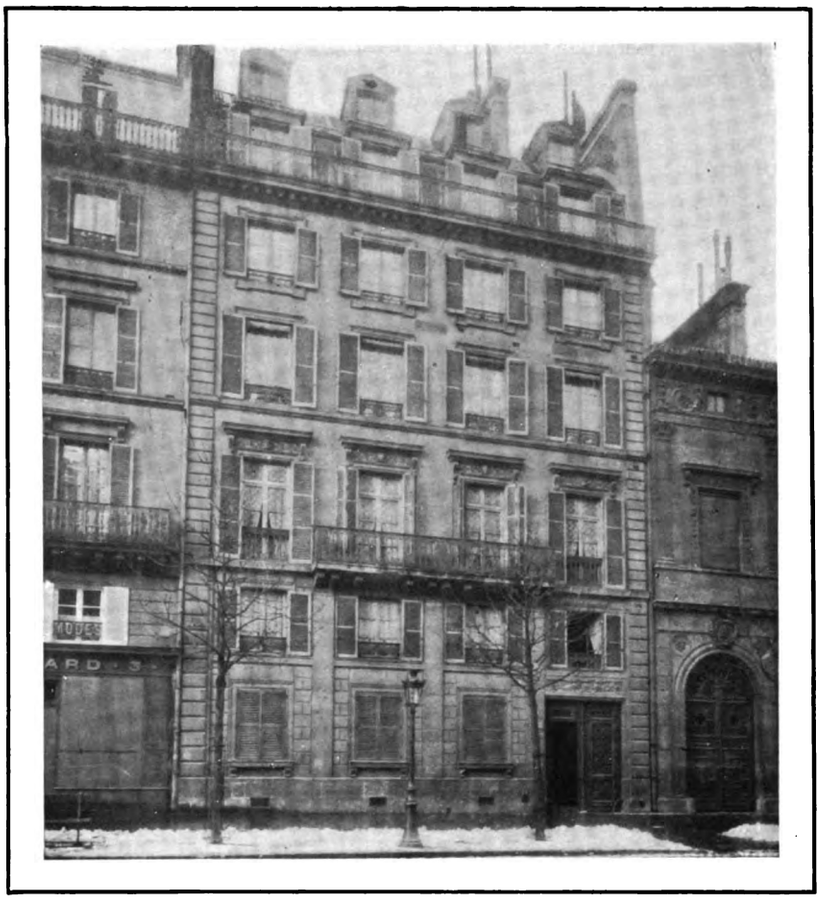

No. 5 RUE TRONCHET, NEAR THE MADELEINE,
WHERE CHOPIN LIVED IN 1839.

THE POLES IN MUSIC

BY

JAROSLAW DE ZIELIŃSKI

THE Poles, the Czechs, the Lithuanians, Ruthenians, Servians, Croatians, Carinthians, Illyrians, and Vends are all members of the great Slavonic race to which the progress of events is beginning to call attention. History is repeating itself, for as early as the beginning of the sixth century we find the Sclavini, also the Venedi and Antes, advancing upon Constantinople after having defeated the Byzantine troops. Repulsed by Belisarius, these people settled on the Danube, and having made a treaty with Heraclius to expel the Avars from Illyria, we watch them spreading over many of the Byzantine provinces, not as enemies, but as allies. Eventually the descendants of the original Slavonians began to unite and to establish governments known as Bulgaria, Moravia, Bohemia, Servia, Poland, and Ruthenia, and this union was with the view of defending themselves against their neighbors in the west — Germanic — and in the south — Byzan-

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tine. The Germans, seeking after advancement financial and otherwise which they could not obtain under their own paternal government, crowded the Polish cities as mechanics and traders, filled the monasteries which from the eleventh to the sixteenth century were important educational institutions, and as instructors of the young nobles exerted a baneful influence in general, and in particular prejudiced their pupils against the Polish language. A people known as Muscovites, who claim to be Great Russians, are sometimes included among the Slavonians. They in reality are a Tatar race, whose language is an admixture of Finnish and many Eastern words imported during the Tataric domination of over two centuries (1241–1477).

THE POLES A CULTURED RACE

NOTWITHSTANDING the more or less turbulent state which prevailed in Poland, especially during the last two centuries of its political existence, it has always been a country rich in historical works and memoirs, and to-day more than ever Poland possesses eminent writers in all styles — poetry, romance, drama, critique, history, and philosophy, as well as musicians and painters whose genius is recognized in all parts of the world.

Rich material for song has been furnished by the dramatic history of Poland, so full of activity, splendor, and military glory. These songs, which go back to the early legends of the fifth and sixth centuries, reveal the poetic fantasy of the Polish people. Lacking during their early history what is peculiar to some other nations, that musical ear which is sensitive to harmony, they were blessed with temperament, which, when cultivated, brought forth such men as Szamotulski, Gomólka, Moniuszko, Kurpiński, Dobrzyński, Lipiński, and Radziwill. The work of the early Polish masters did not surpass in value that of other composers. Poland, in comparison with other nations, did not possess in the sixteenth century many prominent musicians; but the few that it had surpassed in originality of form, melody, and even harmony the contemporary composers of other nationalities. Musical students, for example, are well aware that Monteverde (born at Cremona in 1568), the Wagner of the sixteenth century, is spoken of as having been the first to introduce the bold effects of unprepared sevenths and ninths, exciting thereby the wrath of the orthodox composers of that day; but they do *not* know that this innocent modern chord was known and used by Polish musicians a score of years prior to Monteverde, as can be gleaned from the works of Szamotulski and Gomólka. It has been justly said that "the 'discovery' of Monteverde had indeed a great future *behind* it!"

PECULIAR CHARACTERISTICS OF POLISH MUSIC

WHILE the Poles sang in heroic tones of victories over Tatars, Cossacks, Swedes, or Muscovites, the events of the last century, ever since the first iniquitous partition of Poland amongst Austria, Russia, and Prussia, have naturally saddened the voice of the people, the portrayal of whose mental and emotional life by Polish composers has invited imitation and appropriation by other nationalities. This inner life and emotion, so distinctively different from what has been expressed by other composers, is a characteristic of the Slavonic type, and it dominates the master-works of the Poles. Three musical elements enter into this characteristic, namely, melody, harmony, and rhythm; forbidden progressions of intervals, such as augmented seconds, diminished thirds, augmented fourths, diminished sevenths, minor ninths, etc., are of common occurrence; the harmony is distinguished by successions of chords presenting no logical contradiction, and yet at variance with established usage; while the melodic construction (from movement to rest) is exactly the reverse of that practised in other lands. It is evident, therefore, that the formulas prescribed by the tradition of the middle ages were not acceptable to the Polish composers, for the temperament of the Slav does not tolerate oppression nor even constraint; hence, while the attention of music students in other countries was centered on the artificial application of the principles of harmony, Polish musicians, without disdaining the rules of counterpoint, showed a freedom of form and variety of rhythm exclusively Slavonic and particularly Polish.

ROYAL PATRONAGE OF POLISH MUSIC

WACLAW (VASLAV) SZAMOTULSKI, A.M., Ph.D., was born about 1529 and died in 1572; he

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lived during the reign of Sigismund I and that of his son, Sigismund Augustus, for whose wedding with Catherine of Austria he wrote, in 1553, the music. This is preserved, with other of his sacred compositions, in the library of Ossolinski at Lemberg. Toward the end of the fifteenth century modern notation was adopted for all secular music; this notation was the invention of Jean de Mouris, who lived in the thirteenth century. On May 15, 1501, Ottaviano Petrucci, who had solved the problem of musical typography, issued from his press in Venice the first proofs of printed music. It is interesting to note here that Alexander, who reigned (1501–1506) prior to his brother Sigismund I, was so partial to music, and his prodigality toward its interpreters was such, that a law called "Statutum Alexandrinum" was passed, prohibiting his raising any money or using the revenue without the consent of the Diet. The reign of Sigismund I, who succeeded him in 1506, began about the time when Europe was breaking the fetters of the middle ages. Luther, professor of philosophy at Wittenberg, by resisting the sale of indulgences (1517), opposed the supreme spiritual power of the Pope; while Francis I and the newly elected king of Poland were the only two who at that time opposed the pretensions to universal dominion of Charles V.

CHOPIN AT TWENTY-NINE.
After the portrait by Ary Scheffer.

Sigismund I had the same love of art as his brother. He continued to maintain a fine court band, said to equal in every respect that of Louis XII; and when, in 1515, the Polish king met, at Presburg, Ladislas, king of Hungary; Ludwig, king of Bohemia; and Maximilian, emperor of Austria, the vocal and instrumental music furnished by a chorus and orchestra of nearly two hundred people, brought from Lithuania, caused no small amount of surprise among the Italians and Germans present. The latter were accustomed to make merry at the court of Maximilian I in Vienna, to drum and Swiss fife (*querpfeife*, or *piffaro*, a small kind of flute with six holes but no keys), the drum marking the rhythm, while the fife played the tune. This combination still furnishes the music to the farandole.

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THE WORKS OF SZAMOTULSKI

MOST of Szamotulski's works have been reprinted in numerous collections of canticles, and even as late as 1868 his hymn "O My Heavenly Father" appeared in a little volume collected by G. Döring, published in Leipsic under the title of "Dreissig Slavische Geistliche Melodien aus 16 und 17 Jahrhundert." Unfortunately, with the exception of three numbers which are given with their original harmonies, all the canticles have been harmonized after the latest style, and numbers 19, 20, and 25, though attributed to Gomólka, are of an entirely different origin. Cabazon of Spain, Willaert of Flanders, and Mouton (Jean de Hollinque, who by the way was a member of the band of Louis XII) were contemporaries of Szamotulski; but a careful comparison of their respective styles will reveal the independent spirit and decided talent of this early Polish composer, who must not be confounded with a poet of the same name who lived about the same time and was secretary to Hetman Chodkiewicz of Lithuania.

MICHAEL GOMÓLKA (born about 1564 in Cracow) may be looked upon as a successor of Szamotulski. He lived at the time of Palestrina, Filippo Neri, and Vittoria, and while studying in Italy no doubt imbibed the theories of these masters, profiting by them in a manner peculiar to great talent. His style, different from that of his contemporaries, and unlike the prevailing ecclesiastic type of that day, was strongly local, pulsating with rhythmic life, and very melodious. Well grounded in the grammar of music — for who was not in those days? — his compositions show careful elaboration in counterpoint, imitation, canon, fugue, etc.; but more than all, Gomólka was among the first of his day to practise monodic music, and to show a feeling of strong sympathy for the use of chords as regards their relation to each other. Several collections of his psalms (including numerous er-

CHOPIN AND FERDINAND HILLER.

Medal struck at Paris in 1848.

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rors) have been published, the first in 1580, and some others as late as 1850. Gomólka lived during an epoch full of luster, justly called a century of golden literature and art in Poland; for some of her most distinguished poets, speakers, mathematicians, and musicians formed at that time a group of men who were honored throughout Europe. Under the prudent, patriotic, and just government of Sigismund Augustus (1548–70), Poland was enjoying the results of complete religious liberty; for in 1562, while France was being torn asunder by religious factions, the Polish episcopal tribunals were shorn of their power. The doctrines of the Reformation found great favor among the nobility, and even the boldest theological skeptics — the exiled Italians Lelio and Fausto Socini, uncle and nephew — found an asylum there. In 1530, Copernicus (1473–1543), a Pole by birth, the great precursor of Newton, made known his system of the world; the Cracow University, founded in 700 and restored in 1364, was the center of learning which gave the nation eminent philosophers, writers, orators, and musicians; and it is not surprising that a French writer observes that among a hundred Polish noblemen who came to Paris to offer Henry of Valois the crown of Poland, hardly two could be found who did not speak fluently Latin, French, German, and Italian. The country was rich, and the trades flourished to such an extent that over 3200 Jews employed 9600 artisans in working gold, silver, etc., and in manufacturing cloths which were of the costliest character, and surpassed by far those worn at the courts of France or Spain. An exact description of the geography, history, and commerce of Poland is accurately given in a curious Italian manuscript in the Harleian Collection, entitled "Relazione di Polonia"; its author was ambassador from Venice to Poland during the reign of Sigismund Augustus.

Two other distinguished musicians belong to this epoch: Sebastian Fulsztyński, a scholar and learned theoretician, and his talented pupil, Martin Lwowczyk (Martinus Leopolitis), who died in 1589. Some equally famous men of the sixteenth century are spoken of by Starowolski in the fifty-sixth chapter of his "In elogiis centum illustrium Poloniae scriptorum." Many valuable manuscripts, including a number of works of the above-named musicians, were to be found prior to 1831 in the library of Pultawy; but since then it would be much easier to find them in that of St. Petersburg.

During the reigns of Sigismund III (1587–1632) and that of his sons, Ladislas Vasa and Casimir IV, many foreign musicians found their way into Poland, some of whom entered the royal band. They came from Italy, from France, from Germany, and still others from Denmark, where Christian IV had as late as 1619 a splendid band composed of thirty-one singers, sixteen trumpeters, and thirty instrumentalists. His unfortunate participation in the Thirty Years' War necessitated economy, and the once famous court band was finally reduced to eight instruments and seven singers. Among those who came at that time to Warsaw was one Paul Siefert, a quarrelsome fellow, born of German parents in Gdańsk (Dantzic), then a Polish city. The director of the Polish royal band was Aprilio Pacelli, who came from Italy in 1602, and continued at his post till he died in 1623. As Siefert was also a composer, he never failed to complain of the Italian director when his works were not appreciated. Who would have thought that three centuries later the same scenes would be enacted elsewhere!

Succeeding the reign (1632–1648) of Ladislas IV, who was not only a patron of art, but also a musical amateur of no small merit, came, during the reigns of Wiśniowiecki and Sobieski, a time of musical depression when, under the supervision of the Jesuits, entertainments became gradually mere musical dialogues. When there was a question of church services, however, this order, with enormous resources at its command, did not spare efforts to increase the pomp of the ceremonies by every means possible, and especially so by the aid of good music. For this purpose the Jesuits built large organs in their churches, formed large orchestras, and increased their musical archives. Especially celebrated was their college at Polock, on account of the orchestra and the large organ of sixty registers, with three manuals and pedals, built by an Italian, Casparini. After the college was suppressed, the organ was removed to Wilno, thanks to the efforts of Moniuszko, where it was placed in the Church of St. John; its value is estimated to be at least twenty thousand dollars.

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With the reigns of Frederick Augustus I, Stanislas I, and Frederick Augustus II (from 1697 to 1763) came a change for the better, and rapid strides in the development of music were unquestionably due to the introduction of masterful works by such composers as Torelli, Balbi, Cambert, and Lulli. Frederick Augustus II, especially, was a great lover of the theater and of the opera, and when he found that the opera evenings were greeted time after time with empty benches, he went so far as to compel attendance by sending out deputies into highways and byways to catch people and bring them to the play. These plays were frequently accompanied by an orchestra of over a hundred musicians, made up from the private bands of men like Wielhorski, Prince Czartoryski, and other nobles. This anxiety on the part of the court to adopt music as one of its favorite amusements had a happy influence on the progress of that art, for royal favor was generously bestowed on those who tried to develop among the people a taste for musical assemblies, in which the works of Bach, Hasse, Couperin, and other composers, foreign as well as native, received splendid interpretation by the large orchestras and choruses which were supported by wealthy magnates. These nobles were, no doubt, glad to add to their force of musicians the players that continually came into Poland, including some of those that had formed the celebrated band of twenty-four violins of the French king, which had been dissolved in 1761 by an edict issued August 22, by order of Louis XV.

Just here may be mentioned GORCZYCKI, a distinguished ecclesiastic and director of music at the Cracow cathedral, who lived at the end of the seventeenth and the beginning of the eighteenth century, when old traditions were broken and new systems introduced in life as well as government. In painting, the pernicious style of Pietro da Cortona hastened the decay of the Eclectic school in Italy, while, on the other hand, the Netherlanders returned once more to realistic forms of expression. In music, among instruments, the violoncello took on an independent form, and soon dropped the fifth string; the oboe d'amore made its appearance, and pedals were introduced in the harp (1720); the modern piano was first manufactured in 1730, and the orchestra became alive with trumpets, oboes, bassoons, cymbals, castanets, and drums, besides the strings and trombones which already were in use. Of more importance than all this, however, is the fact that the efforts of individual composers to break away from the influence of the old ecclesiastical system commenced to bear fruit, and the first principles of the new secular school were formulated. Gorczycki left quite a number of sacred compositions which are used to this day, proof sufficient of his great talent.

THE COMPOSITION OF THE FIRST POLISH OPERA

THE heroic measures of Frederick Augustus II, whose reign covered thirty years, could not fail to revive the musical spirit of the nation; and passing over some of the minor composers, we come to MATHEW KAMIEŃSKI (born in 1734), whose first opera, "The Wretched Made Happy," forms an epoch in the history of Polish music. Kamieński was forty-four years old when this work was produced under the patronage of Stanislas Augustus Poniatowski, the last king of Poland. It was in 1776 that the king, learning that a number of cadets in his corps had good voices and could sing acceptably, expressed a desire to hear them. To satisfy his wish, a well-known writer, Rev. Bohomolec, wrote a one-act comedy, "The Wretched Made Happy," in which some of the numbers were to be sung. For some reason the comedy was not played, but appeared in print and fell into the hands of Kamieński, who, after writing the music to the songs, decided to have it produced. Montbrun, an operatic manager to whom the work was submitted, recognized its value, but would not undertake to place it on the stage till it was enlarged to the size of a two-act operetta; this was done by Boguslawski, while Kamieński wrote the additional musical numbers. May 11, 1778, therefore, witnessed the production of the first Polish opera.

Kamieński made use of many national rhythms, and though the spirit of the Italian school is strongly marked throughout his works, the impression is, on the whole, decidedly national. Other works of his are "Sophy; or, Country Wooing," a favorite which was played in many cities; "Virtuous Simplicity," "A Country Ball," "The Nightingale," "Tradition Realized," and two operas

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FROM THE PAINTING BY MIECISLAW REYZNER.

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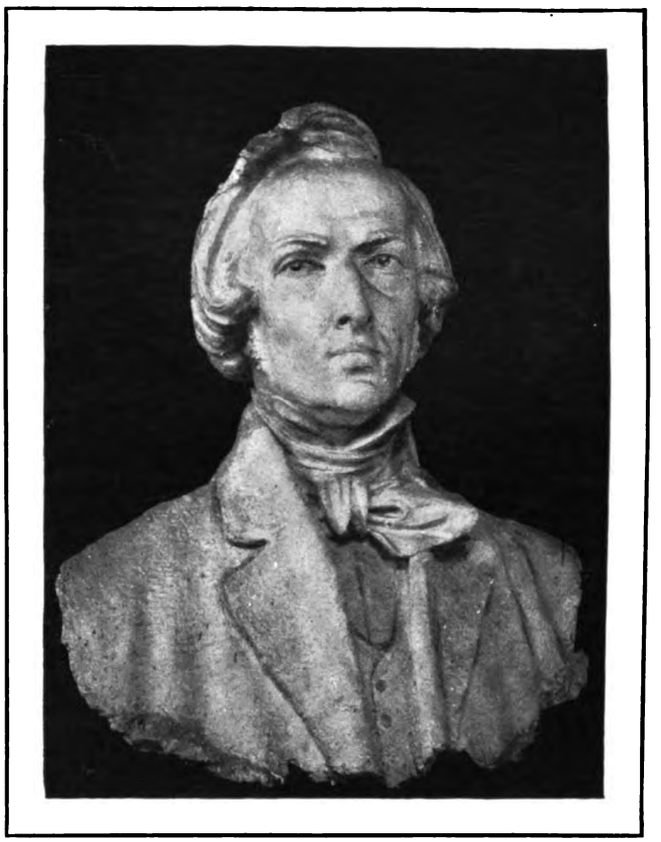
in German—"Sultan Wampum" and "Anton and Antonetta"—which were never produced, the first owing to political, and the second to personal reasons. Besides a number of smaller pieces, he wrote also a cantata in honor of John Sobieski, which was sung on September 14, 1788, the public joining in the king; and such was his anxiety to get to Warsaw, that in company with eight other musicians he undertook the journey over the Carpathian Mountains in January. All arrived at Warsaw on February 2, 1771; and the talented young composer, who on this journey had listened attentively to the songs



BUST OF CHOPIN.

Modeled in gypsum by Jan Woydyg. Exhibited at St. John's Cathedral, Warsaw, during divine service, October 17, 1899.

choruses. The national rhythms of these works are still interesting, but public taste no longer requires plentiful skips of large intervals, runs, trills, and embellishments. Taste changes in music as it does in literature, sculpture, dress, and language; and the style of former days fails to charm, though it may continue to surprise. Kamieński died at Warsaw on January 26, 1821, aged eighty-seven.

JOHN STEFANI (born in 1746), court musician to Joseph II of Austria, left that popular monarch to enter the service of the Polish

of the people and had absorbed the peculiar charms of mountaineer melodies, was at once made famous by the polonaises which he wrote in a national spirit. This Polish dance (Taniec Polski, the polonaise) dates back to 1574, when, at a reception given at Cracow, the nobles, with their ladies, passed in measured tread before the throne of Henri de Valois (son of Catharine de' Medici), who the year before had been elected king of Poland. This was the prince who at the very moment of his election to the throne of Poland was besieging Rochelle in France, defended by

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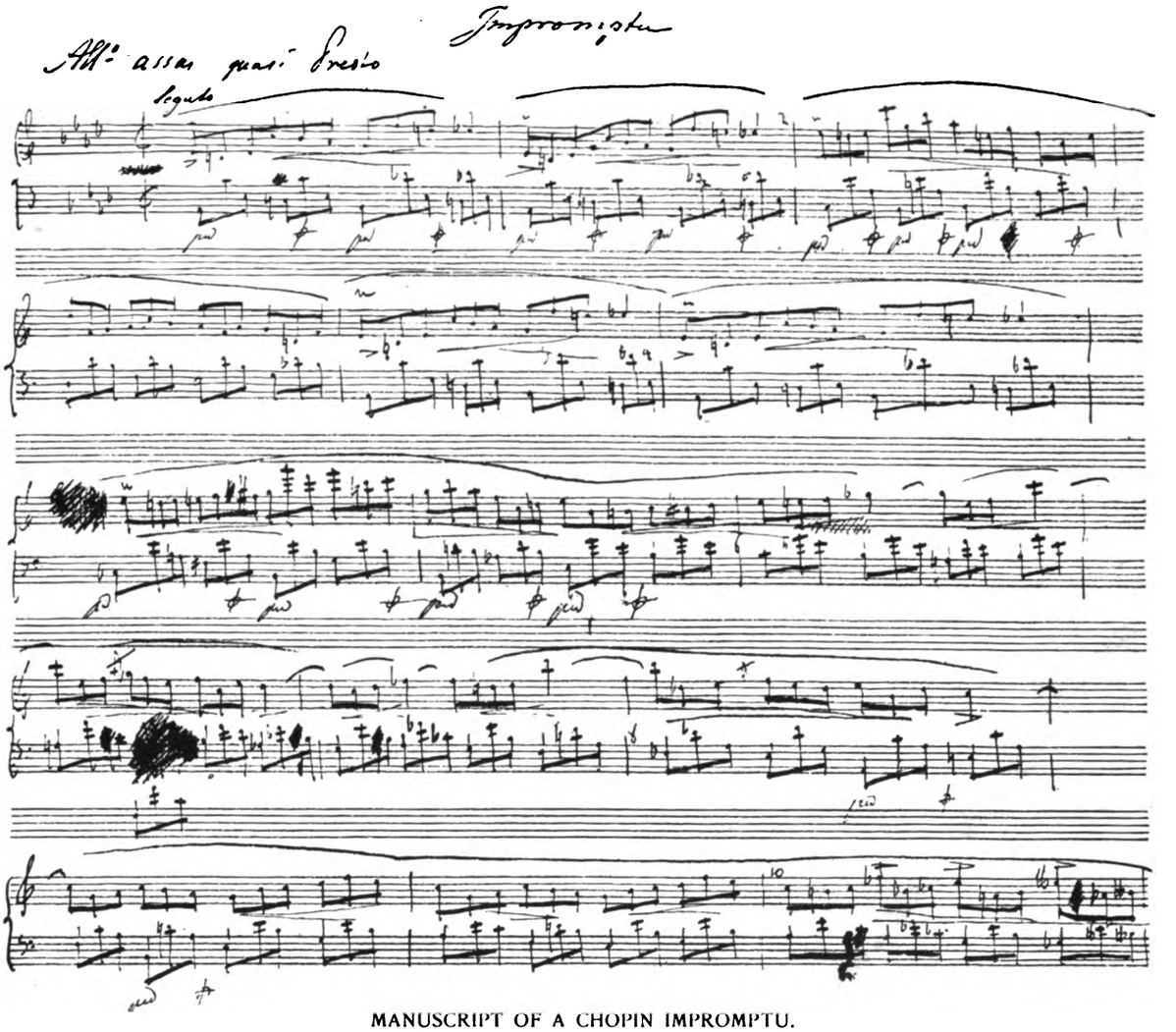
the Huguenots, but who, notwithstanding the influence of Rome and the opposition of the bishops, took, before being crowned, the oath

aliens, in their attempts at writing the polonaise, have ever succeeded in evolving more than hideous caricatures.



MANUSCRIPT OF A CHOPIN IMPROMPTU.

From the Royal Library, Berlin.

of toleration toward all dissenters and sectarians. This was in 1573. Shortly after the reception described above, he was informed of the death of his brother Charles IX, king of France, and not choosing to forfeit his right to the French throne, he ran away, and though overtaken, refused absolutely to return. With the return of Henri de Valois (Henry III) to France, the fame of the polonaise spread over all western Europe, and its rhythm as well as its spirit has been successfully cultivated by many Polish composers. Few

THE FIGURES OF THE POLONAISE

Casimir Brodziński, who is considered one of the founders of the modern Romantic school in Poland, and who went in 1822 to the Cracow University to fill the chair of literature, writes: "The polonaise is the only dance which suits mature age and is not unbecoming to persons of high rank; it is the dance of kings, heroes, and even old men; it alone suits the martial dress. It does not breathe any passion, but is rather an expres-

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sion of chivalrous and polite manners. A solemn gravity presides always at the polonaise, which, perhaps, alone neither recalls the fire of primitive manners nor the gallantry of more civilized but more enervated ages. Besides these principal characteristics, the polonaise bears a singularly national and historical impress, for its laws recall an aristocratic republic with a disposition to anarchy flowing less from the character of the people than from its particular legislation.

"In the olden times the polonaise was a kind of solemn ceremony. The king, holding by the hand the most distinguished person of the assembly, marched at the head of a numerous train of couples composed of men alone. This dance, made more effective by the splendor of the costumes of chivalry, was, strictly speaking, only a triumphal march. If a lady was the object of the festival, it was her privilege to open the march, holding by the hand another lady. All the others followed, until the queen of the ball, having offered her hand to one of the men standing round the room, set the example for the other ladies to follow.

"The ordinary polonaise is opened by the most distinguished person of the assembly, whose privilege it is to conduct the whole file of the dancers, or to break it up; this is called in Polish *rej wodzic* — figuratively, to be the leader, in some sort the king (from the Latin *rex*). The dancer at the head was also called the marshal, on account of the privileges of a marshal at the Diets. The whole of this form is connected with the memories and customs of raising the militia, or rather of the gathering of the national assemblies (*rzecz pospolita*) in Poland. Hence, notwithstanding the deference paid to the leaders, who have the privilege of conducting at will the chain of dancers, it is allowable, by a singular practice made into a law, to dethrone a leader every time any bold person calls out *odbijanego*, which means 'retaken by force or reconquered.' He who pronounces this word is supposed to wish to reconquer the hand of the first lady and the direction of the dance; it is a sort of *liberum veto*, to which every one is obliged to give way. The leader then abandons the hand of his lady to the new pretender; every cavalier dances with the lady of the following couple, and it is only the cavalier of the last couple who finds himself definitely ousted if he has not the boldness to insist likewise on his privilege of equality by demanding *odbijanego*, and of placing himself at the head. But as a privilege of this nature too often employed would throw the whole ball into complete anarchy, two ways are established to obviate such an abuse — namely, the leader makes use of his right to terminate the polonaise, in imitation of a king or marshal dissolving a Diet, or else, according to the predominating wish, all the cavaliers leave the ladies alone in the middle of the ball-room to choose new partners and continue the dance. This excludes the disturbers and discontented, which recalls the confederations that were formed for the purpose of enforcing the will of the majority.

"The polonaise breathes and paints the whole national character; the music of this dance, while admitting much art, combines something martial with a sweetness marked by the simplicity of manners of an agricultural people. Foreigners have distorted this character of the polonaise; the natives themselves preserve it less in our day, in consequence of the frequent employment of motives drawn from modern operas. As to the dance itself, the polonaise has become a kind of promenade which has little charm for the young, and is but a scene of etiquette for those of a riper age. Our fathers danced it with a marvelous ability and a gravity full of nobleness. The dancer, making gliding steps with energy, but without skips, and caressing his mustache, varied his movements by the position of his saber, of his cap, and of his tucked-up coat-sleeves, distinctive signs of a free man and warlike citizen. Whoever has seen a Pole of the old school dance the polonaise in the national costume will confess without hesitation that this dance is the triumph of an aristocrat with a noble and proud tournure and with an air at once manly and gay."

Furnished with a good libretto, Stefani wrote his first opera, "Cracoviacs and Mountaineers," which was produced March 1, 1794. It was received with immense favor, has been applauded for a century, and serves to this day as a model to composers. Stefani seized upon the example set by Kamieński, made use of the incisive rhythms of the krakowiak, the noble strains of the polonaise,

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the merry swing of the mazurek, or the tender rustic wedding-song, and by imbuing his own works with a thoroughly local spirit, surpassed by far his predecessor. In order to occupy the stage an entire evening, the libretto to "Cracoviacs and Mountaineers," which was originally a one-act opera, was extended to cover a second act, and eventually a third. The music to the second act was written by Kurpiński (born in 1785), a composer of great creative ability, and a master of orchestral coloring, whose works, if influenced somewhat by Rossini, are nevertheless of high dramatic merit. The third act was composed by Casimir Hofmann, of whom mention will be made hereafter.

THE GENIUS OF THE MAZURKA

THE mazurka, or mazurek, comes from the palatinate of Mazovia, in which Warsaw is situated; some of the mazurkas are sung only; others serve for dancing, in which case one couple follows another *ad infinitum*, all executing figures as suggested by the first pair. Like the polonaise, krakowiak, or kolomyjka, it requires room and plastic grace. People with sordid dispositions and ruffled tempers have no business to dance it; for, aside from grace, it calls for dash, heroism, chivalry, till it becomes a soul-thrilling poem. This dance found its way to Russia, where it is danced by four or eight couples, and generally by people who know how to dance it. It went also to Germany, France, and England, where it lost little by little its true character. The $\frac{3}{4}$ tempo of the mazurka is full of caprice and gaiety; the rhythm, which calls for quicker notes on the first count, is punctuated by the clinking and clattering of spurs as heel clashes with heel in mid-air. The strong accent of the second beat is emphasized by the loud thud of boots striking the ground, which is followed by a sibilant slide along the polished floor as the partners rush forward. Add to this "the swift springs and sudden bounds, the whirling gyrations and dizzy evolutions, the graceful genuflections and quick embracing," and you have a dance which, clothed in its national grace, cannot be seen outside of a Polish salon.

THE KRAKOWIAK

THE krakowiak is a lively dance in $\frac{2}{4}$ time, in which the principal rhythmic accent falls on the unaccented beat of the second measure. The following is Brodziński's description of it: "The boldest and strongest takes the position of leader and conducts the dance; he sings, the others join in chorus; he dances, they imitate him. Often also the krakowiak represents, in a kind of little ballet, the simple course of a love affair. One sees a young couple place themselves before the orchestra; the young man looks proud, presumptuous, preoccupied with his costume and beauty. Before long he becomes meditative, and seeks inspiration to improvise verses which the exclamations of his companions request, and which the time beaten by them provokes, as well as does the manœuver of the young girl, who is impatient to dance. Returning before the orchestra after making a round, the dancer generally takes the liberty of singing a refrain which makes the young girl blush; she runs away, and it is in pursuing her that the young man displays all his agility. At the last round it is the young man who pretends to run away from his partner; she tries to seize his arm, after which they dance together until the *ritournelle* puts an end to the pleasure." This dance was introduced on the European stage by Fanny Elssler, who danced it to the music of one of the most famous krakowiaks in existence.

Stefani wrote a number of other operas ("Grateful Subjects," "Enchanted Tree," "Old Hunter," etc.), but none of them was received with the same favor as his first; he died in 1829, having lived and worked in Poland for over fifty-eight years.

A GROUP OF COURT MUSICIANS

AN important personage who should be noticed in this connection was Hetman MICHAEL CASIMIR OGIŃSKI (born in 1731), descendant of an illustrious Lithuanian family, and at one time aspirant to the throne of Poland. Disappointed in his expectations, he retired to his estates and devoted himself to art and science; it was then that he built, at his own expense, the large canal between the Baltic and the North Sea at Kiel, which was to benefit Lithuania; it was opened in 1785, and bore his name till it was appropriated a few years ago by the Germans. Ogiński was an accomplished musician, for he had studied the violin with Viotti and Baillot, and had

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often played in quartets with the latter, besides playing with the first violins of his own band (composed of some forty musicians), which he maintained at his own expense, together with the theater at his castle in Slonim. Many an artist was heard in solo and ensemble music there, and always carried away a munificent reward. Ogiński owned a Stradivarius which became famous in Lithuania, and in time passed into the hands of the distinguished French virtuoso Charles Lafont; he was also a skilled performer on the harp, to which he added in 1766 three pedals in addition to the four invented in 1720 by Hochbrücker, giving it practically the form it has to-day; four years later, in 1770, it was introduced into France by a German named Stecht, who claimed the additional pedals as his own improvement. A nephew of Michael Casimir was Michael Cleophas Ogiński, born in 1765, also a wealthy magnate, celebrated for his popular polonaises. These bear the stamp of the spirit of their day, and though their form is not as complete as modern views require, they carry the listener back to that gloomy time when the political horizon of Poland was gathering dark clouds of melancholy, sadness, and sorrow, which have ever since permeated the works of Poland's best masters.

CHOPIN AT THIRTY-FOUR.

After a contemporary lithograph.

Ogiński's teacher was Joseph Kozlowski, born in 1757 at Warsaw, where he served his musical apprenticeship as choir boy in the Cathedral of St. John. While on a trip to Russia, where a war was waging against Turkey, he entered the army as aide-de-camp to Prince Dolgorouky; soon after he became known to Patiomkine, who from 1774 to 1776 had been the accredited lover of Catherine II. The prime minister was greatly im-

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pressed by the fine presence and the musical voice and talent of Kozlowski. Patiomkine, who was always more or less jealous of his successors in the favors of his ex-mistress, got Kozlowski attached to his service and took him to St. Petersburg, where the latter made his début as conductor of an orchestra of four hundred musicians at a festival which Patiomkine gave in honor of the empress in the palace of the Orloffs. The polonaise written by Kozlowski for the occasion fairly lifted the audience to its feet, and made the reputation of the composer. In 1791, immediately after the death of Patiomkine, Kozlowski was attached to the court as director of music at the imperial theaters, which post he occupied during the reigns of Paul and Alexander I. A stroke of apoplexy in 1821 obliged him to retire with a pension; he died March 17, 1831. Kozlowski was a prolific writer, as is generally the case with people in similar positions. His best work is a requiem which was sung at the obsequies of Stanislas Augustus Poniatowski, who ended his unhappy and dishonorable life in St. Petersburg, February 12, 1798.

Another court musician to Stanislas Augustus was FELIX JANIEWICZ, a pupil of Viotti, who went about 1770 to Paris, afterward concertized throughout Italy, and finally settled in 1786 in London, where he became conductor of the Italian opera. His violin concertos, ensemble pieces, etc., which were published in Paris, do not differ from the then prevailing style.

We come now to JOSEPH ELSNER (born 1769), Chopin's teacher in harmony and composition, who in 1792 became director of music at Lemberg, and seven years later went to Warsaw, where he settled permanently, dying at the age of eighty-five (in 1854). He wrote extensively,— entr'actes, ballets, cantatas, chamber music, operas, masses, symphonies and other orchestral works, concertos for various instruments, songs, etc.,— but his greatest work is an oratorio, "The Passion of Our Saviour," which has been often sung in Europe. He was also the author of several essays, one of which, "The Meters and Rhythms of the Polish Language," is of exceptional value to students. Elsner had many pupils, a number of whom — Joseph Stefani, Nidecki, Nowakowski, Orlowski, Fontana, Każyński, Krogólski, Chopin, and Dobrzyński — spread his fame beyond the confines of the kingdom. He was the first director of the Warsaw Conservatory of Music, founded in 1821, but closed in 1830. The first teachers who were associated with him in this institution were: for vocal music, Weinert, Kratzer, and Zylinski; brass instruments, Bailly; wood-wind, Winen; violin, Bielowski; piano, Stolpe and Weinert, Jr.; thorough-bass, Würfell; counterpoint, Elsner; Polish language, Stefanski; Italian, Rinaldi; French, Wolski; and declamation, Kudlicz.

Of these KAMIEŃSKI, who was born at Odenburg, Hungary, across the Austrian frontier, is of Slavonic origin, since his family were Czechs; so was Stefani, born in Prague; while Elsner was born at Grotków, in Silesia, a former province of Poland. These men spent there the best part of their lives, and are all of a type which for many centuries was closely welded to a nation rich in folk-lore and folk-music, and whose activity in art and literature was checked only by the events which made of its noblest sons prisoners, exiles, or corpses.

We come now to Prince ANTON HENRY RADZIWILL, born in the duchy of Posen in 1775, descendant of an illustrious family. His musical work may be classed as impressionistic. Radziwill was a great friend and admirer of Chopin as well as of Goethe; he was an exceptionally fine violoncellist, and he also composed songs, piano pieces, and some orchestral works, the best of which is the music to Goethe's "Faust," published in 1835, two years after his death. This work, anticipating in many respects the theories of Wagner, and highly prized by connoisseurs, has been often heard in Weimar, Prague, Leipsic, Berlin, and other cities of Europe.

THE COMPOSERS OF THE NINETEENTH CENTURY

THE last quarter of the eighteenth century shows Poland struggling to maintain its independence against the courts of Berlin and St. Petersburg, which were determined to appropriate some of the Polish provinces, its society torn asunder by Muscovite agents, well-fed priests, fanatical peasants, and a nobility divided among itself. With the end of the eighteenth and the beginning of the nineteenth century, we find the Poles deprived of nearly all civil and even of many social

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CHOPIN'S MONUMENT

At Reinerz. Erected at the expense of Wiktor Magnus in 1897.

privileges; the universities of Warsaw and Wilno were broken up; the rich libraries of these and other public as well as private institutions were carried to St. Petersburg; while Suvaroff, in his attempt to annihilate the Polish nationality by metamorphosing it into a Russian people, enforced the wishes of his mistress, Catherine II, and anticipated those of her successors, Paul, Alexander, and Nicholas. It was at this time (1800–1825) that Marshal Rokicki had on his estate, in the government of Mińsk, in Lithuania, an orchestra of forty well-trained musicians, under the direction of JOSEPH DESZCZYŃSKI. The latter talented composer was born in Wilno in 1781, and among his best works may be included two requiem masses, several comic operas, a polonaise for four hands, a piano quartet in A minor, and a sextet for two violins, alto, two cellos, and a double-bass. Under the direction of Deszczyński the orchestra became famous, and played not only the works of Polish composers, but also those of Haydn, Mozart, and Beethoven. No wonder that amateurs came from far and near to the castle of Rokicki, who was a talented violinist and pupil of Viotti, and often played with the first violins, and devoted also much time to the practice of quartets by Haydn and Beethoven. Rokicki was the owner of three Stradivarii — two violins and one violoncello. When officiating as marshal at Mińsk he took his orchestra with him, and repeatedly gave concerts for benevolent and other purposes, while on several occasions arrangements were perfected for operatic productions on a grand scale. Soloists were brought from Wilno, the assistance of local professionals and amateurs was enlisted, and the orchestra increased to sixty performers. "Axur," by Salieri, and "La Dame Blanche," by Boieldieu, as well as other operas, were given thus with splendid success.

An artist and composer of superior ability, greatly admired by Paganini, with whom he played in two concerts at Placentia, was CHARLES LIPIŃSKI, born at Radzin in 1790. Lipiński first studied the violoncello, but later gave it up for the violin. When twenty-two years of age he was chosen director of the orchestra at the theater in Lemberg, which post he resigned after two years, in order to

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devote himself to further study and to concertizing. In 1825 he visited St. Petersburg. When Spohr had been there twenty-four years before, according to the testimony of this great German musician, washing was so expensive that one day he found Clementi and Field with upturned sleeves at the wash-tub, washing their stockings! This was during the reign of Alexander I. In 1839 Lipiński settled in Dresden, but retired, some twenty years later, to his estate of Orlów, where he died December 16, 1861. From among a goodly number of his compositions, written mostly for the violin, may be enumerated, as especially valuable, two trios for two violins and cello (Op. 8 and Op. 12), "Concerto Militaire" (Op. 21), and a collection of Galician folk-songs with piano accompaniment (two volumes), in the issue of which he was assisted by Venceslas Zalewski, a littérateur of distinction.

Among the contemporaries of Lipiński were FRANCIS MIRECKI, born in 1794 at Cracow, composer of sonatas, chamber trios, symphonies, oratorios, etc., besides several operas ("The Gipsies," "The Castle of Kenilworth," "A Night in the Apennines," etc.); SAMSON JAKUBOWSKI, born at Kowno in 1801, inventor of the xylophone (known in Germany under the name of *strohfiedel*), on which instrument he concertized in Denmark, Norway, Sweden, and England (about 1832 he settled in Paris, whence, under the patronage of the Countess de Spara, who assisted at his concerts with her beautiful voice, his fame as a virtuoso spread far and wide); and ALBERT SOWIŃSKI, born in 1805, educated in Vienna and in Italy, and settled in Paris in 1830, where he died on March 5, 1880: a pianist, littérateur, and composer of some chamber music, a symphony, piano pieces, songs, and two oratorios.

IGNACE FELIX DOBRZYŃSKI, born in 1807 at Romanow in Volhynia, did not possess the genius of Chopin, who was born two years later. Both lads studied under the same master, but such were Dobrzyński's strength of will and energy of character, his devotion to the art, and his incessant study, that his works reveal a knowledge of orchestral resources, fugue, counterpoint, figuration, etc., which makes them still of great importance. Dobrzyński's father was a skilled violinist and director of the opera on the princely estates of Senator Iliński, who spent over three hundred thousand dollars a year for the support of an opera, ballet, and a large orchestra. In 1825 Ignace journeyed to Warsaw, where he went to Elsner to take lessons in theory, counterpoint, and composition; great poverty prevented him from taking more than thirty-six lessons, after which he dug for himself in works on theory and instrumentation, with the result above given. An incident which occurred in 1835 shows how often the opinion of the greatest critics may miscarry. A prize of one hundred and fifty thalers for the best symphony was announced in Vienna, and seven judges were to pass upon the fifty-three works that had been sent in from all corners of Europe. At the advice of Elsner, Dobrzyński sent his symphony in C minor, which he had finished several years before, but the judges awarded the first prize to Franz Lachner, at that time orchestral director at the court of the Duke of Mannheim; the second prize went to Joseph Strauss, court conductor to the Grand Duke of Baden, while Dobrzyński's work received honorable mention. The public, however, had something to say in the matter, and while the paucity of interesting themes, coupled with the length of Lachner's symphony, wearied the Dresden, Leipsic, and Munich audiences, the shorter work of Dobrzyński fascinated by its melodic wealth and distinctively Polish rhythms. He lived a number of years in Posen, went in 1852 to Warsaw, where he founded a musical institute in 1859, and died October 9, 1867, three years after the first production of his opera "Montbar." A prolific writer, his compositions cover every style, from the simplest piano solos to operas and oratorios, including solos for nearly every instrument.

VICTOR KAŻYŃSKI, born at Wilno in 1812, and educated at the university of that city, studied with Elsner, and became known through his romantic opera, "The Wandering Jew," produced in his native city as well as in Warsaw in 1842. Shortly after he went to live in St. Petersburg, and two years later visited Berlin, Leipsic, Dresden, Prague, and Vienna, in company with Alexis Lvoff, who, aside from being a general in the Russian service, held also the post of director at the imperial chapel, and that of superintendent of court music in general to Nicholas.

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THE RETURN FROM THE FESTIVAL.

FROM THE PAINTING BY A. V. KOWALSKI.

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It was during the reign of Nicholas that the question of a national anthem came up, and in answer to an invitation to the few then existing Russian composers, a number of marches, hymns, and anthems were sent in. Among the lot was a distinctively Russian work by Glinka which pleased the critics and connoisseurs. The important part played by Lvoff's trumpets and drums of course turned Nicholas's military instincts in its favor. The fact that Glinka's "Hymn of Triumph" was not chosen as the national anthem by the emperor was sufficient to have it accepted as such by the Slavophils and malcontents in general; it is introduced in the epilogue (last scene) to Glinka's "Life for the Tsar," and is certainly thoroughly Russian. Lvoff's hymn, which appears in many hymnals, is really made up of the well-known "Sicilian Mariner's Hymn" and Haynes Bayly's "I'd be a Butterfly." It is told that the Holy Synod, in an address to Nicholas, pointed out that the Russians prayed for the dead, but did not believe in purgatory, asking whether, according to the doctrine of the Russian Church, purgatory did exist? He wrote at once across the address, "No purgatory," with as much knowledge of that subject as he had of the merits of the two anthems!

Back from his foreign travels, where he had been well received, Każyński published a journal in book form which met with a large sale and made him known as an able writer; this book went through several editions. In 1845 he obtained the appointment of orchestral director at the imperial theater of Alexander, a kind of work in which he specially excelled.

Two important characters at that time were the brothers WIELHORSKI, MICHAEL and JOSEPH, born in Volhynia toward the end of the eighteenth century. The elder, a pupil of Kiesewetter on the violin and of Müller in harmony, went to Paris in 1808, shortly after the treaty of Tilsit, and afterward to Vienna, where he became a warm friend of Beethoven. He soon returned to Poland, and at the invitation of the Russian government went to reside in St. Petersburg, where his salon was a gathering-place for the nobility as well as for artists and littérateurs, prominent figures among whom were Henselt, Schumann, Liszt, Lipiński, and Von Lenz. After retiring to his estates in Volhynia, where he maintained a splendid orchestra under the direction of Ostrowski, he devoted himself to composition, and wrote a symphony, choruses with accompaniments, songs, etc., leaving at his death in 1856 an incomplete opera, "The Gipsies." His brother Joseph was a composer of no small merit, and a highly talented pianist and cellist.

We come now to STANISLAS MONIUSZKO, born on May 5, 1819, in a little village (Ubiel) in the government of Mińsk, whose mother, an accomplished musician, cradled the child with the historic songs of Niemcewicz, and gave him his first lessons on the piano. His musical education was continued under August Freyer, Stefanowicz, and Rungenhagen. After having visited Paris, Weimar (where he formed a close friendship with Liszt), Vienna, and other Continental cities, he settled in Warsaw, where his first opera, "Halka," was produced in 1846. Moniuszko loved the simple strains of the people as he loved everything belonging to Poland, and he introduced the songs of the peasants into his compositions. These show how evenly his intellect and imagination were balanced, and excel in variety of rhythmical forms, piquant melodic progressions and modulations. With a skill peculiarly his own, he produced effects with so light and yet so firm a hand that the productions of his operas "Halka," "Flis," and "The Gipsies" called forth great enthusiasm. He also wrote a number of choral, orchestral, vocal, and piano works, and a setting of "Laudate Dominum" for two voices, all of which emphasize his reputation as an erudite musician. His musical settings of the third part of "Dziady" ("Forefathers"), a historical poem by Adam Mickiewicz, and of "The Lute-player," by the same poet, show many new paths which he opened in his music composed to historical and allegorical poems. Compared with the restraint and classic serenity of his contemporary Mendelssohn, there is an emotional intensity, a glow and stir of romanticism, which bespeaks Moniuszko's beautiful and significant individuality.

FRÉDÉRIC CHOPIN was born March 2, 1809, in Żelazowa-Wola, near Warsaw. While Chopin reflects in his works Bach's tendency to polyphony,— a highly commendable and correct inclination on the part of the composer,— the elegance and grace of Mozart and the chivalrous romance of Weber had been a

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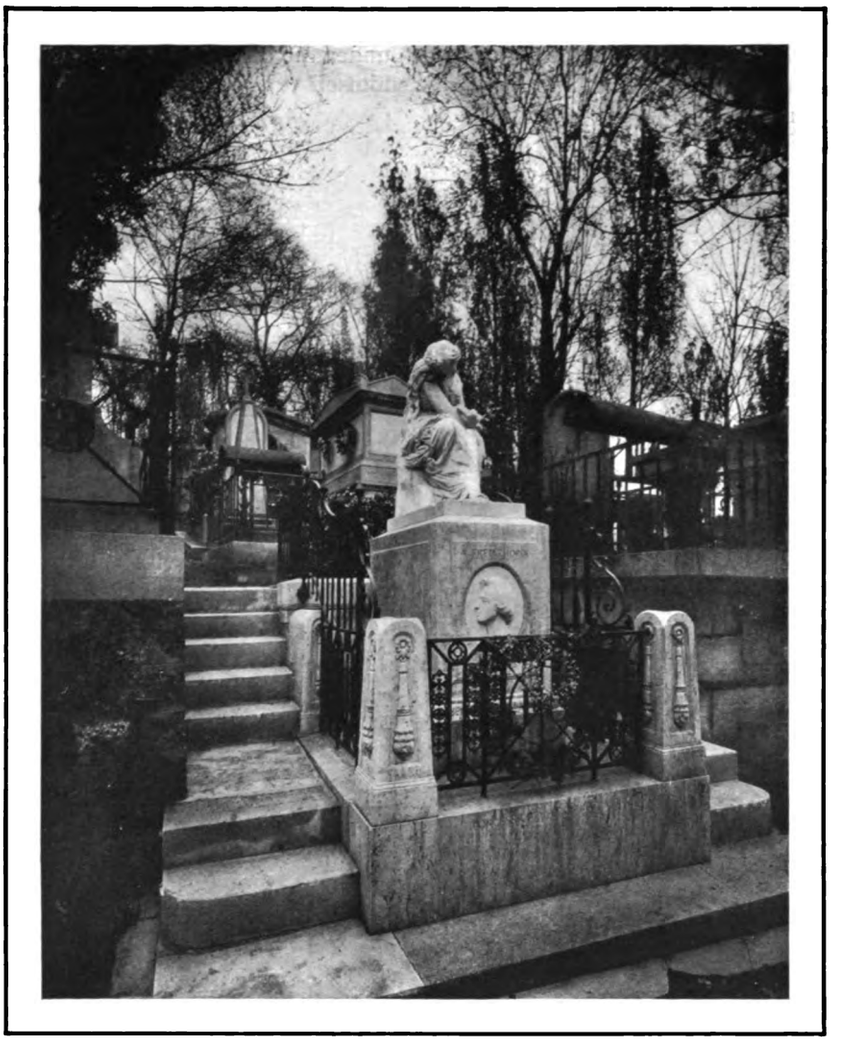

TOMB OF CHOPIN AT PÈRE-LA-CHAISE, PARIS.

Monument by Clésinger.

part of his nature long before he could have been impressed with the importance of the Viennese school. We owe to the erudite musician and littérateur Oscar Kolberg and his friend, a young lawyer, Gervais, some definite information about Chopin's ancestors, who, according to the following account, must have been Poles: "When, after a reign of five years (1704–09), Leszczyński left Poland, resigning all pretensions to the crown, which had been seized by the Saxon Frederick Augustus, he retired to the little duchy of Deux-Ponts (Zweibrücken), presented to him by Charles XII of Sweden, who possessed it by inheritance. After the death (1718) of this king, the duchy of Lorraine was given to Leszczyński for life, and thither he went to live,—in Lunéville, which was the residence of the dukes of Lorraine,—followed by a number of Polish courtiers, among whom were two natives of Kalisz, Jean Kowalski and Nicholas Szop. With the consent and support of the ex-king, these two opened a wine-house at Nancy, a large town, the capital of Lorraine, situated on the Meurthe some twenty miles from Lunéville. No doubt to facilitate business intercourse, the two names were changed to Ferrand and Chopin. Other Polish families who settled in Lorraine at that time did likewise. Be this as it may, the junior partner of the firm had a son Jean Jacques, who appears under the name of

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Chopin, and who gave up the trade, which was not to his liking, in order to devote himself to teaching. He married the widow Desmarets (or Desmarais) of Metz, where he taught for a while, afterward filling similar positions in Nancy and Strasbourg. They had four children — three sons and a daughter; the latter married young, went to live in Lunéville, and died before the French Revolution. Of the three sons, the eldest took orders, became canon, and died at Nancy during the first part of this century; the second son died without issue; while the youngest, Nicholas, migrated to Poland and was the father of Frédéric. The best portraits of Chopin, basing the statement on the opinion of those who knew him personally, and not on that of fantastic idealists, are the one taken on May 2, 1847, by Winterhalter; one by Kwiatkowski; one by Ary Scheffer, which remained till 1863 in the possession of Chopin's sister Isabelle Barcińska; and one in the palace of Anton Radziwill.

Oscar Kolberg, mentioned above, was born at Radom in 1814, studied music from his childhood, took lessons in harmony and composition in Berlin from Rungenhagen, who became successor to Zelter and was at that time the leading theoretician. Kolberg, who settled in Warsaw till 1869, when he moved into the neighborhood of Cracow, wrote some studies, national dances, songs, and an operetta or two; but the *magnum opus*, the work to which he has devoted over seventy years of his life, is his collection of songs of the Polish people ("Piesni ludu polskiego"), the first volume of which — a book of four hundred and fifty pages — appeared in 1857, and contains about one thousand songs and dances, besides drawings of costumes of the people. Further material has been issued in parts by the author, with the assistance of the Cracow Academy of Sciences, under the general name: "The people, its customs, manner of living, language, legends, proverbs, ceremonies, airs, plays, songs, music, and dances" ("Lud, jego, zwyczaje, sposób zycia, mova, podania, przysłowia, obrzędy, gusta, zabawy, piesni, muzyka i tańcy"). Compared with similar works by other writers, it towers above them by its completeness and erudition, and appeals to scholars bent on studies or researches, but unfortunately does not interest the amateur writer on musical subjects,—which class is multiplying rapidly, —hence possibly the reason why it has not found its way into the important libraries in this country.

Additional prominent composers, artists, and littérateurs born in the beginning of the nineteenth century are the four brothers Kontski (Charles, a violinist; Anton and Stanislas, pianists; and Apollinarius, a violin virtuoso of great renown); Stanislas Szczepanowski, born in 1814, a distinguished violoncellist and a most remarkable virtuoso on the guitar; August Roguski; Alexander Zarzycki, who was director of the Warsaw Conservatory from 1879 till his death in 1895; Joseph Krogólski, Adam, Münchheimer, Julius Klemczyński, Vincent Studziński, Anton Kocipiński, Joseph Wasielewski, Henry Koman, Henry and Joseph Wieniawski; also a pupil of Chopin, Charles Mikuli, born in Bukowina in 1821, and recently (1897) deceased, whose edition of Chopin's works is most valuable to students.

CONTEMPORARY COMPOSERS

We come now to the last group, men who have already received recognition and those who are trying with all their might to attain it. On these, both as to the form and substance of their work, weighs the influence of Wagner, harmful in part, because it overlies national sincerity; useful, in that it imposes greater care as regards the modern views which require a relation of words to a music which reveals in all its force the situation depicted. Louis Grossman, born in 1835 in the government of Kalisz, excels in his facility of invention and clever orchestration. His overtures, "King Lear," "Marie" (after the famous poem of Malczewski — a touching family legend of the Potockis, transposed from Volhynia to Ukraina), a piano concerto in C major, etc., have been heard often in public; while his three-act opera, "The Fisherman of Palermo," first produced in Warsaw (1867) by an Italian opera company, and "The Wojewoda's Ghost," also in three acts, written in 1872, have met with success in the chief cities of Europe. Ladislas Żeleński, who succeeded Moniuszko as teacher of counterpoint and composition, and Zarzycki as director of the Warsaw Conservatory, was born July 6, 1837, in a village (Grodkowice) of Galicia. He has written extensively, ex-

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celling in originality, which, however, is marred at times by pedantry. His operas, "Conrad Wallenrod," "Janek," and "Goplana," have received successful and repeated productions; while several overtures, a string quartet (Op. 28), a trio in E major, a piano and violin sonata (Op. 30), besides a mass for chorus, organ, and orchestra, deserve the widest possible recognition. Count GUSTAVE PLATER, born in 1841 in Lithuania, should be mentioned here not only on account of his musical talent, which attracted notice when he was but nine years of age, but because he did much for the advancement of art among his own people on his estate, where he kept a large orchestra, and was also initiator as well as financial backer of the first musical exposition held, in 1888, at Warsaw. Compositions known from his pen are a symphony, string quartet, violin concerto, studies, and one opera. SIGISMUND NOSKOWSKI, born May 2, 1846, in Warsaw, where he entered the Conservatory when nineteen years of age and afterward studied with Kiel of Berlin, has written several symphonies, a piano quartet, some string quartets, overtures, songs, and piano *soli*. HENRI JARECKI, born in Warsaw in 1846, director of the opera at Lemberg, composer of songs, chamber music, symphonic poems, etc., is best known by his operas, among which are "Wanda," "Hedwidge," "Barbara Radziwill," etc. JEAN LOUIS NICODÉ, born in 1853 in the duchy of Posen, a brilliant pianist with an enormous technic, has written mostly for the piano, but also a few songs and some choral and orchestral numbers. MORITZ MOSZKOWSKI, born in Wroclaw (Breslau), Silesia, August 23, 1854, is a brilliant pianist and composer residing now in Paris.

Besides these, IGNACE JAN PADEREWSKI, born November 6, 1859, near Lublin, a pupil of the Conservatory at Warsaw, one of the most distinguished piano virtuosi of to-day, has written principally for the piano, but also a violin sonata (Op. 13), a violin concerto (Op. 18), and an opera, "Manru." HENRY PACHULSKI, a piano virtuoso, born October 4, 1859, and also a pupil of the Warsaw Conservatory, is a talented composer of piano pieces, an orchestral suite (Op. 13), some excellent transcriptions, etc. He is at present professor at the Conservatory of Moscow. ALEXANDER MARTIN was a talented writer of two operas, whose promising career was cut short by death when only thirty-one years of age. CASIMIR HOFMAN, born in 1842 at Cracow, whose real name is Wyszkowski, will interest us a moment by his extraordinary talent as pianist, which he exhibited to the Viennese in 1851, and which has been inherited by his son Josef. He has written a number of operettas wherein characteristic instrumentation goes hand in hand with a brilliant development of musical ideas. In his opera "Children of a Siren," two numbers — a polonaise with chorus, and a chorus of seamstresses working on sewing-machines — made an unprecedented hit, the last-named chorus having been imitated by Sir Arthur Sullivan in a number of his works. PAUL KUCZYŃSKI, born in 1846, attracts attention by his excellent orchestral and choral works, notably the cantata "Ariadne," which met with a great success at its first production in Berlin, March, 1880. He was a pupil of Von Bülow and a personal friend of Liszt, Wagner, and Jensen. The last-named wrote his celebrated "Wedding Music" for the betrothal of Kuczyński to a pupil of Tausig. The brothers SCHARWENKA (PHILIPP, born February 16, 1847, and XAVER, born January 6, 1850) may be included in this list, for though not Poles, they are of Slavonic origin. This Bohemian family migrated from Prague to Prussia during the reign of Frederick the Great, changing the original Czechish name Czerwanka to Scharwenka. The mother of these two talented musicians is Polish, which explains the national spirit that permeates their compositions. To the younger artists belong MICHAEL BIERNACKI; THADEUS JOTEIKO; PETER MASZYŃSKI; N. V. LYSIEŃKO; HENRY MELCER, whose second piano concerto received the Paderewski prize in Leipsic; EMIL MLYNARSKI, born in 1870, a talented violinist and composer, present director of the opera at Warsaw; ROMAN STATKOWSKI, born in 1863, who excels in clothing his original themes in modern forms; STANISLAS NIEWIADOMSKI; two women, LEOCADIA WOJCIECHOWSKA and HALINA KRZYŻANOWSKA, the latter a pupil of Marmontel and Guiraud; also RAYMOND BACZYŃSKI, EUGENE PANKIEWICZ, JULES ZAREMBSKI, VENCESLAS KARLOWICZ, WOJCIECH GAWROŃSKI, VLADIMIR PUGHALSKI, and TITO ERNESTI.

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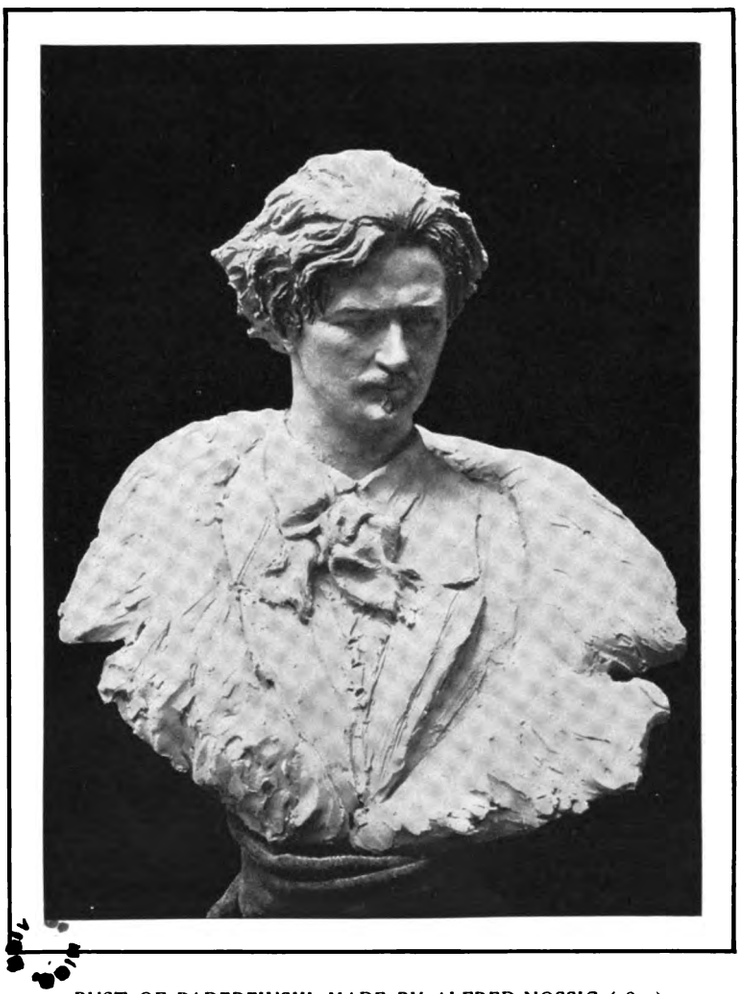
It has been shown that an intimate relation exists between the music and the customs of the Polish people, whose annals, like those of many other nations, teem with strange and improbable events. Music gained no real position among the Slavonians much before the tenth century, when from pastoral it became religious, owing to the gradual development of harmony and the support given by the church. Later it became martial, pulsating in concord with the conquests of its people. Wise and brilliant was the epoch that followed (and here—in the eighteenth century—the Germans enter into music as palpable factors), while its culture suffered a visible decline following the last partition of Poland: home-music culture was neglected, native talent, excepting very few instances, languished, while importation of foreign artists flourished. Notwithstanding all this, the inherent love of the people for music was such that a reaction set in, and after a brief period of hyperestheticism,—a sort of imitation of Chopin (which imitation, however, lacked both sparkle and substance),—a school of composers has come to the front whose virile, bracing, vigorous style has vitality in every note, and, logically enough, appeals wholly, directly, and at once to the better heart feelings; freed of the bonds of artificiality, it is music full of soul, speaking truth and conviction.



BUST OF PADEREWSKI, MADE BY ALFRED NOSSIG (1899).

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DR. ALFRED NOSSIG.

Drawn by Emil Fuchs, in London, 1899.

THE METHODS OF THE MASTERS OF PIANO-TEACHING IN EUROPE

THE SECRET OF PADEREWSKI'S PLAYING

By Alfred Nossig[1]

RUBINSTEIN'S attitude toward Paderewski is worth consideration. They first met in the salon of "Bote & Bock," who had just published Paderewski's first composition. The face of the young artist attracted the famous musician. He inquired about him. "He is a composer making his début," replied Commercial-Adviser Bock, glad that Paderewski had awakened Rubinstein's interest.

"So! I must hear him to-day—at once."

Paderewski brought Rubinstein one of his

[1] Author of the libretto of Mr. Paderewski's opera "Manru."

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compositions, and the latter's heart warmed toward him still more. "Ach!" he exclaimed; "that is new; that is good, but badly played. You play like a composer. You must play better. You must play well." But when Paderewski began to follow his advice, he did not seem to be particularly pleased. In later encounters he was cooler; and when, after Paderewski's first triumph in America, it was proposed to Rubinstein to recross the ocean, he gruffly replied: "In my old age I can no longer dye my hair red."

I confess, however, that I belong to those to whom Paderewski is more interesting as a composer than as a virtuoso. After our first meeting in Vienna, our talk soon ran principally on the place taken in modern composition by the masters of to-day. I had always held that Paderewski, on account of the peculiar quality of his musical genius, was called to be the perfecter of Polish opera, just as he had become the perfecter of Polish virtuosity. I soon assured myself from personal knowledge that my intuitions had not played me false. In the pauses left him by his concert tours, Paderewski busied himself with nothing more passionately than with the thought of an opera. Personal sympathy and similarity of esthetic tastes soon transmitted thought into deed. The master intrusted me with the work, as difficult as honorable, of writing a libretto. Years of close relationship have followed, thanks to which I am, perhaps, more familiar with Mr. Paderewski's career than are many of his biographers.

We are all familiar with the principal types of pianists. The one plays the most difficult compositions with break-neck bravura, while maintaining in face and bearing an air of complete composure. Schumann once wrote by mistake at the beginning of the "Sonata in G minor," "As fast as possible;" in the middle, "Faster;" and at the end, "Faster still." The capital stock of artists of the school of velocity is to play fast and faster. These nimble players bow at the close of their feat with consummate elegance and ease. All that is wanting is the acrobat's kiss thrown to the audience. The other hangs crouching over the piano like a jockey over his race-horse. These pianists work in the sweat of their brows. From time to time they cast at the public a side glance which seems to say: "You see how difficult this is? Now I will perform it properly."

Different, very different, in manner and method is Paderewski's playing. As he seats himself at the piano, as he strikes the first chord, such secure mastery, such consciousness of authority, are evident that he could say of his instrument what Puget said of his marble: "It trembles before me."

Paderewski's technical ability is so perfect that the impression of the compositions which he is playing effaces consciousness of technic. The listener never thinks whether the piece is easy or difficult for the player, and is therefore able to give himself up completely to its charm,—the more because Paderewski does not make the impression of being a virtuoso interpreting some composition foreign to himself: he seems to be a composer interpreting his own ideas. He plays everything with that spirit and warmth, with that love and coquetry, which other masters are able to develop when interpreting their own works only. He is so absorbed in what he plays, he puts into his playing so much of his own individual soul, that these alien compositions become his adopted children. The listener altogether forgets that a virtuoso in evening costume sits before him; he forgets that he has already heard the same composition unnumbered times. It is as if the atelier of a composer had opened before him at the precise time when, struck by a new thought, the master utters it in tone, in the creator's complete, ecstatic forgetfulness of the world. Thus it is that Paderewski reëndows with their original charm those compositions that have already been played by hundreds of pianists, and restores their maiden freshness to the oldest numbers of the concert repertoire. His is the gift of unveiling the deepest feeling and the highest flight of his artist soul to his hearers, while appearing entirely oblivious of their presence. At the moment when he is thanking his audience for its plaudits, the last notes of his music still ring in his ears, and his face, trembling and flaming with inspiration, betrays something of contempt for the noisy crowd.

Not by virtuosity, but by the charm of true inspiration — that quality of delivery characteristic of the composer — does Paderewski work so powerfully upon the emotions of his hearers. In all that he plays, he remains the

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tone-poet that he was born. Whoever hears him feels as though, in the midst of our artificial refinements, a bard had suddenly appeared from the twilight of early time, and once more opened the springs of poetic inspiration. It would be a mistake, however, to conclude that Paderewski merely follows the elementary voice of his inspiration. On the contrary, one needs but to frequent his concerts to be convinced that he is an extraordinarily experienced artist, who knows his public thoroughly, and knows by what means to seize, warm, and transport it. The arrangement of his programs, and the plan of interpretation of each separate number, are masterly.

Paderewski possesses the secret of playing the longest symphonic work without a single moment of tedium. Perhaps the secret lies in the fact that in response to his peculiarly artistic temperament, symphonic music becomes dramatic, and is filled with action, contrast, and surprise. The mobility of the tempos, the intensity, and the tone-coloring become a mighty force in the hands of this dramatic musician. The soul is raised to heaven by a noble choral; suddenly a soft idyl unfolds itself before the spiritual eye; a love-duet trembles in tones sweet, hardly audible; scarcely has its quiet poetry soothed the spirit when, with boisterous song, a swarm of gay dancers storm across the stage, or thunder peals, and the deep tones of an organ vibrate in the air. All these dramatic surprises, combined with consummate art, electrify and enchain the listener, be he even as blasé as the public of the Salle Erard or of St. James's Hall.

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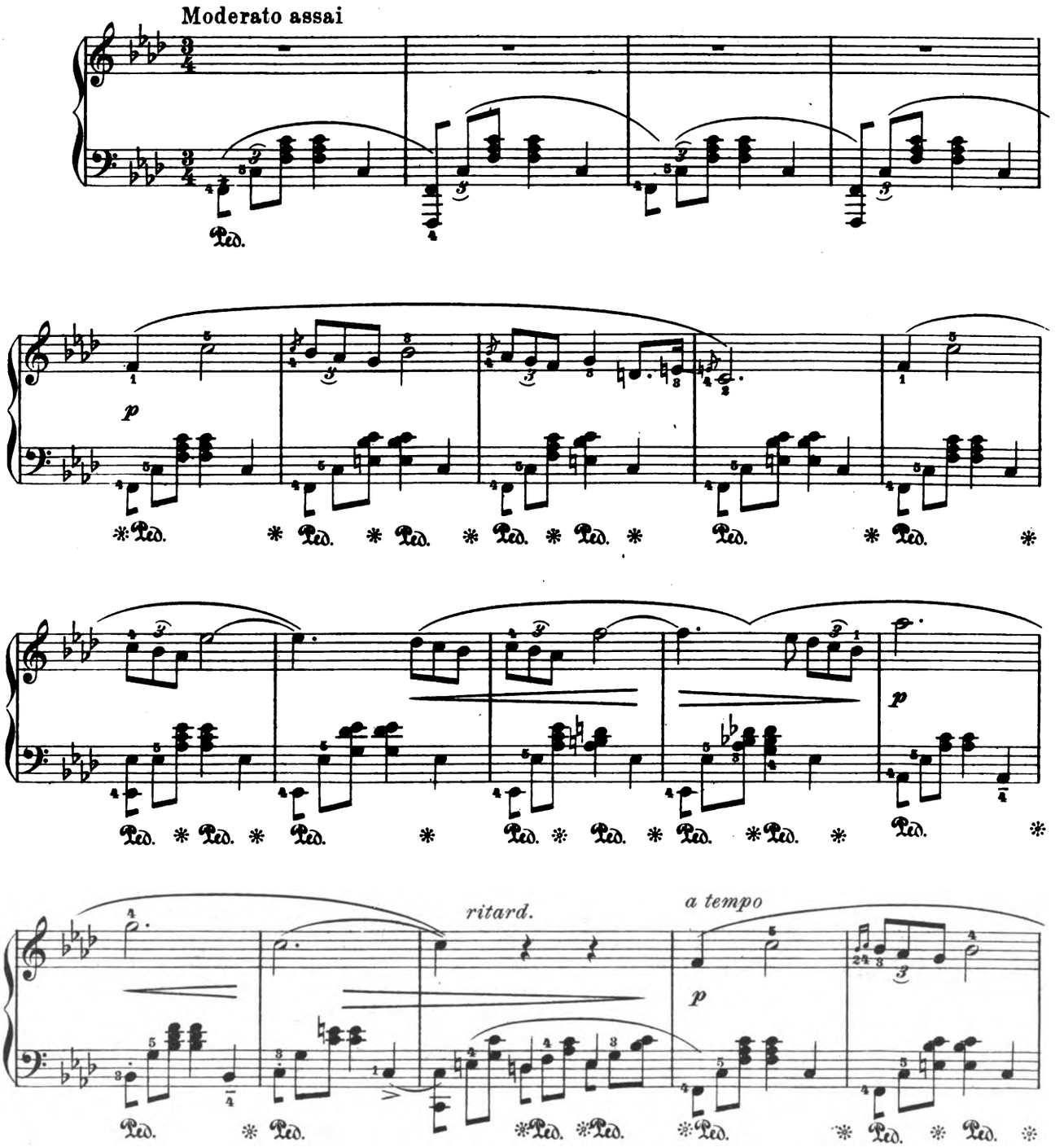
BARCAROLLE

F MINOR

RUBINSTEIN



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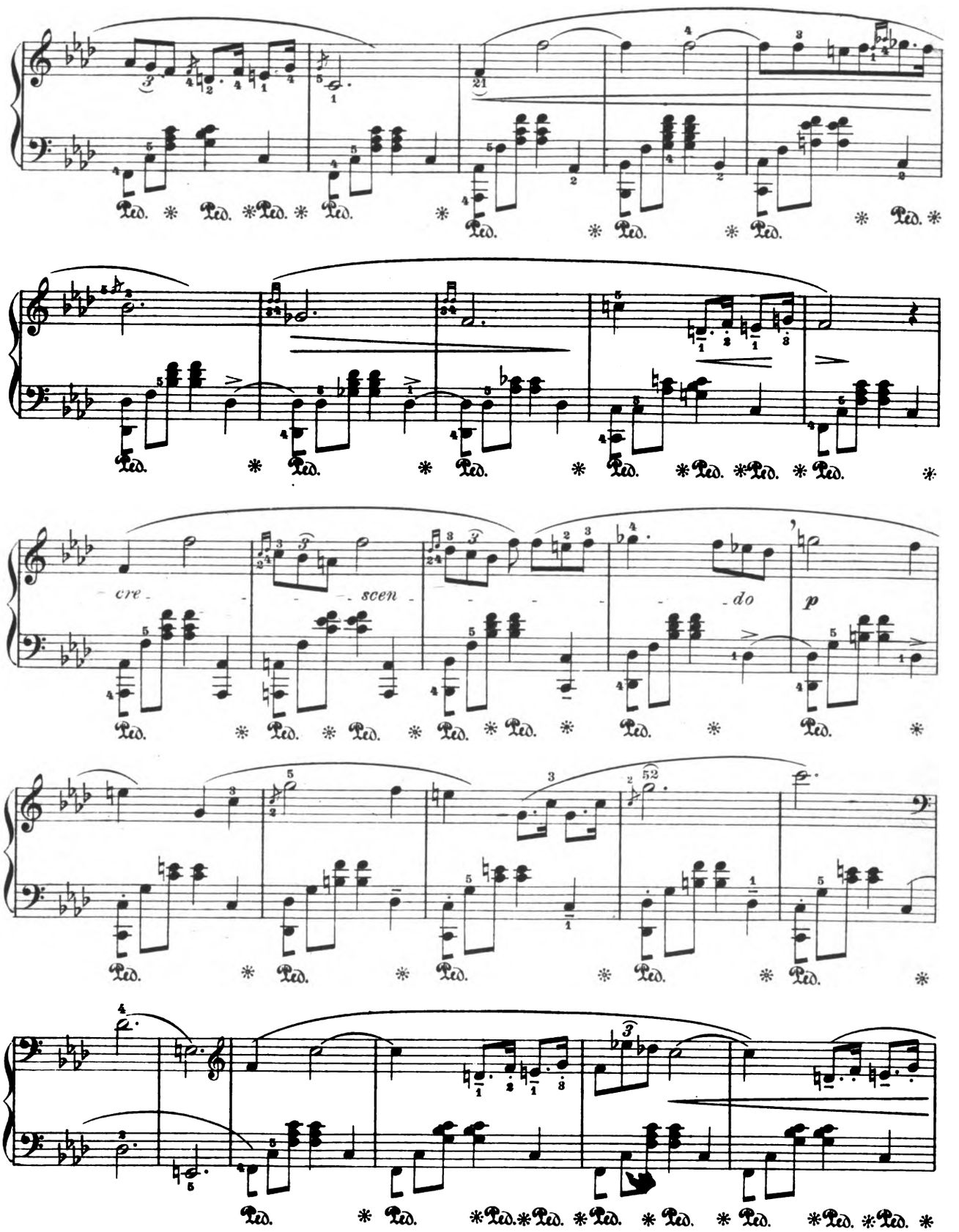

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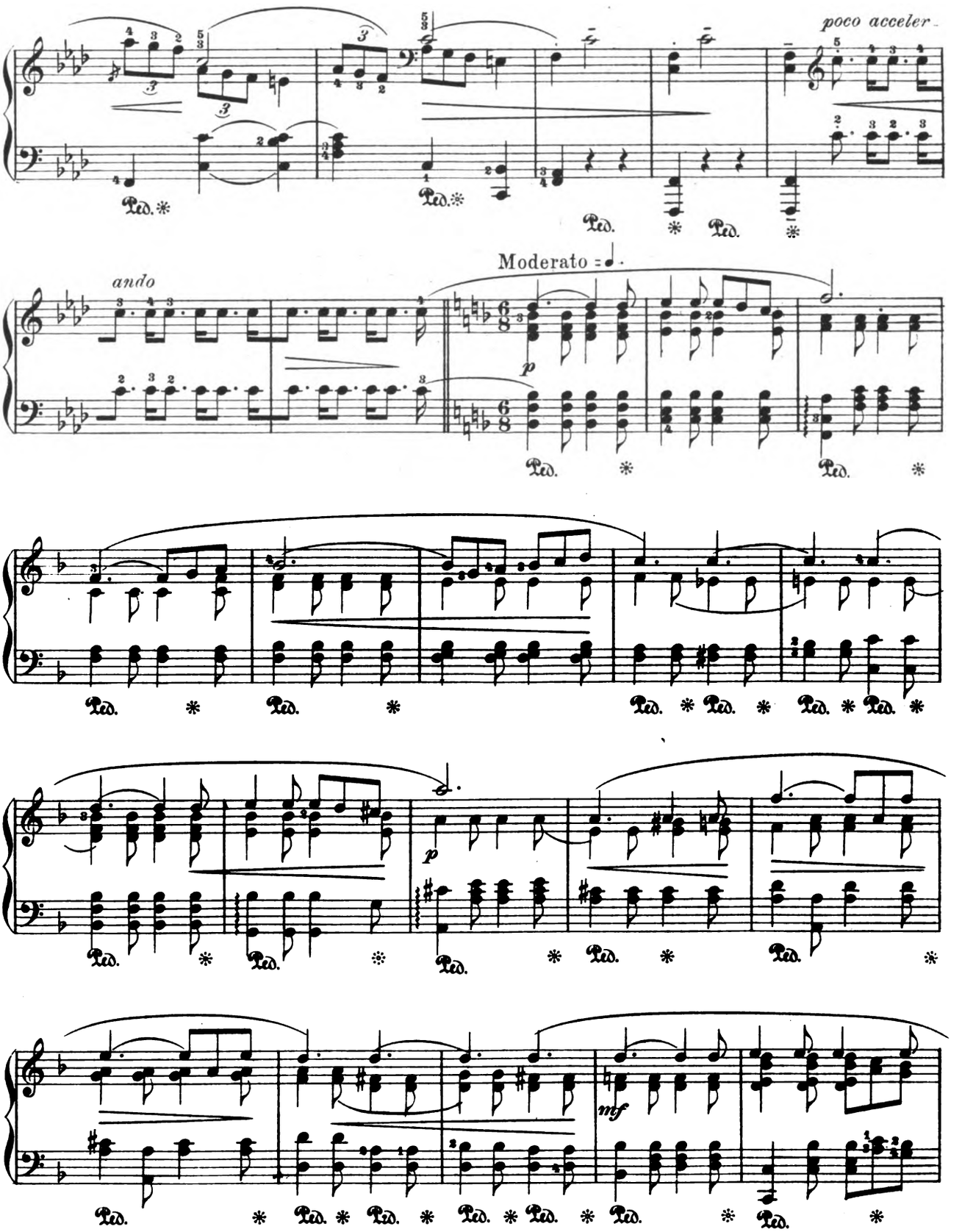

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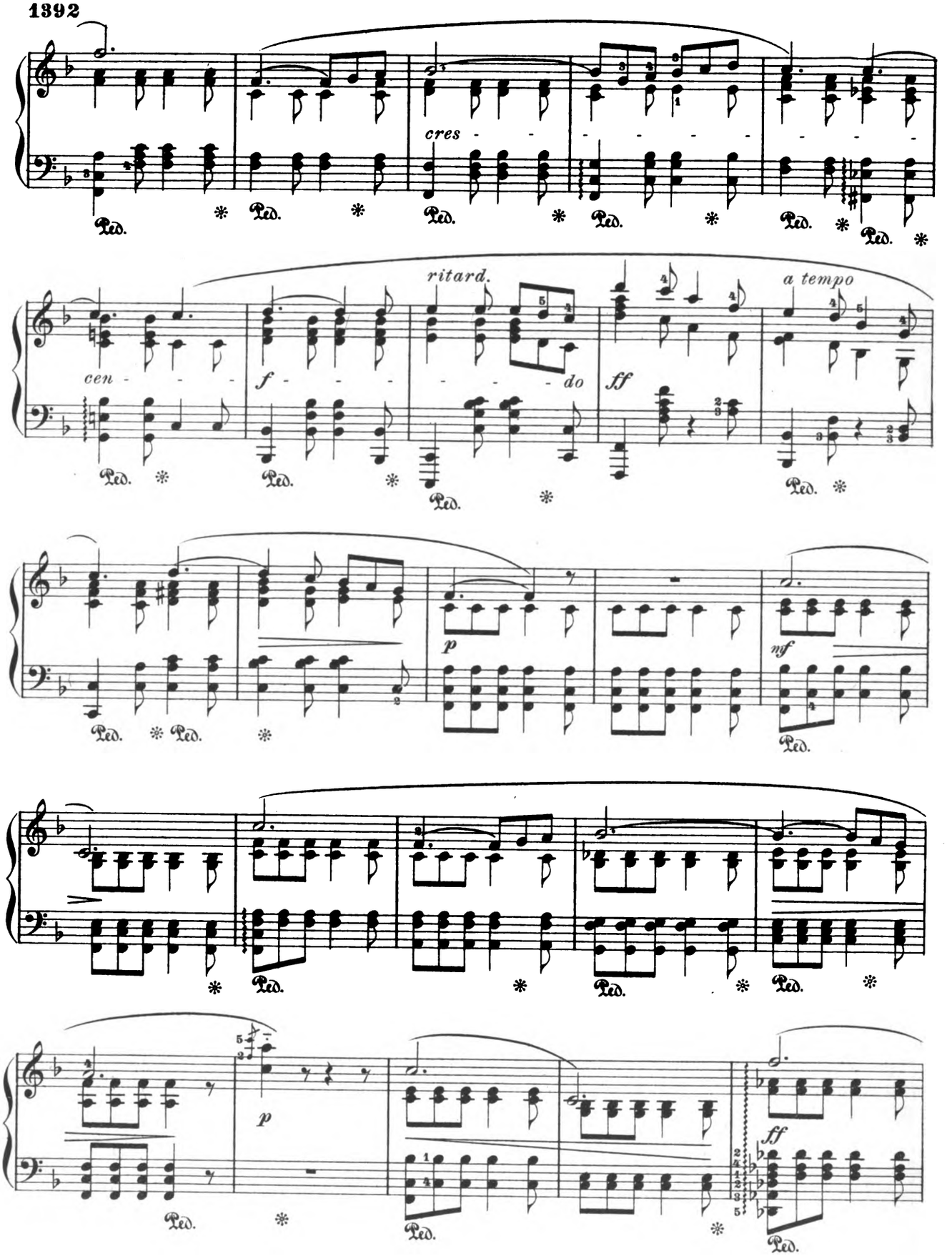

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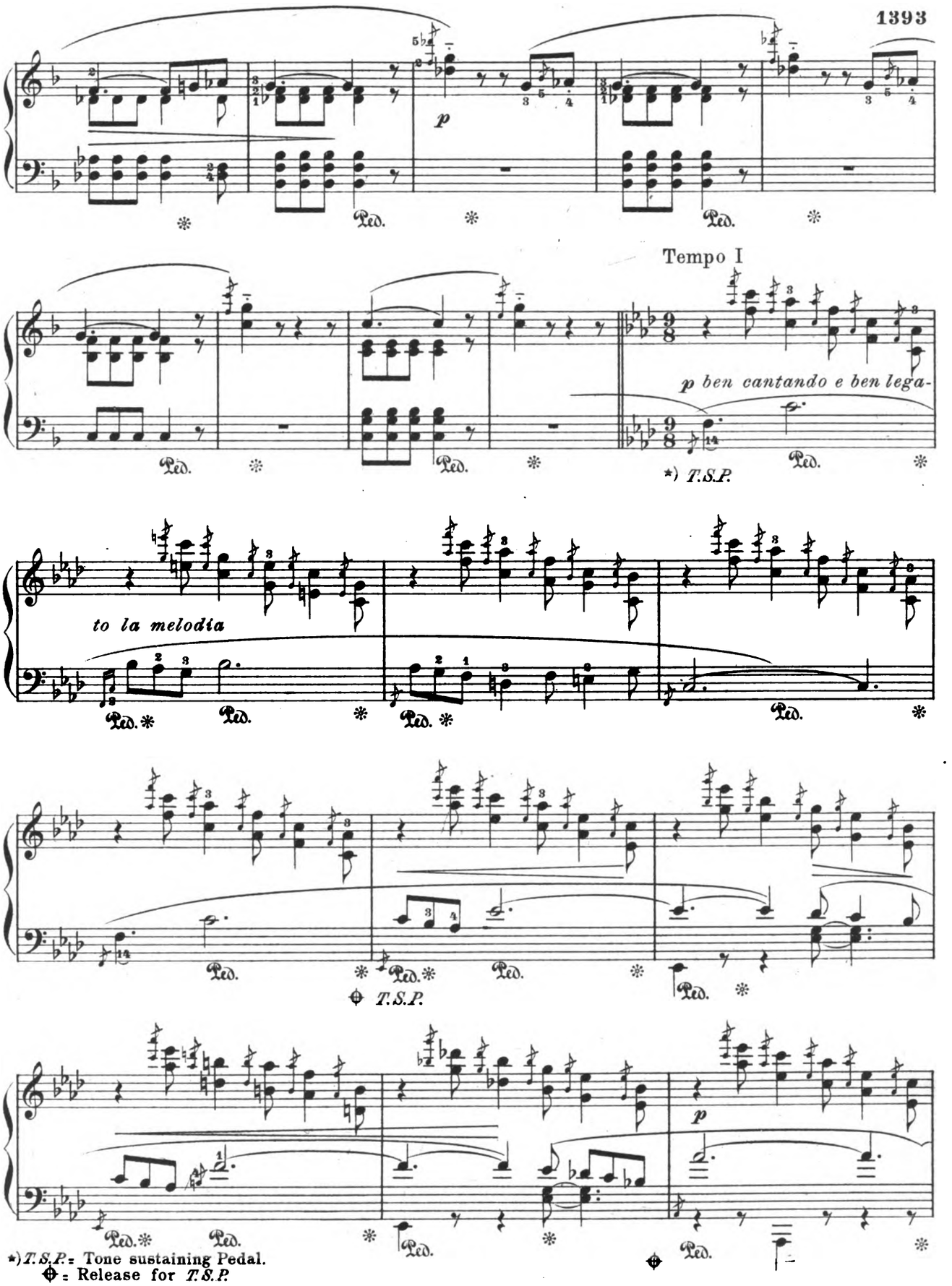

*) *T.S.P.* = Tone sustaining Pedal.
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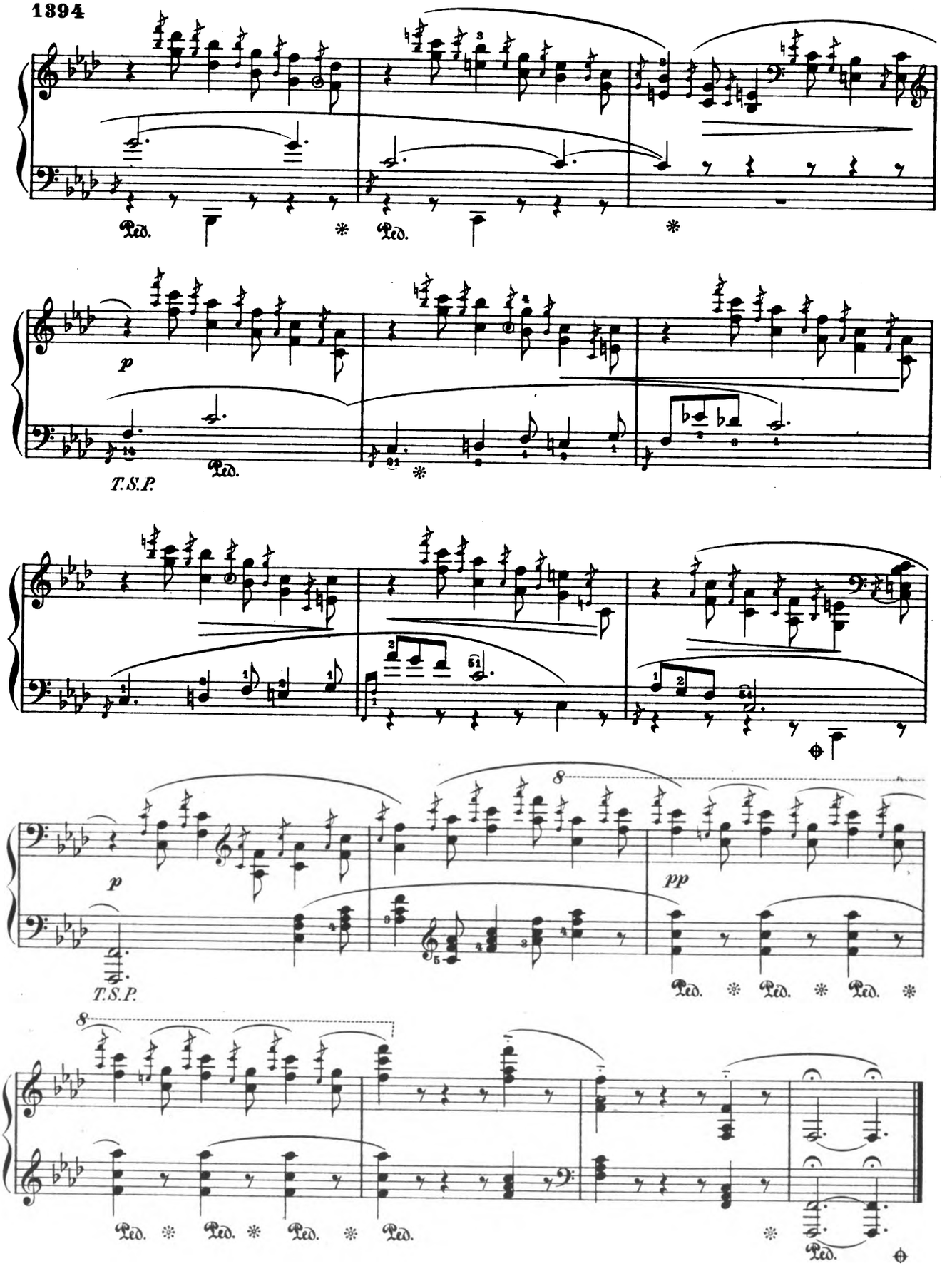

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HEAD OF "FLORA"
FROM THE ALLEGORY OF "THE SEASONS."

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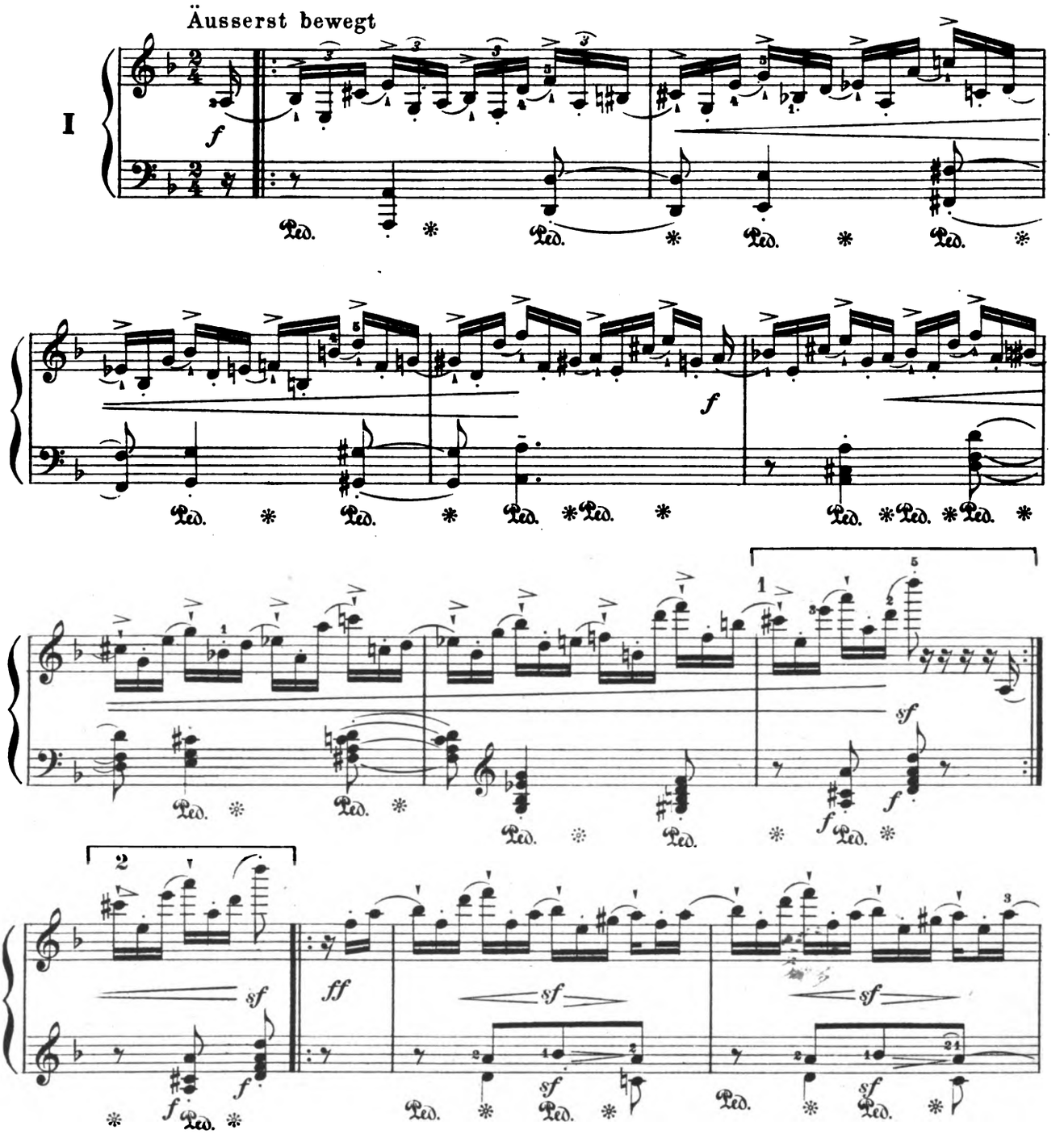
SCHUMANN



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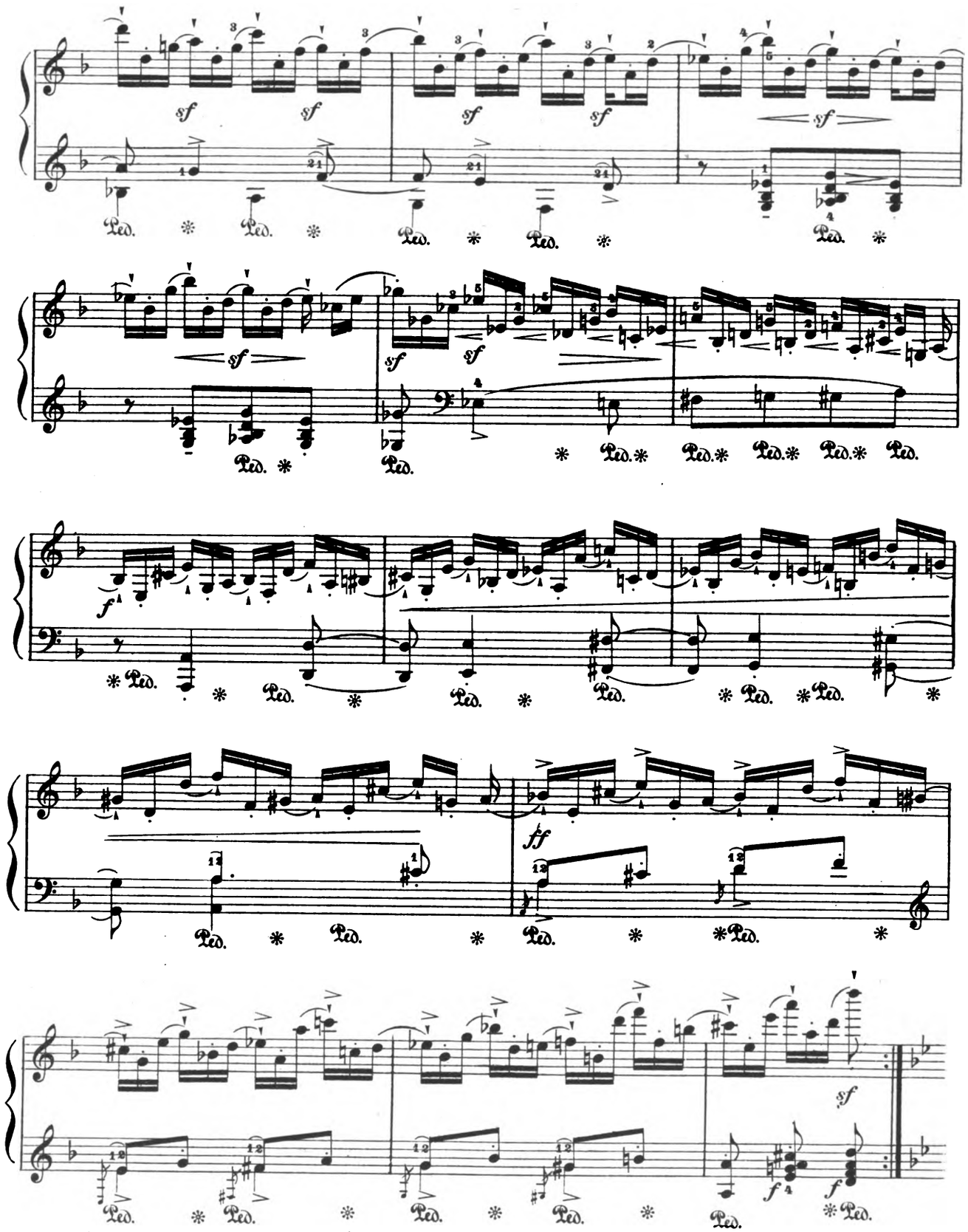

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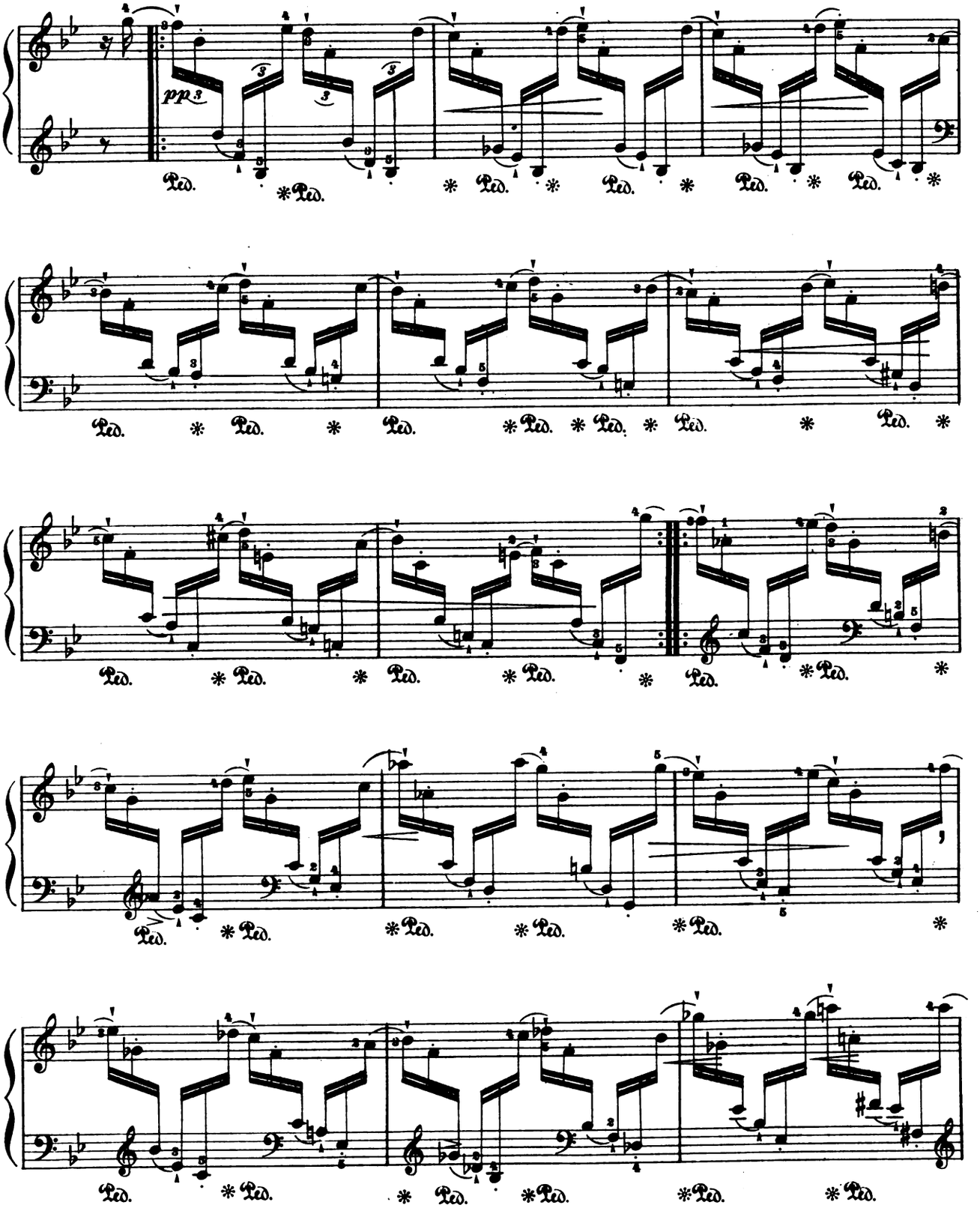

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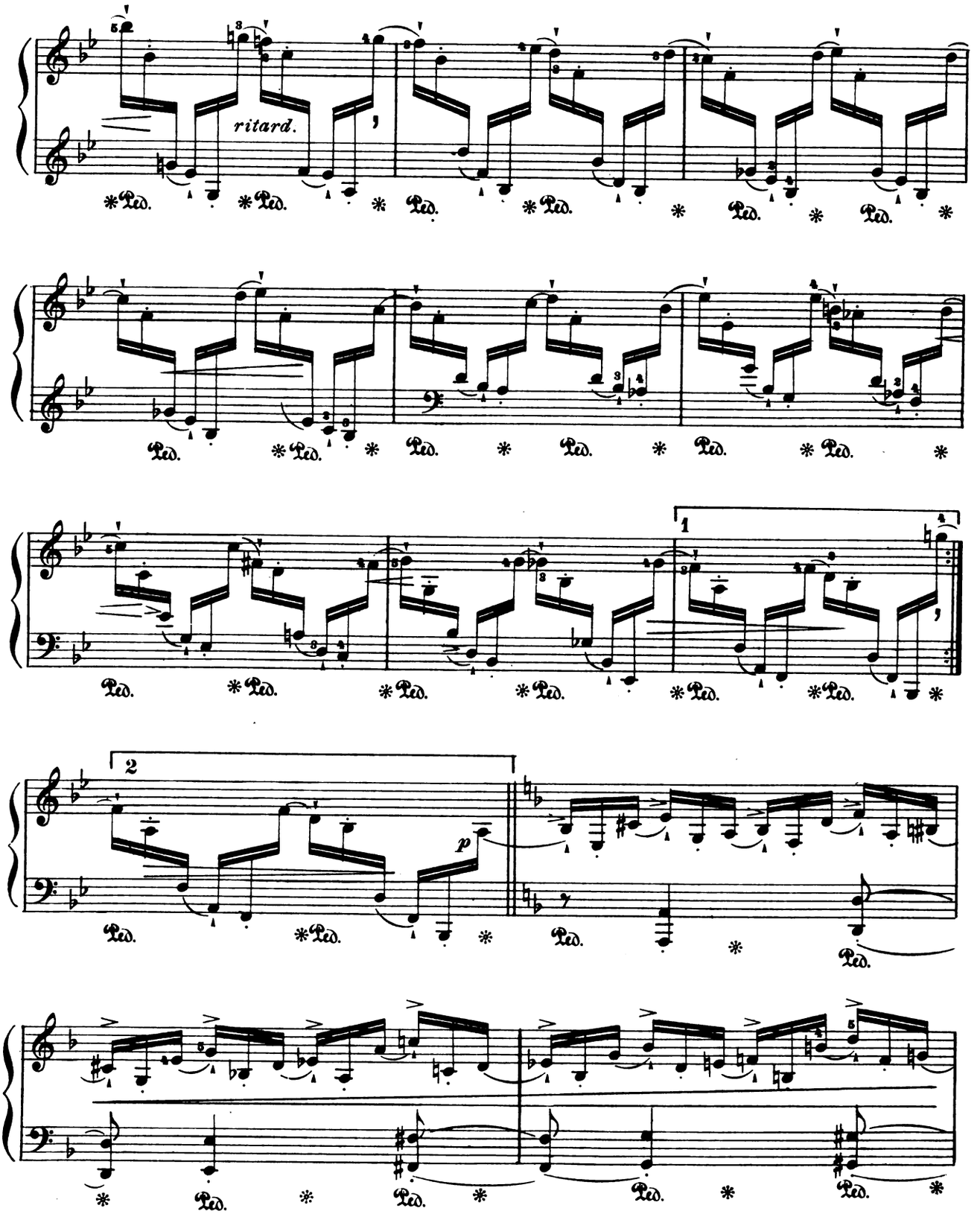

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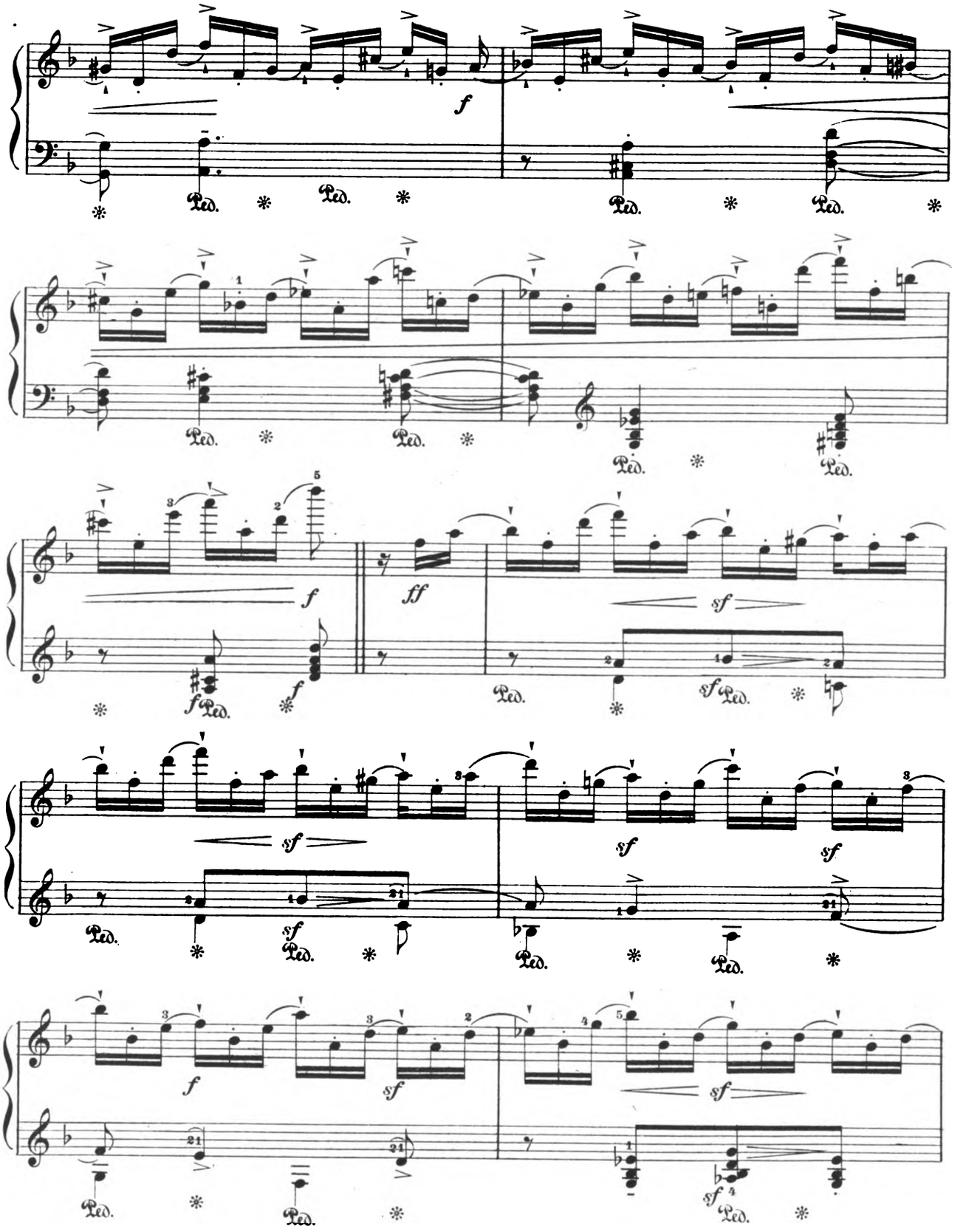

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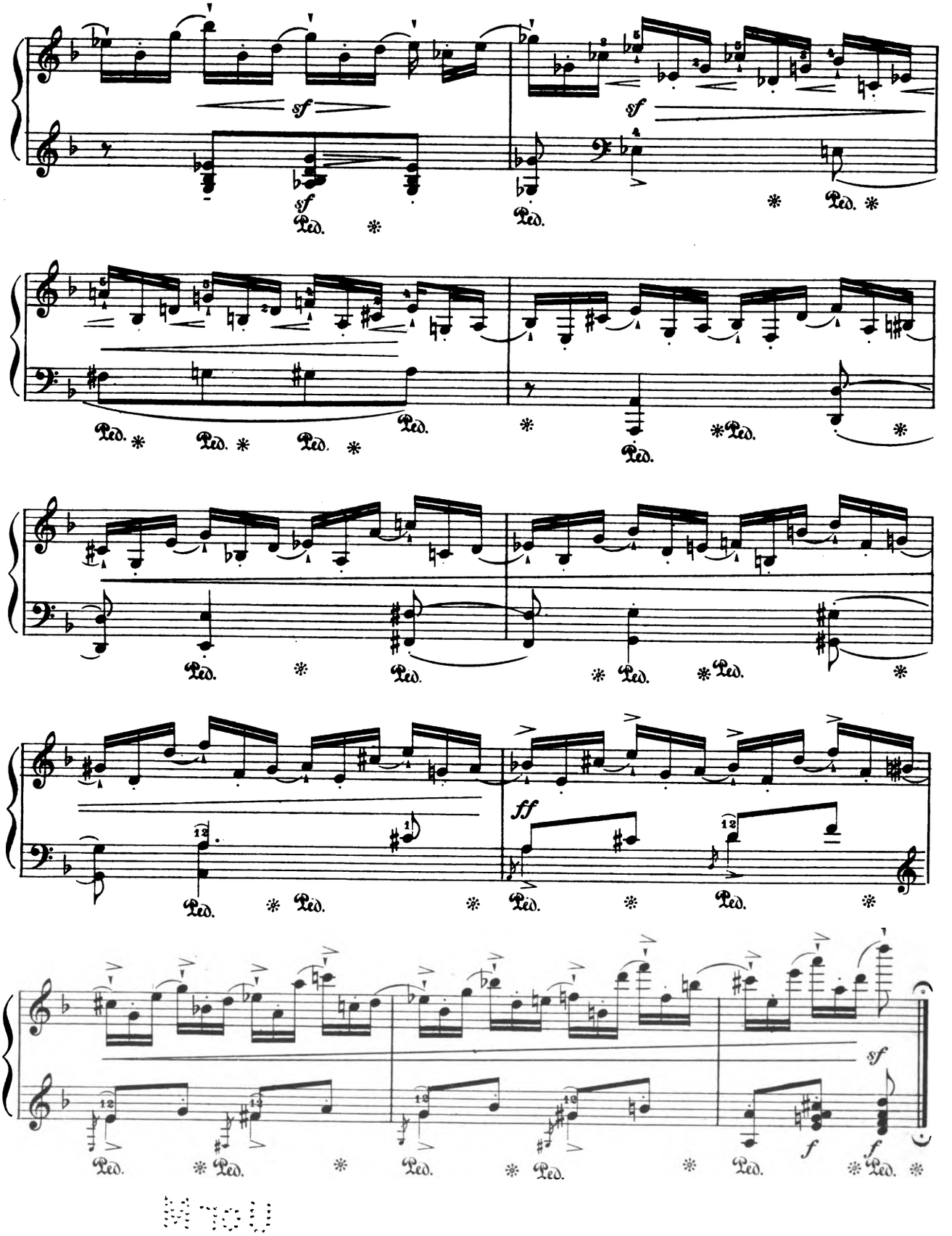

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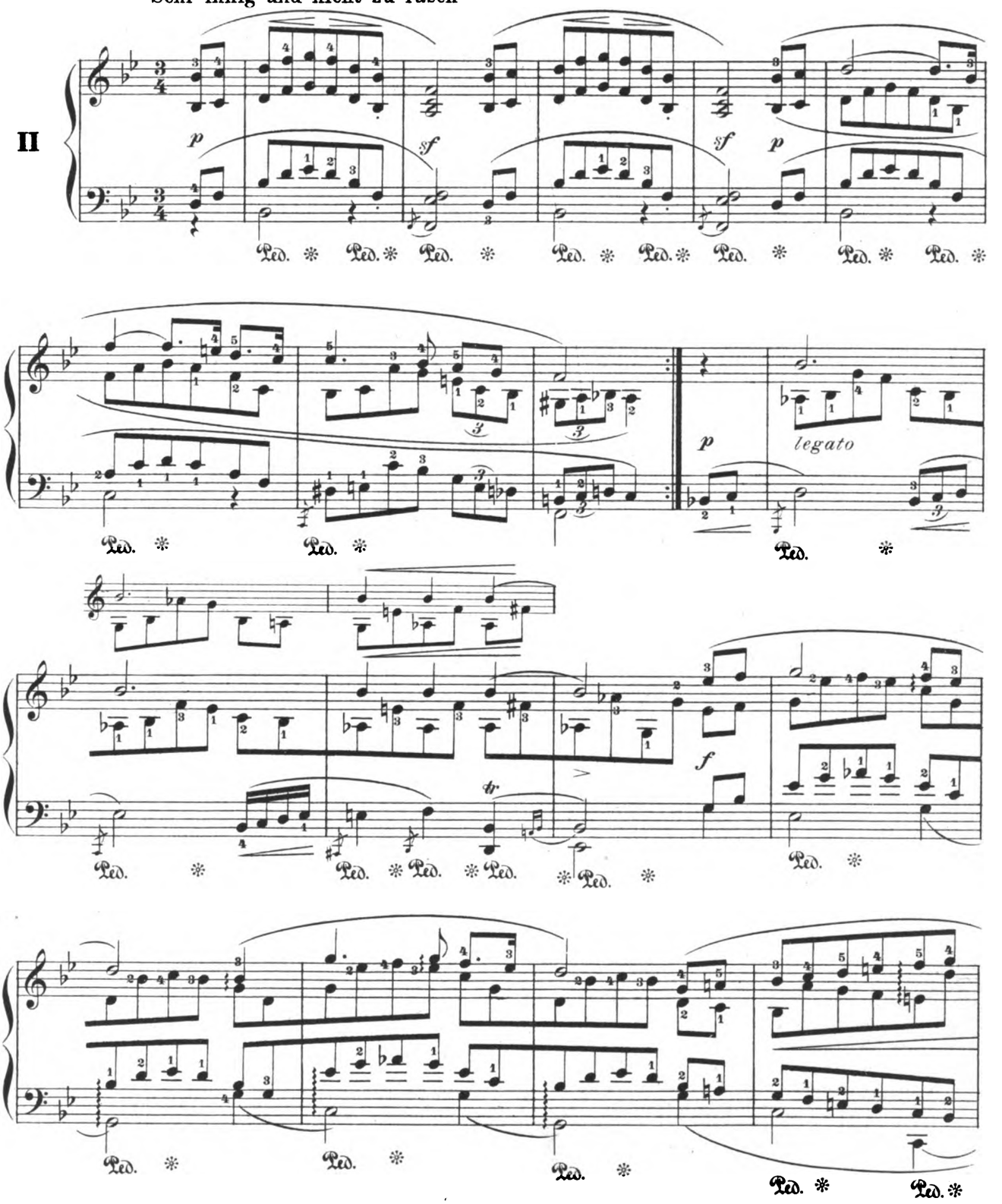
Sehr innig und nicht zu rasch



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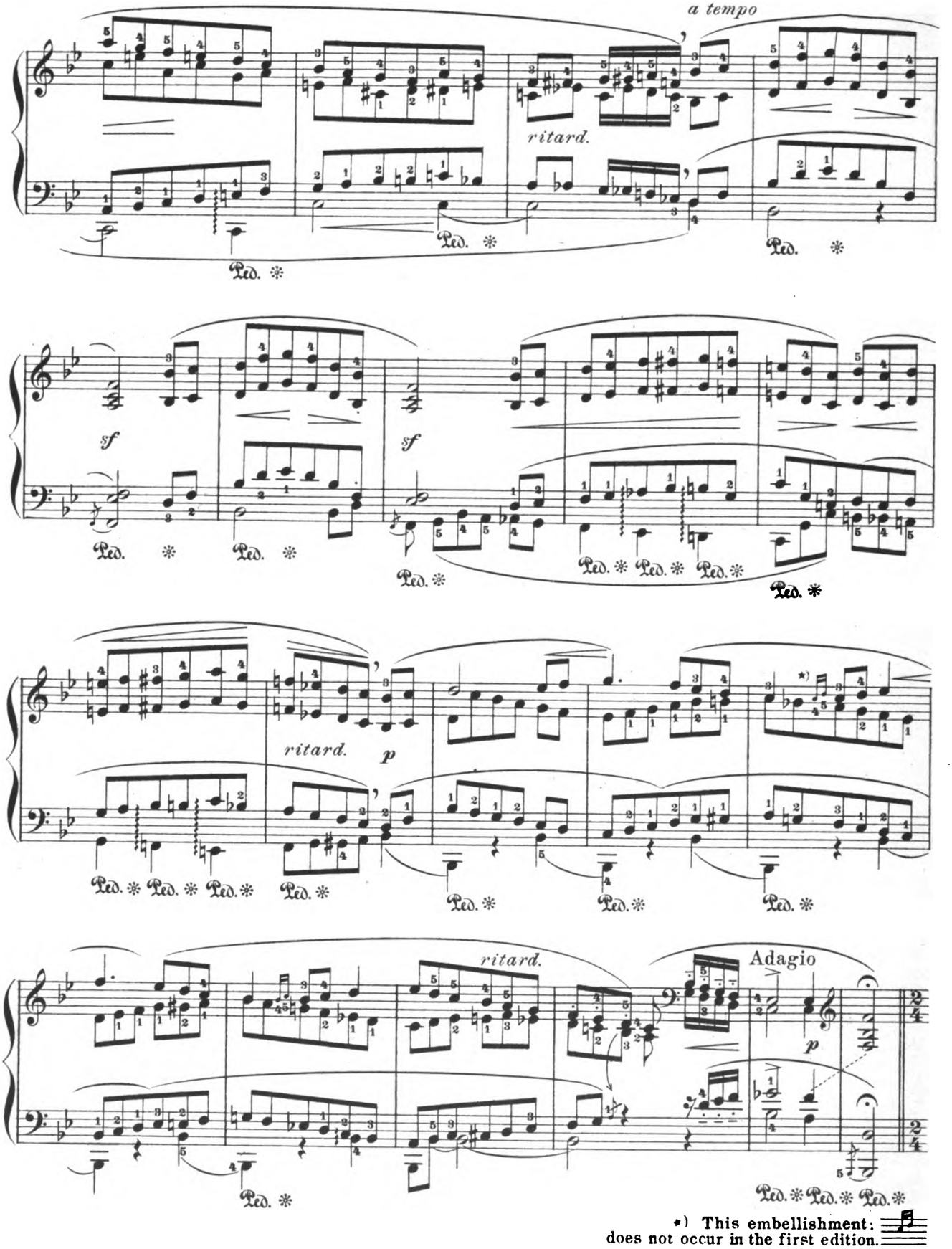

*) This embellishment: does not occur in the first edition.

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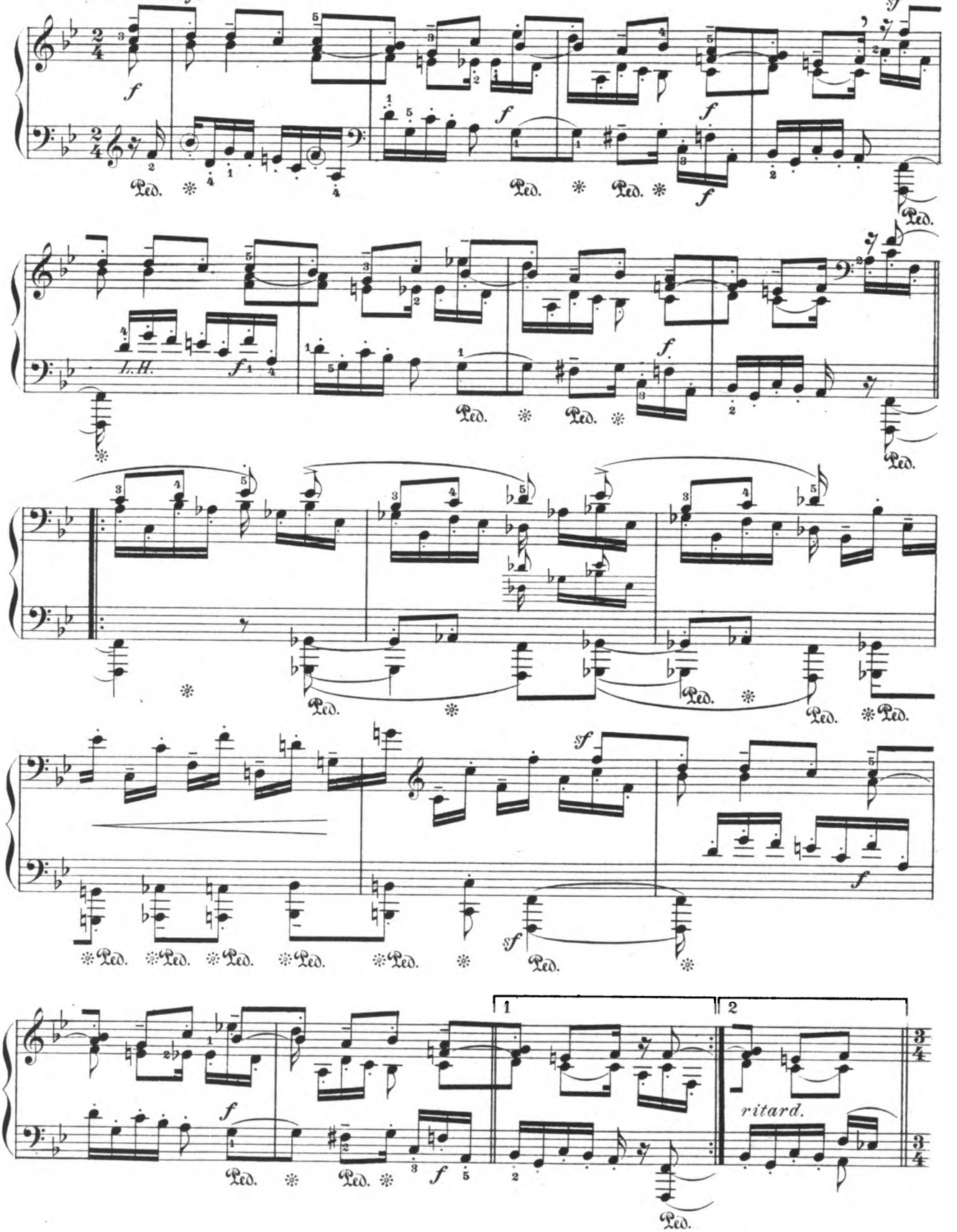
Intermezzo I

Sehr lebhaft



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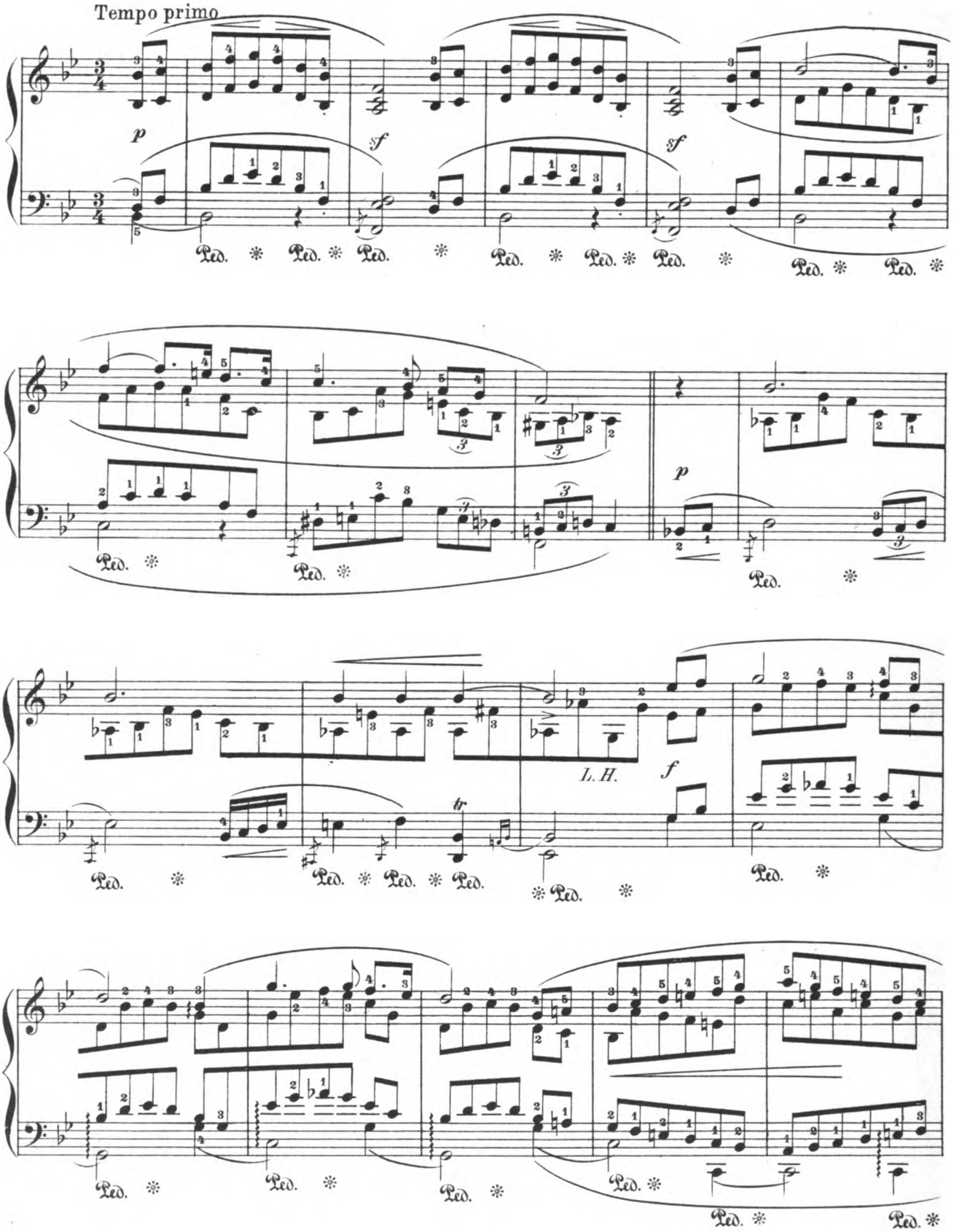

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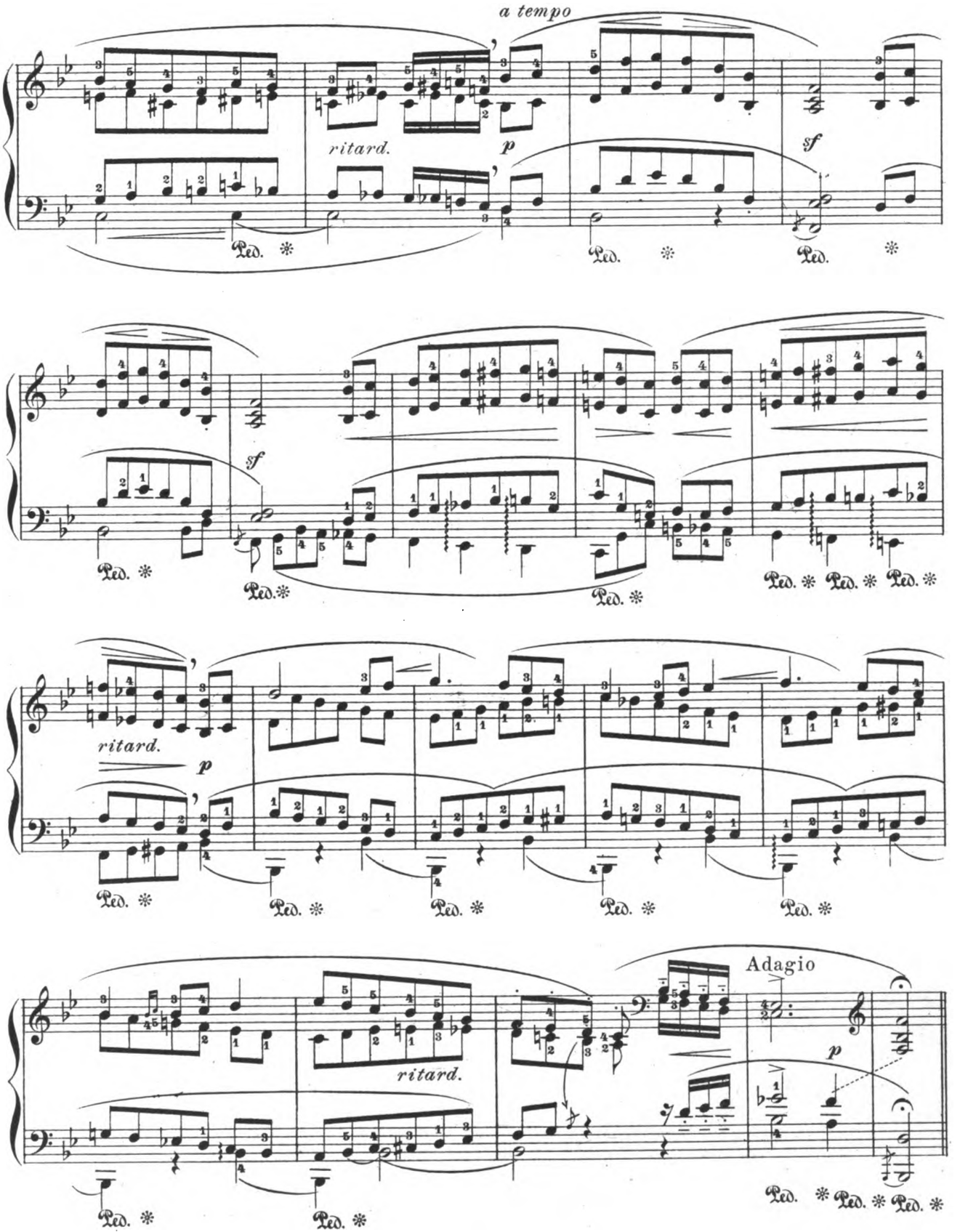

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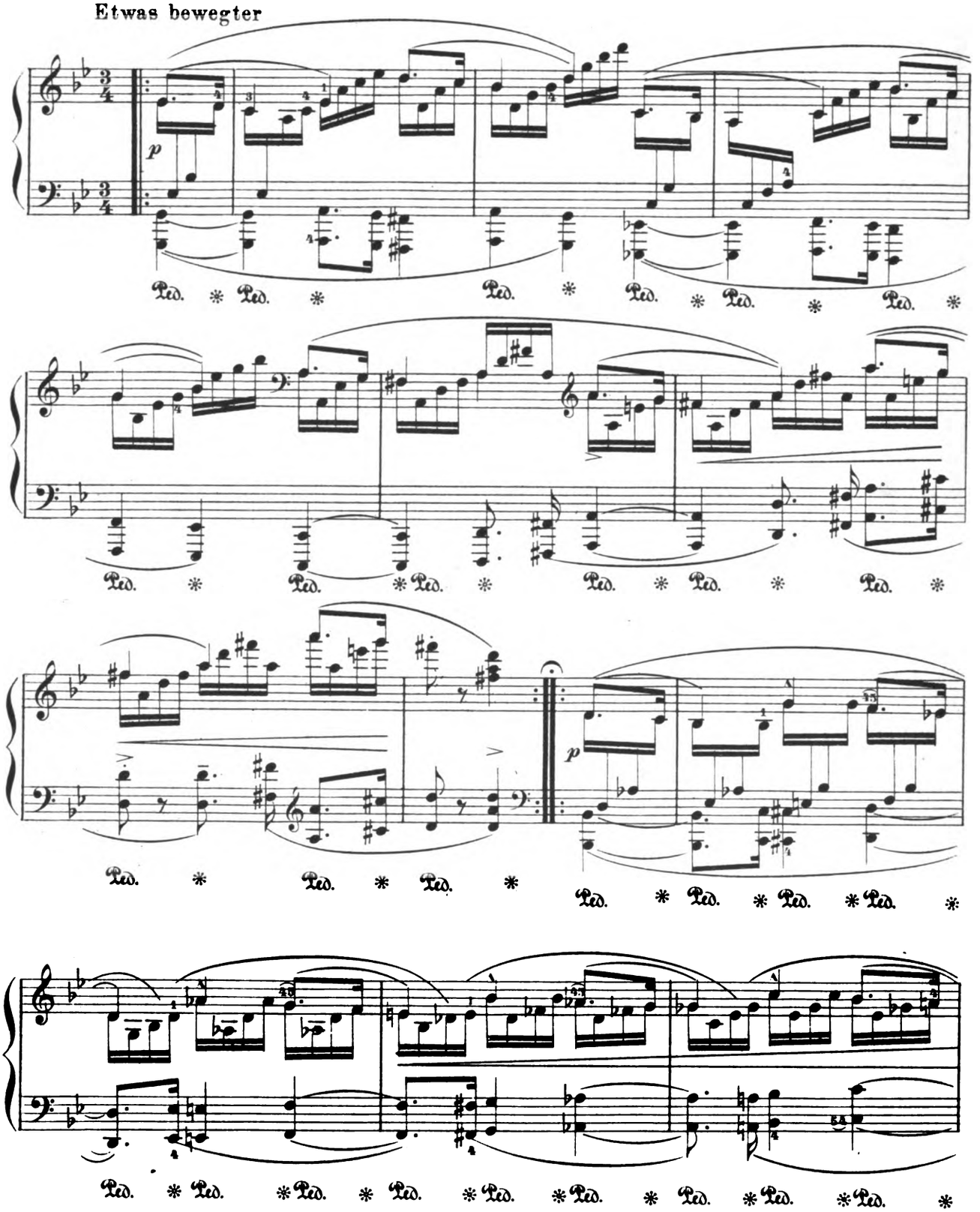
Intermezzo II

Etwas bewegter



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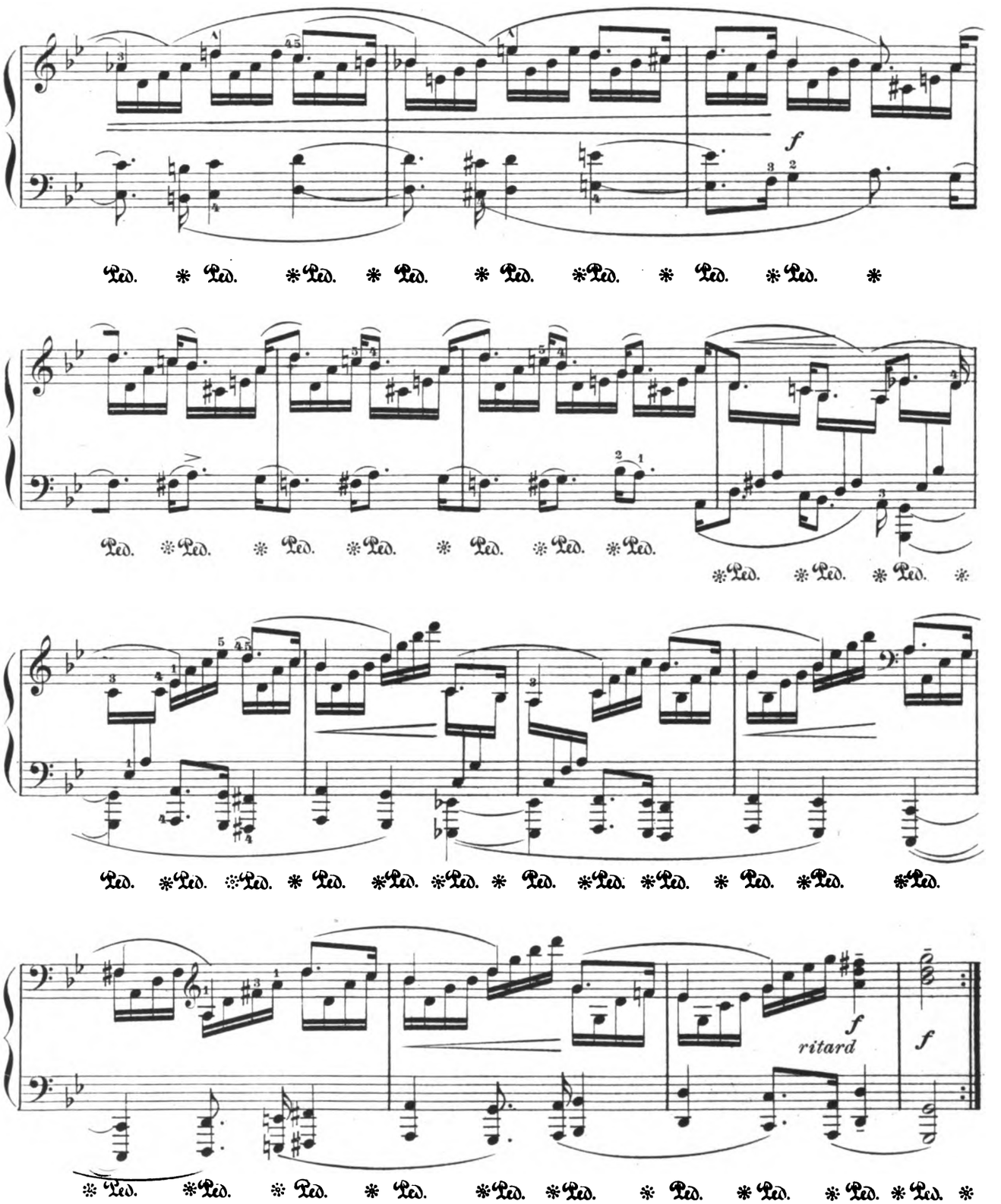

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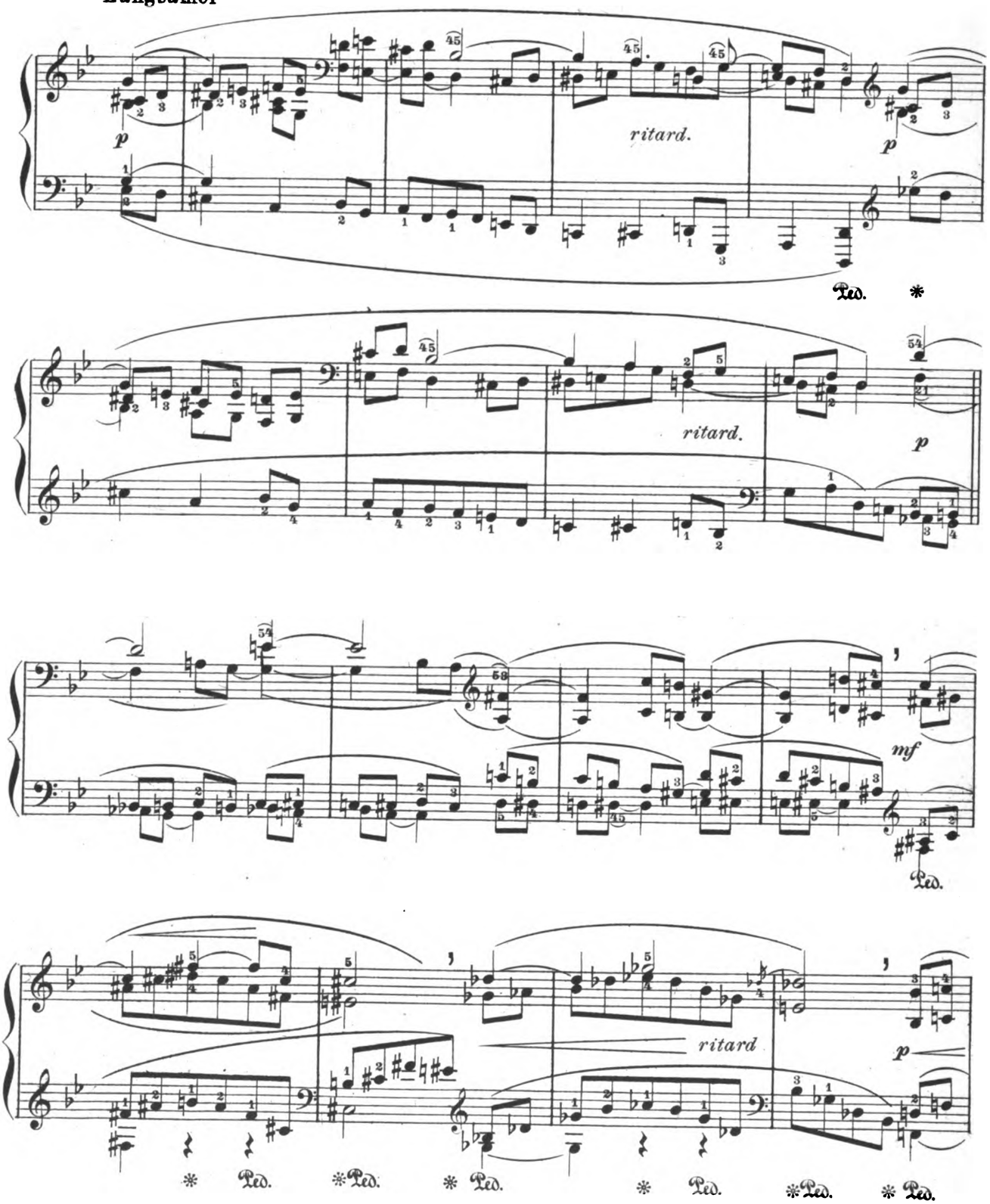
Tempo Primo

Langsamer



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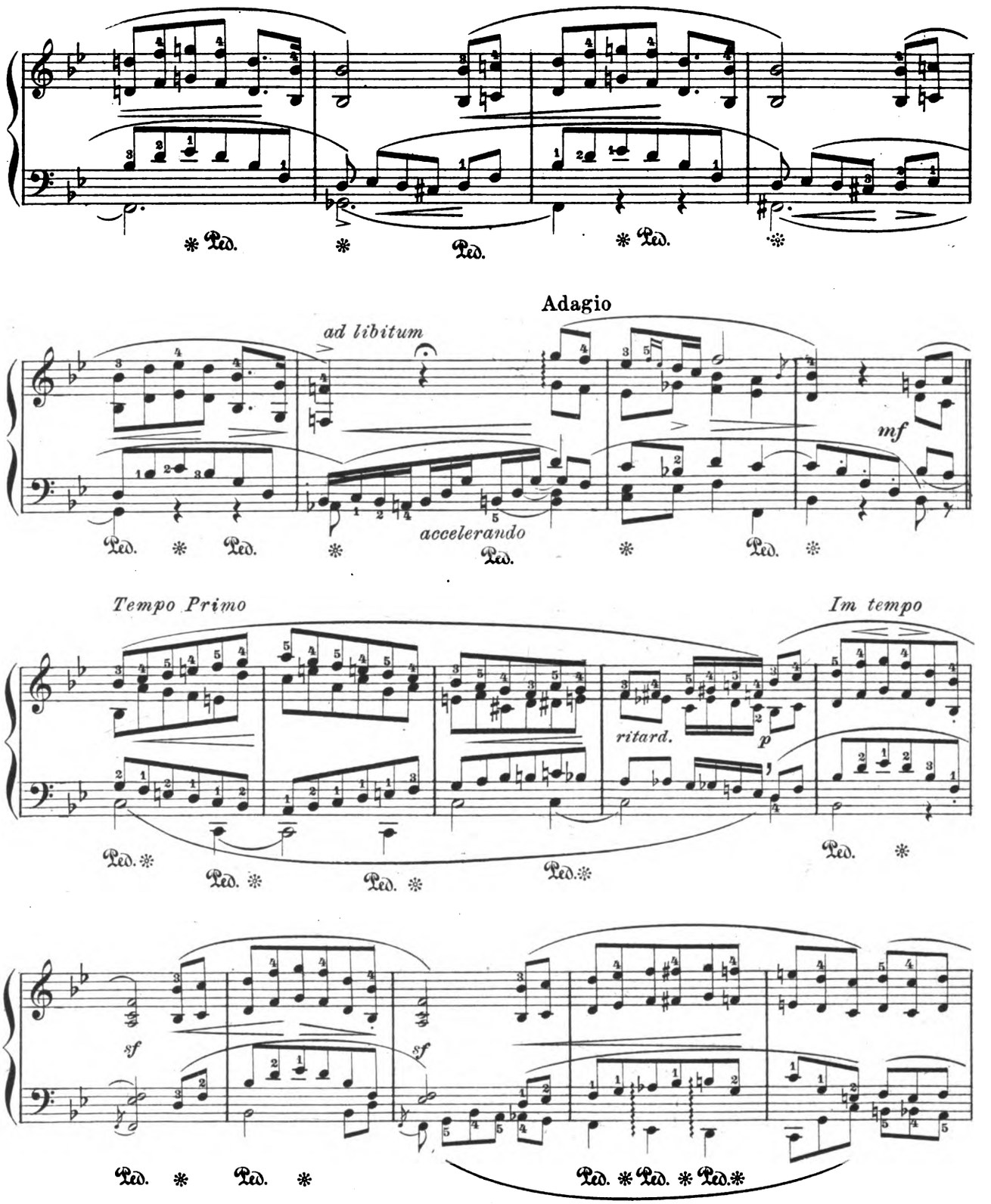

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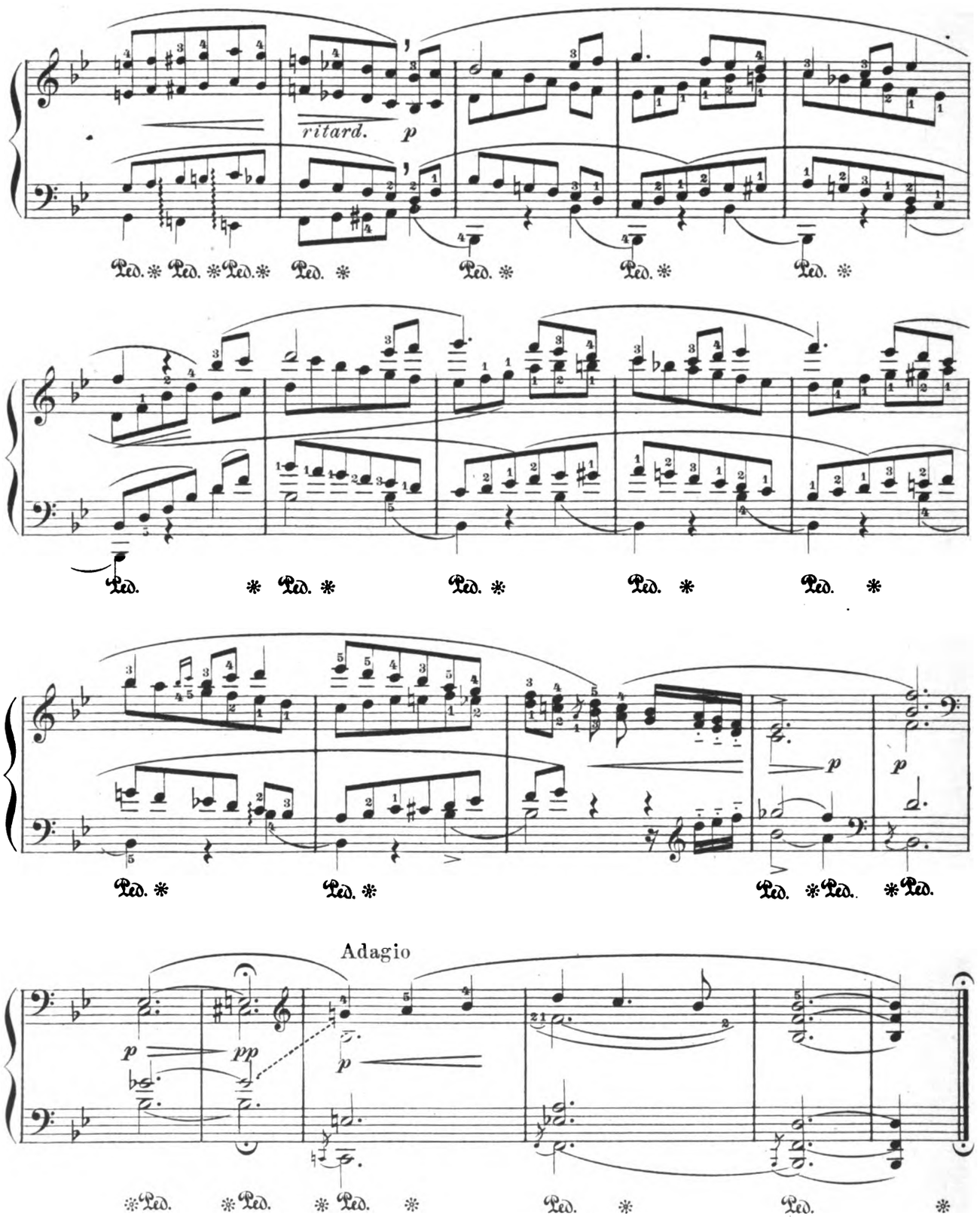

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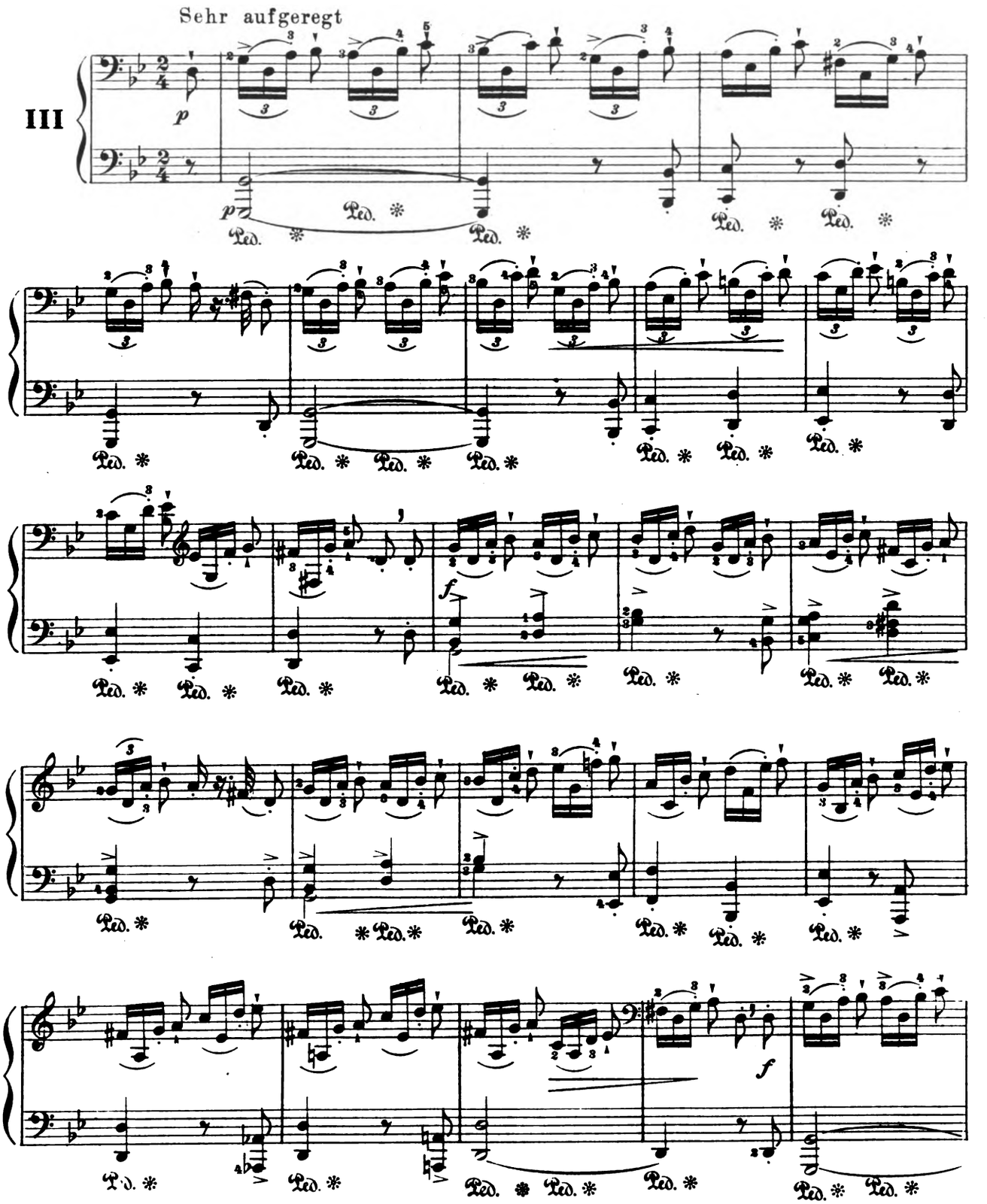

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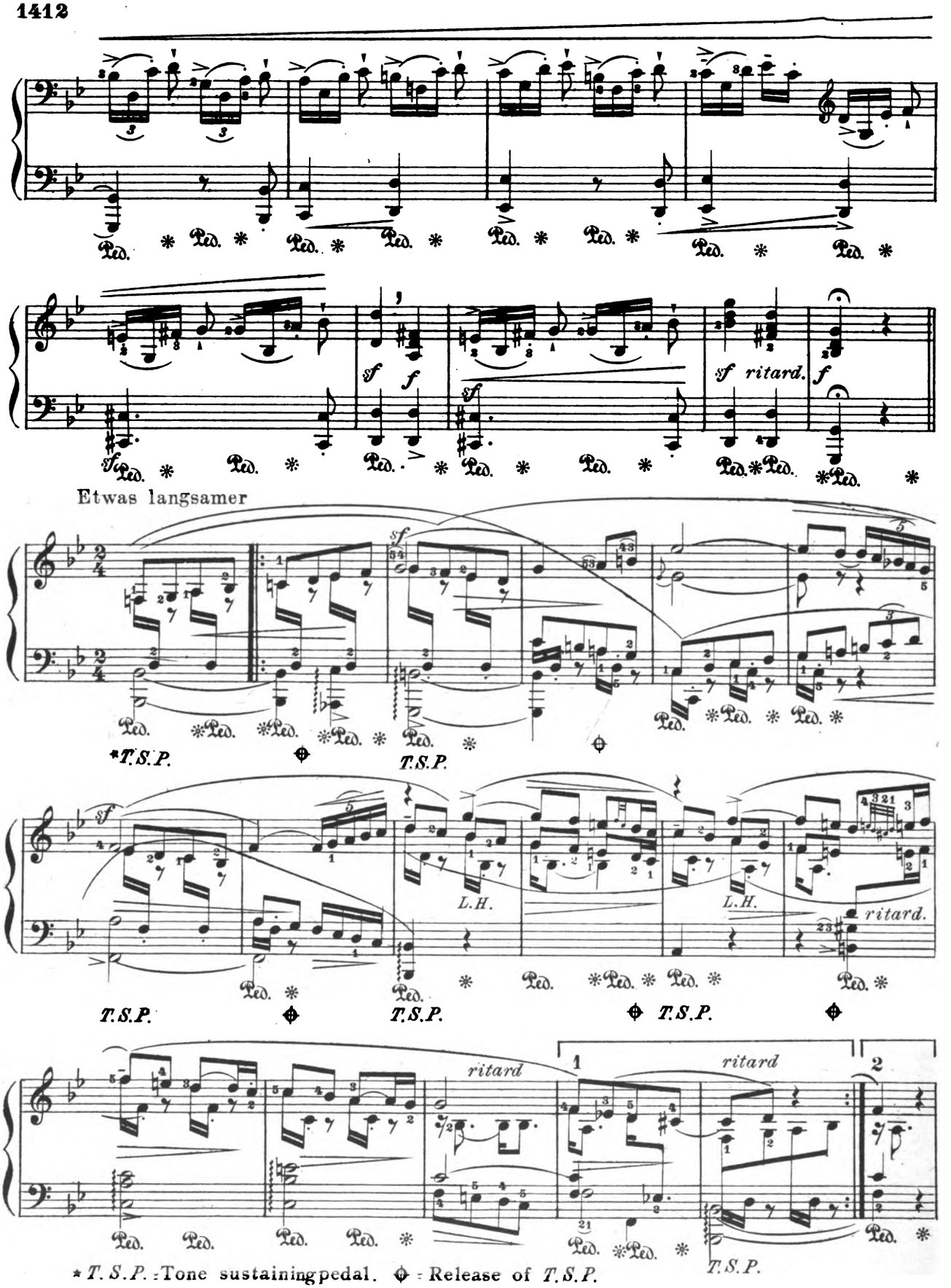

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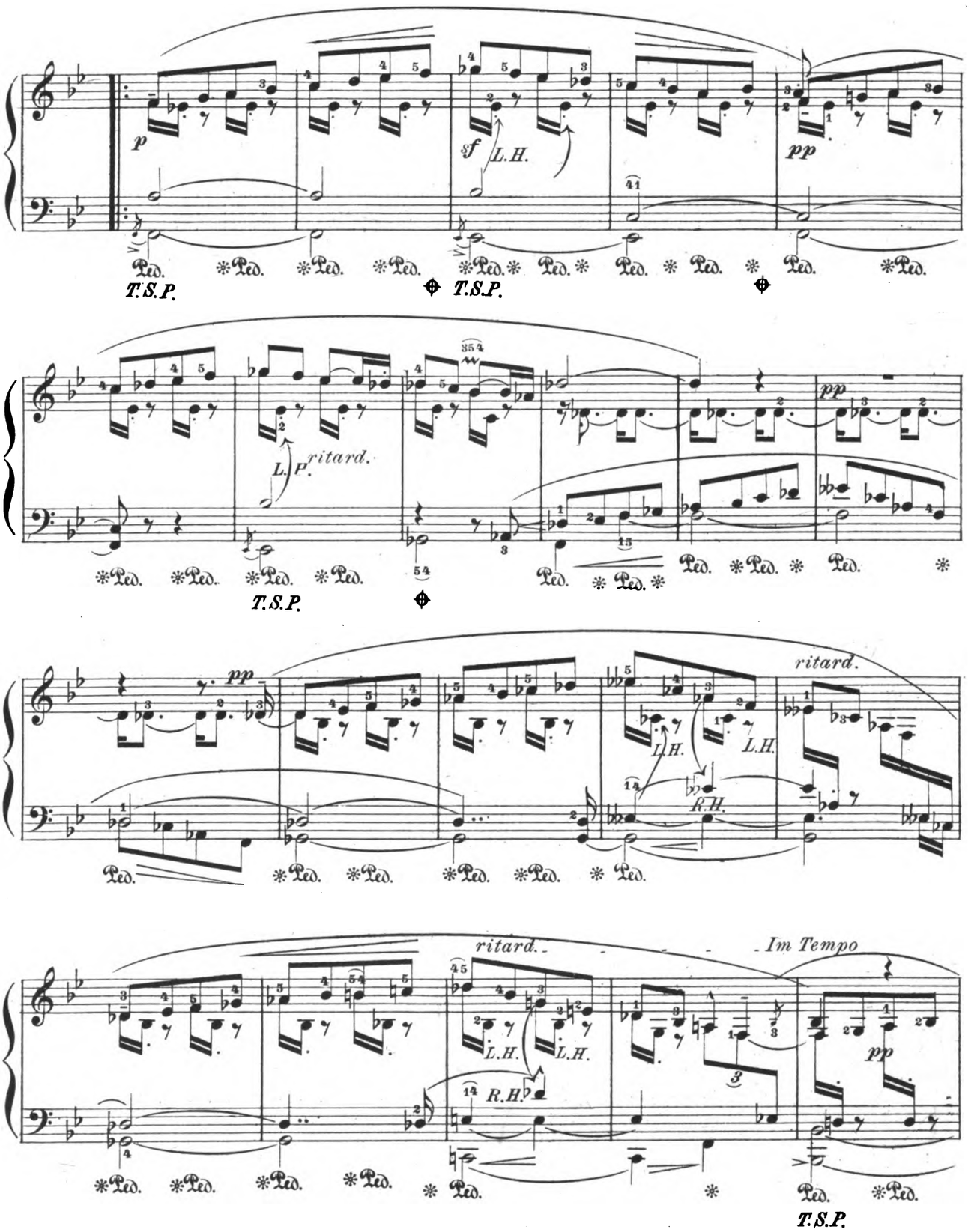

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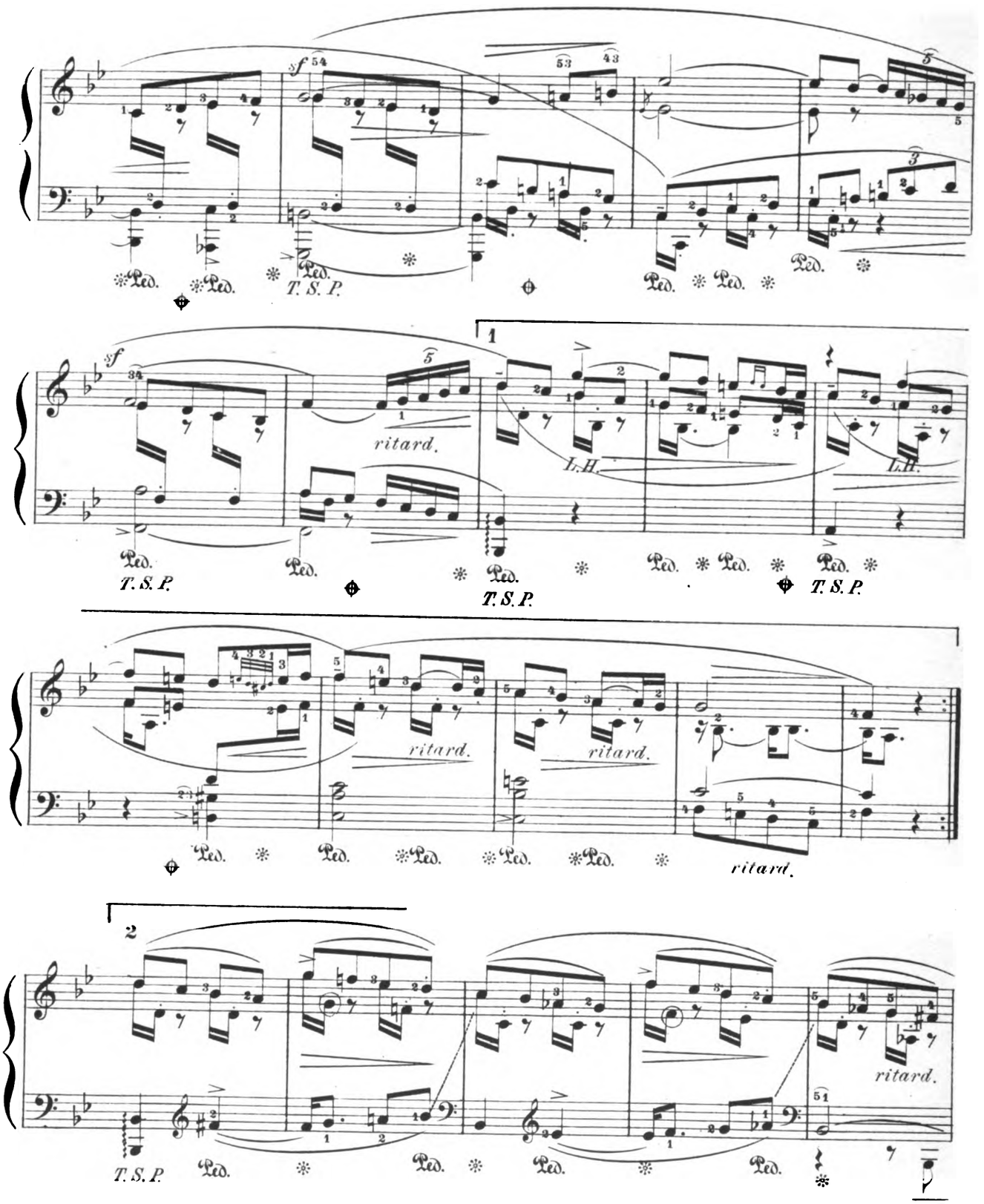

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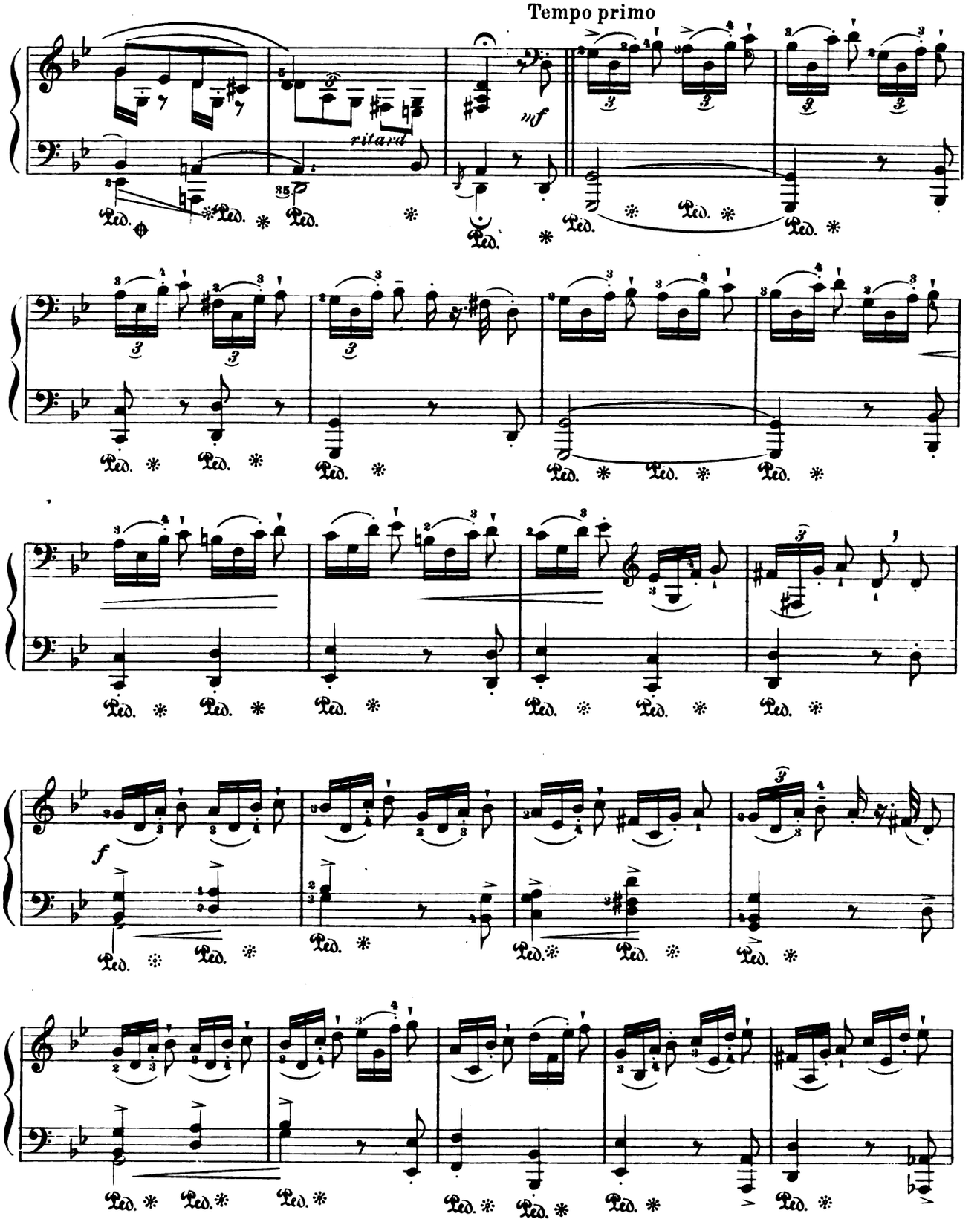

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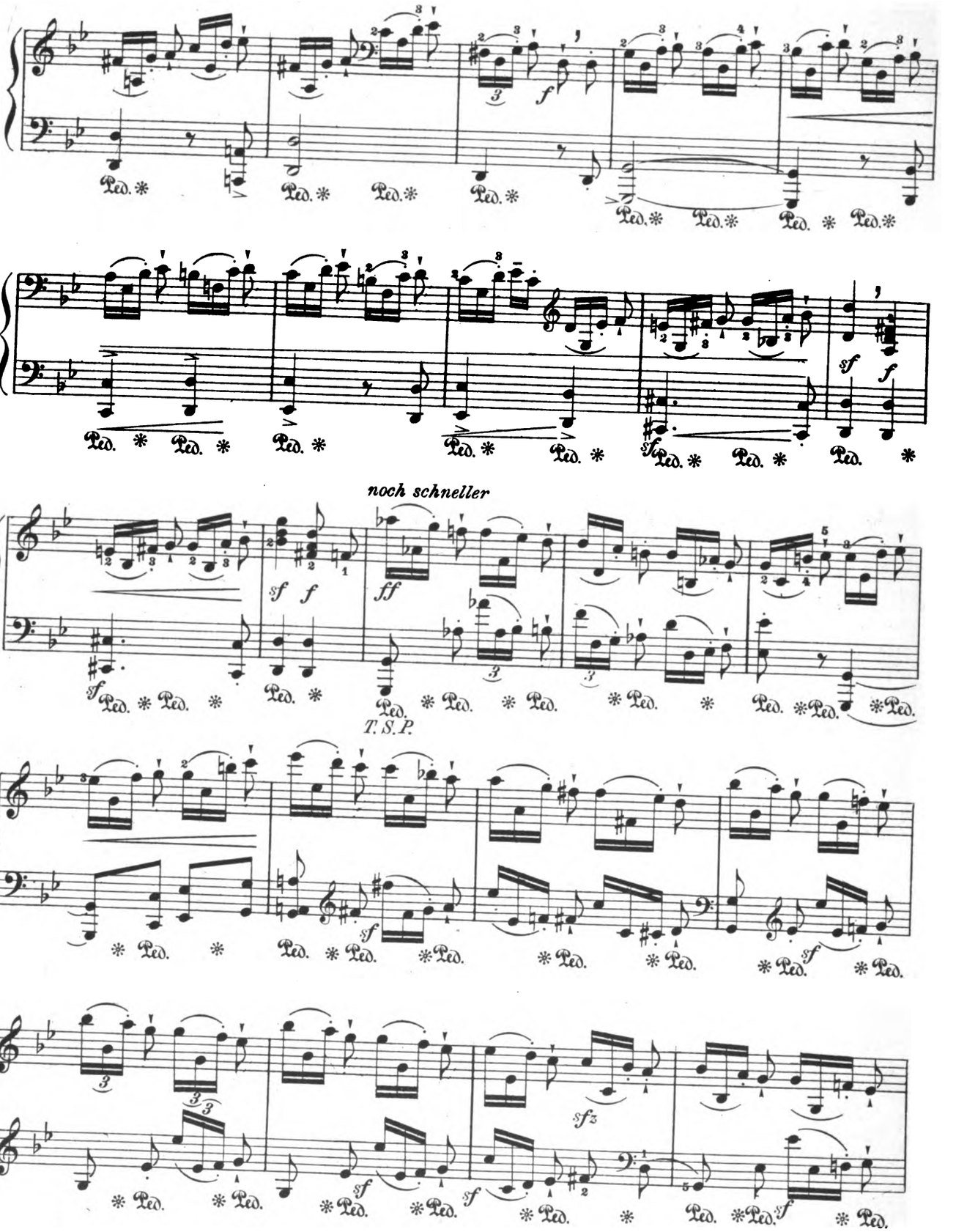

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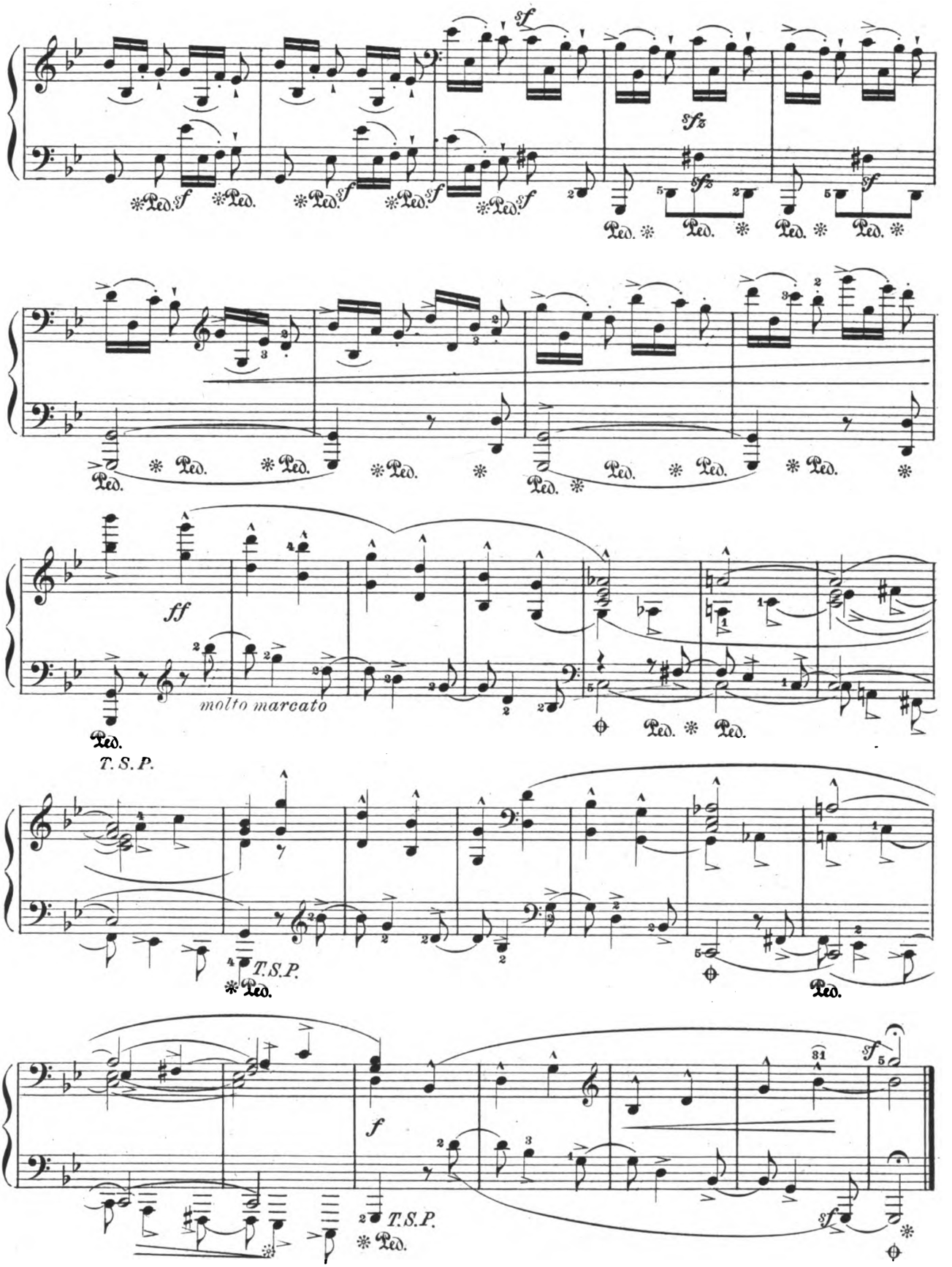

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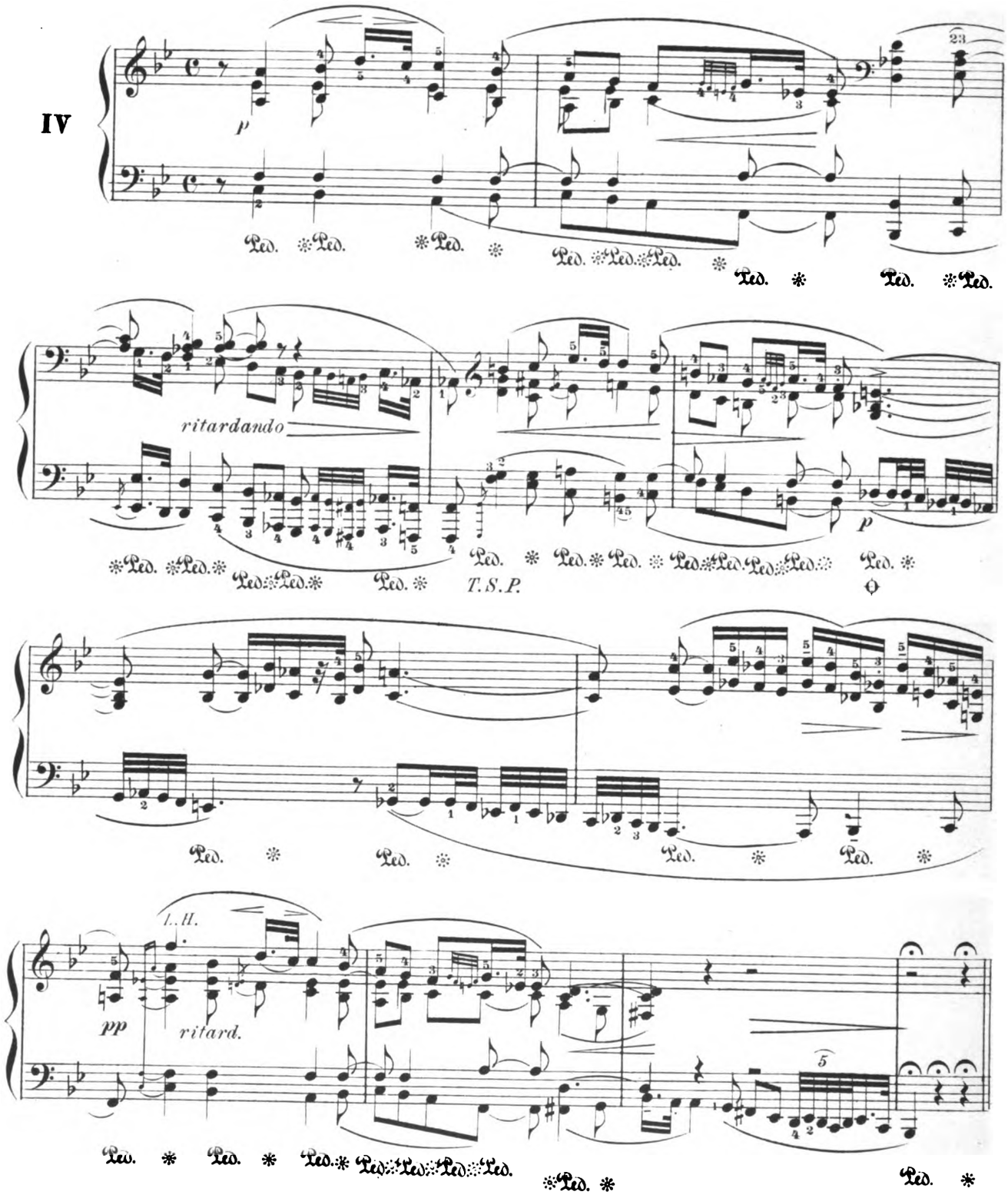

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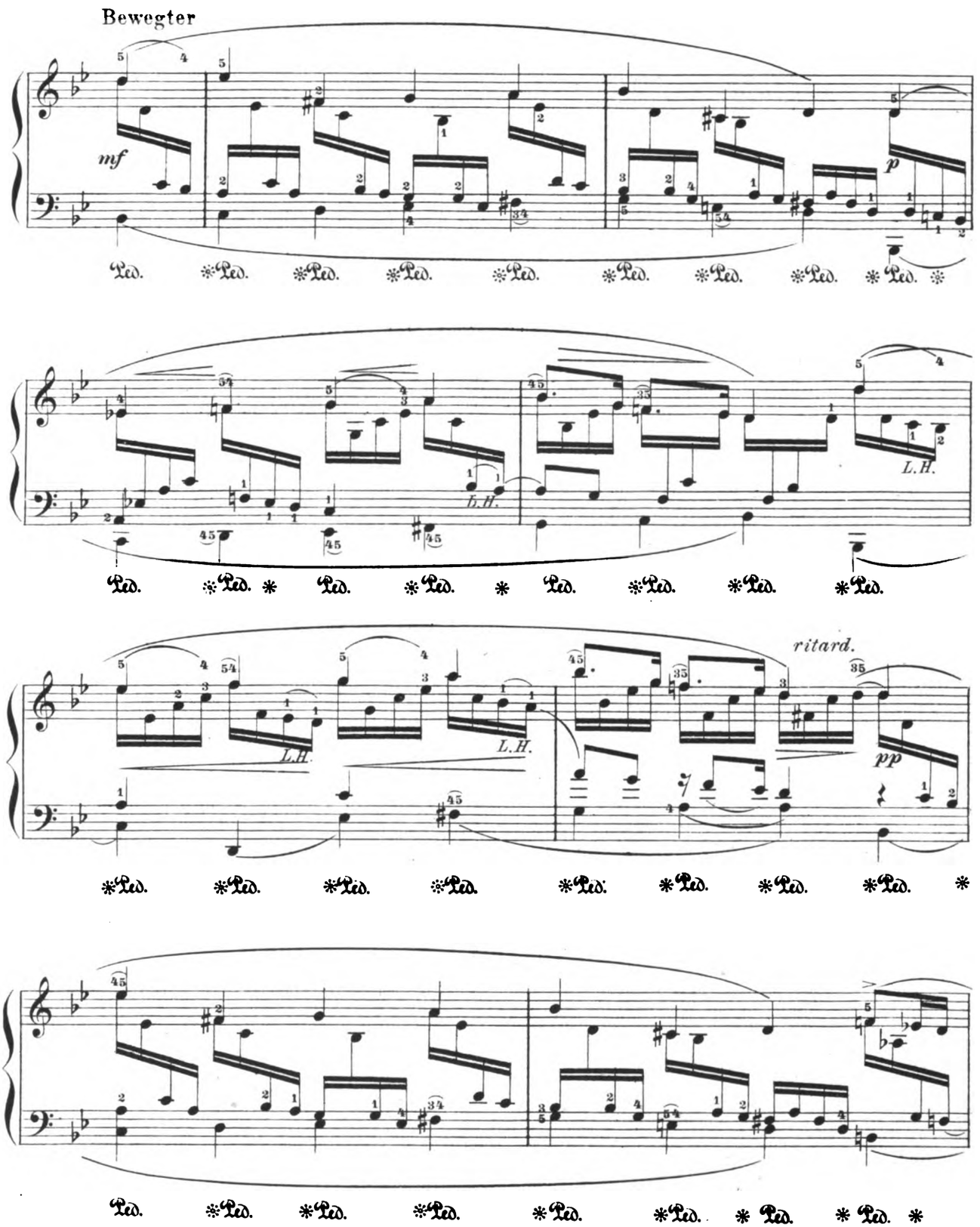

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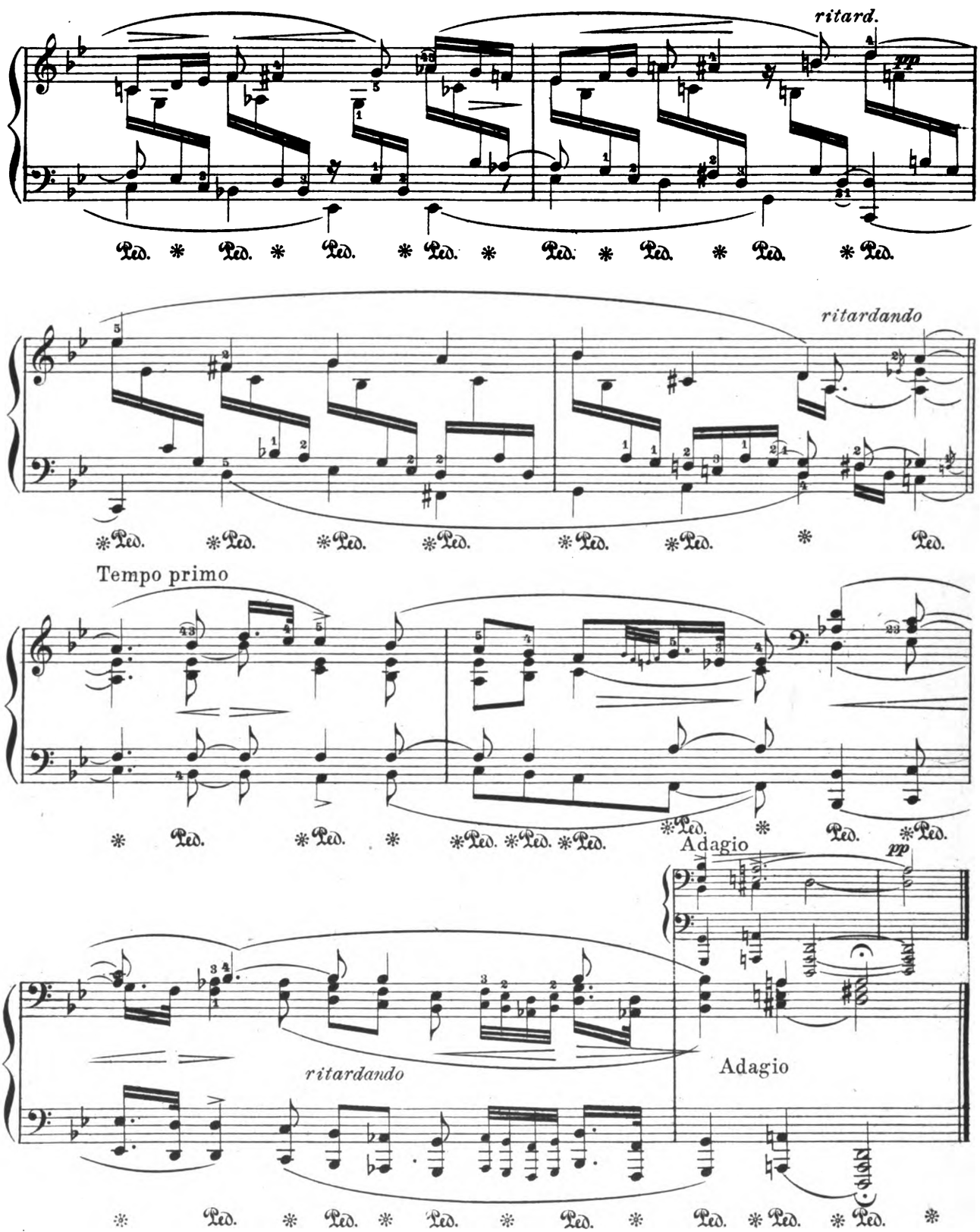

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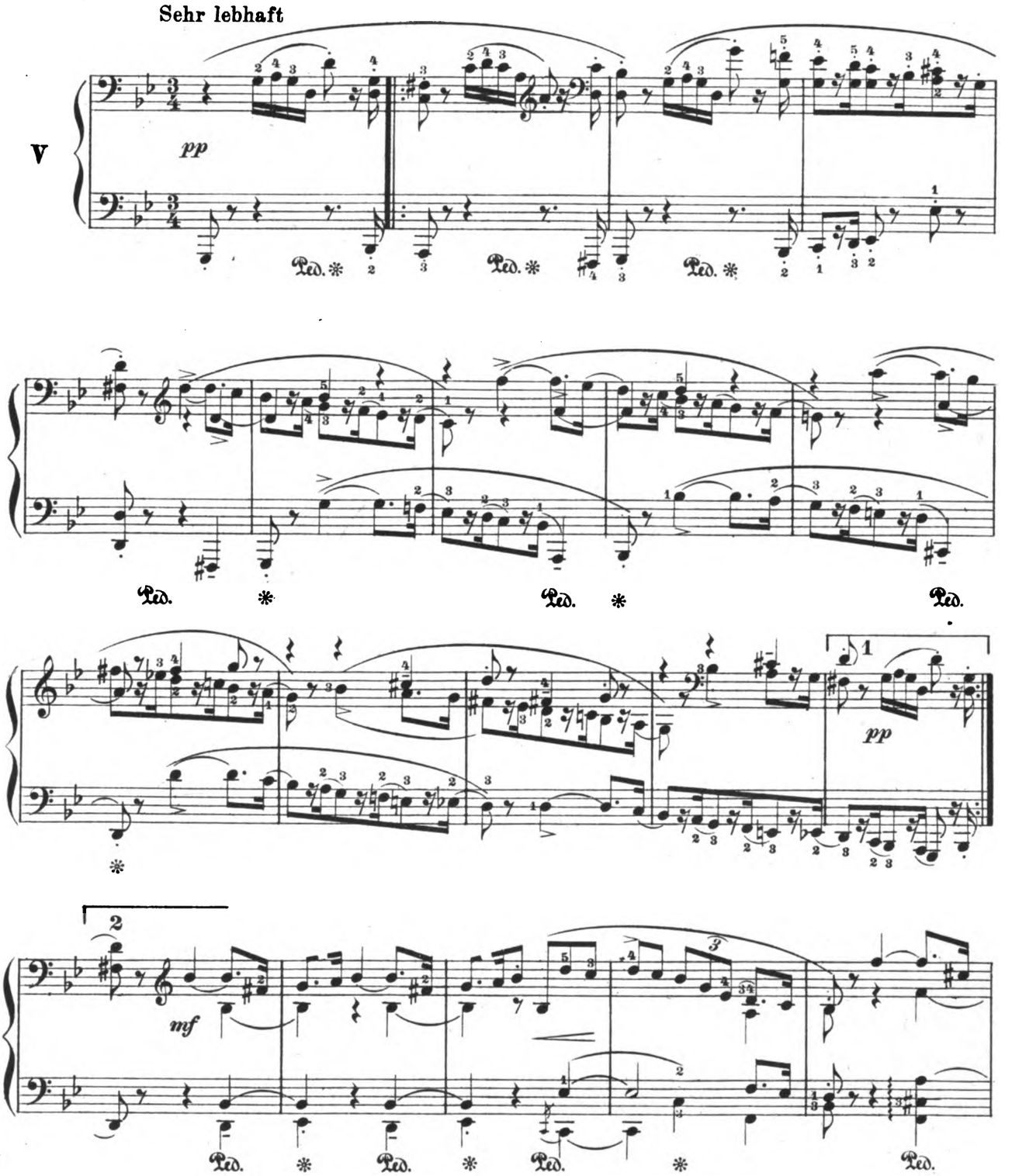

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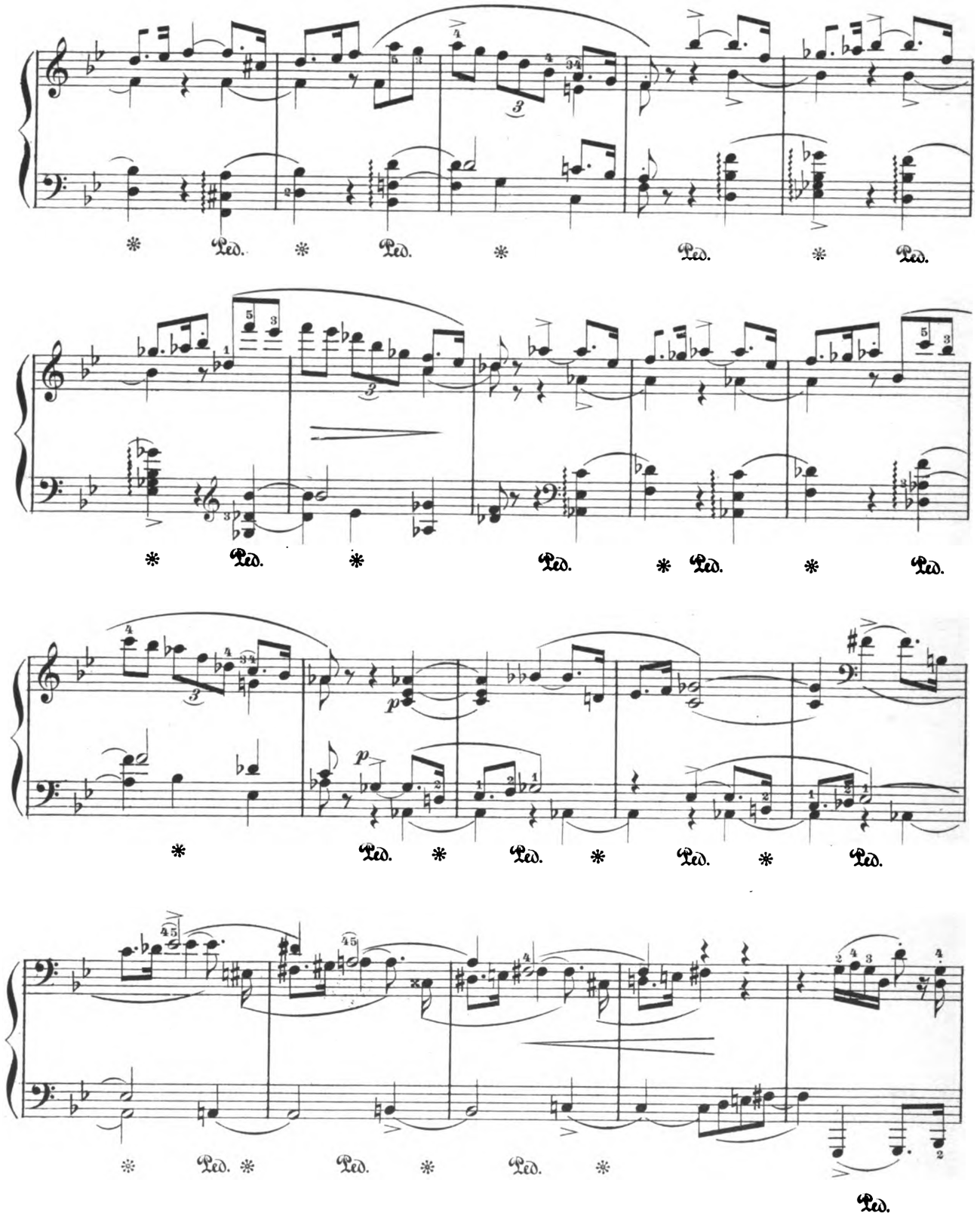

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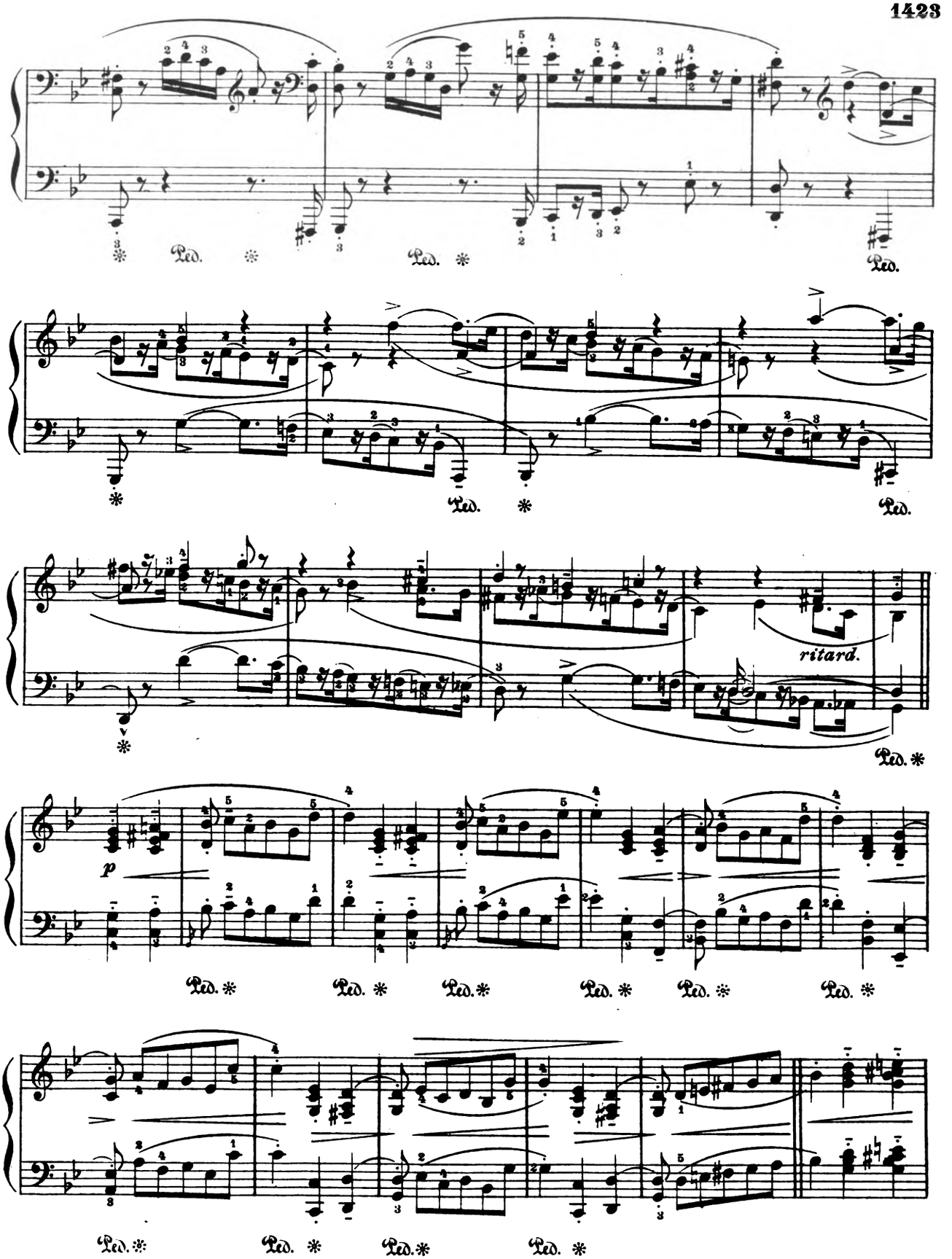

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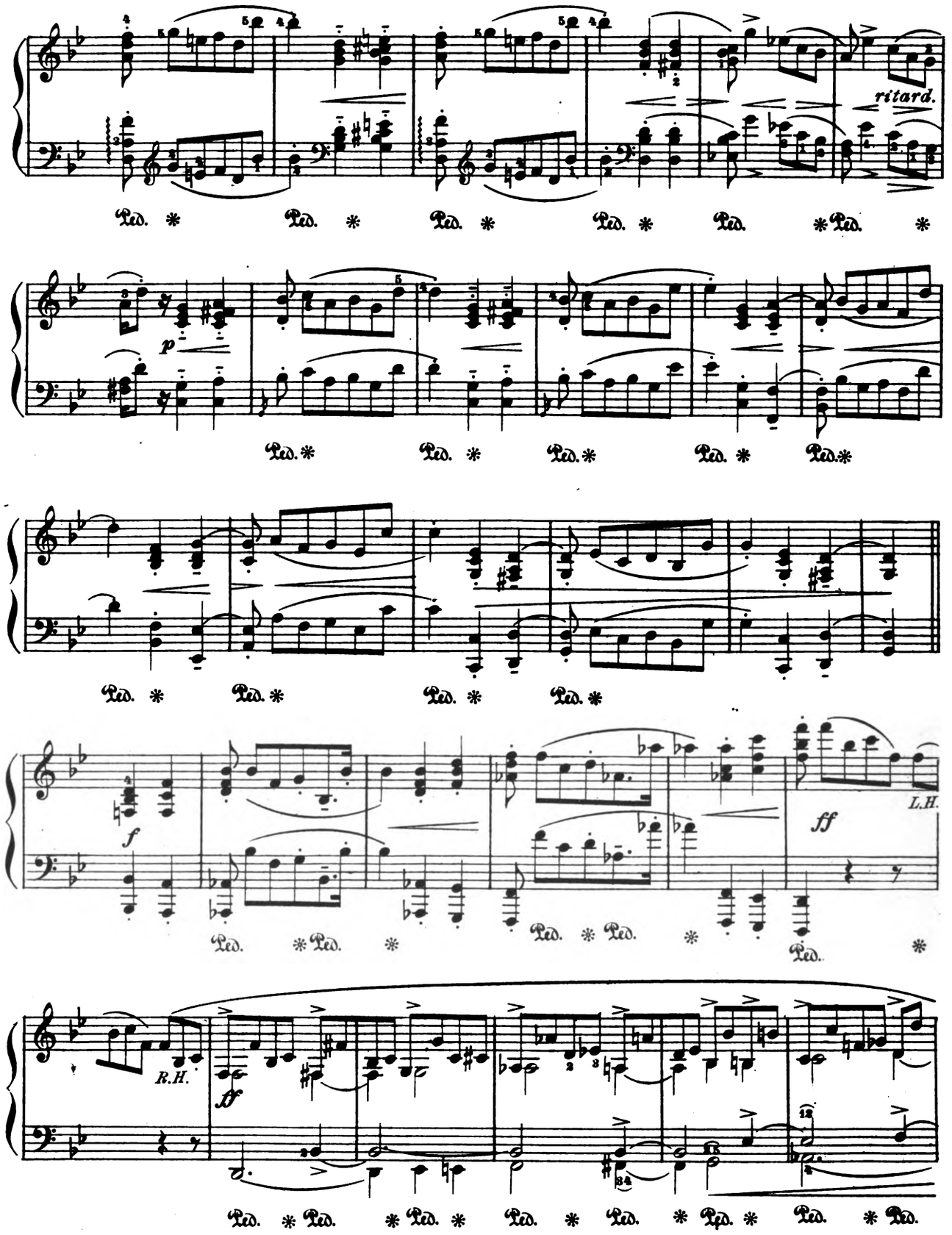

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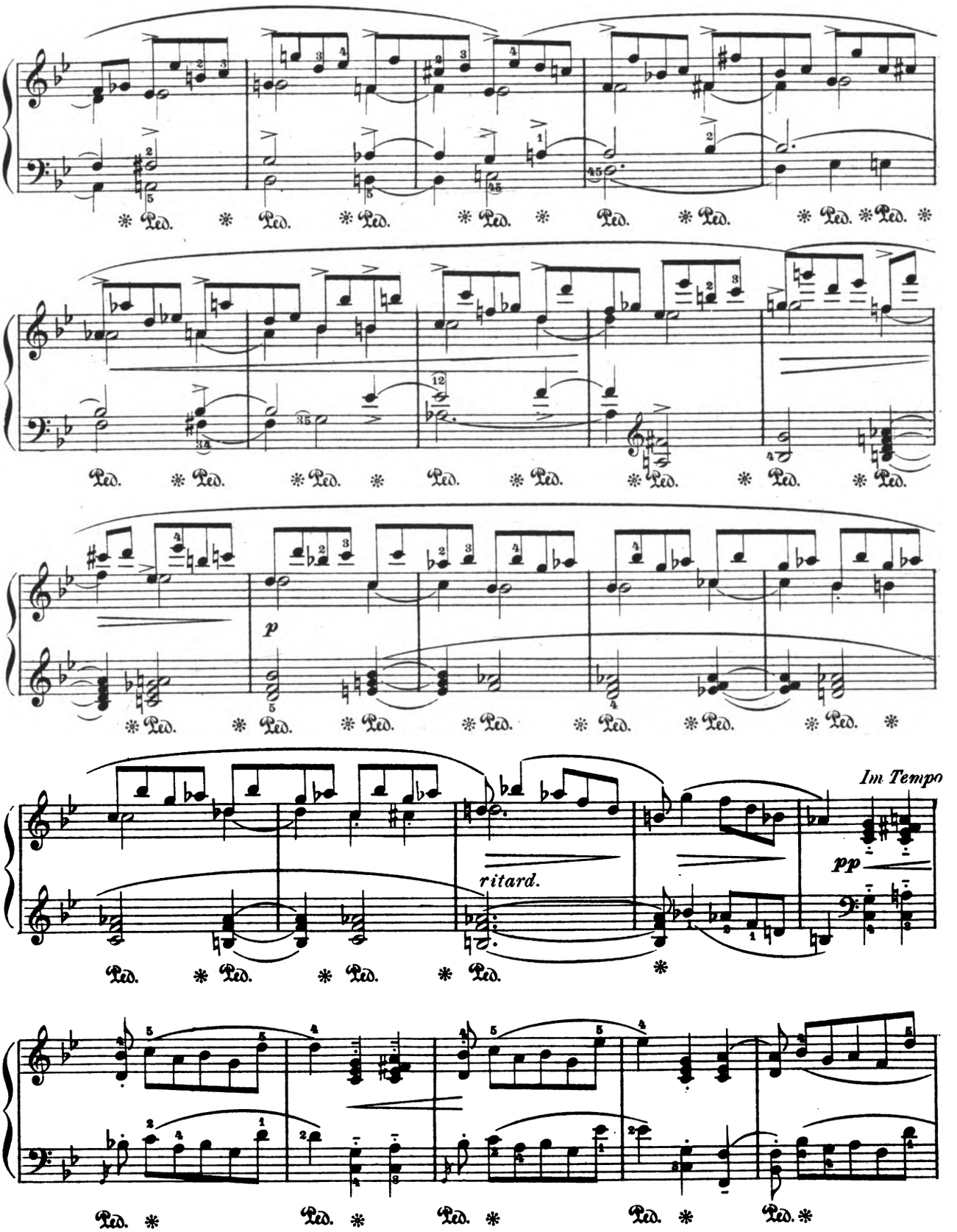

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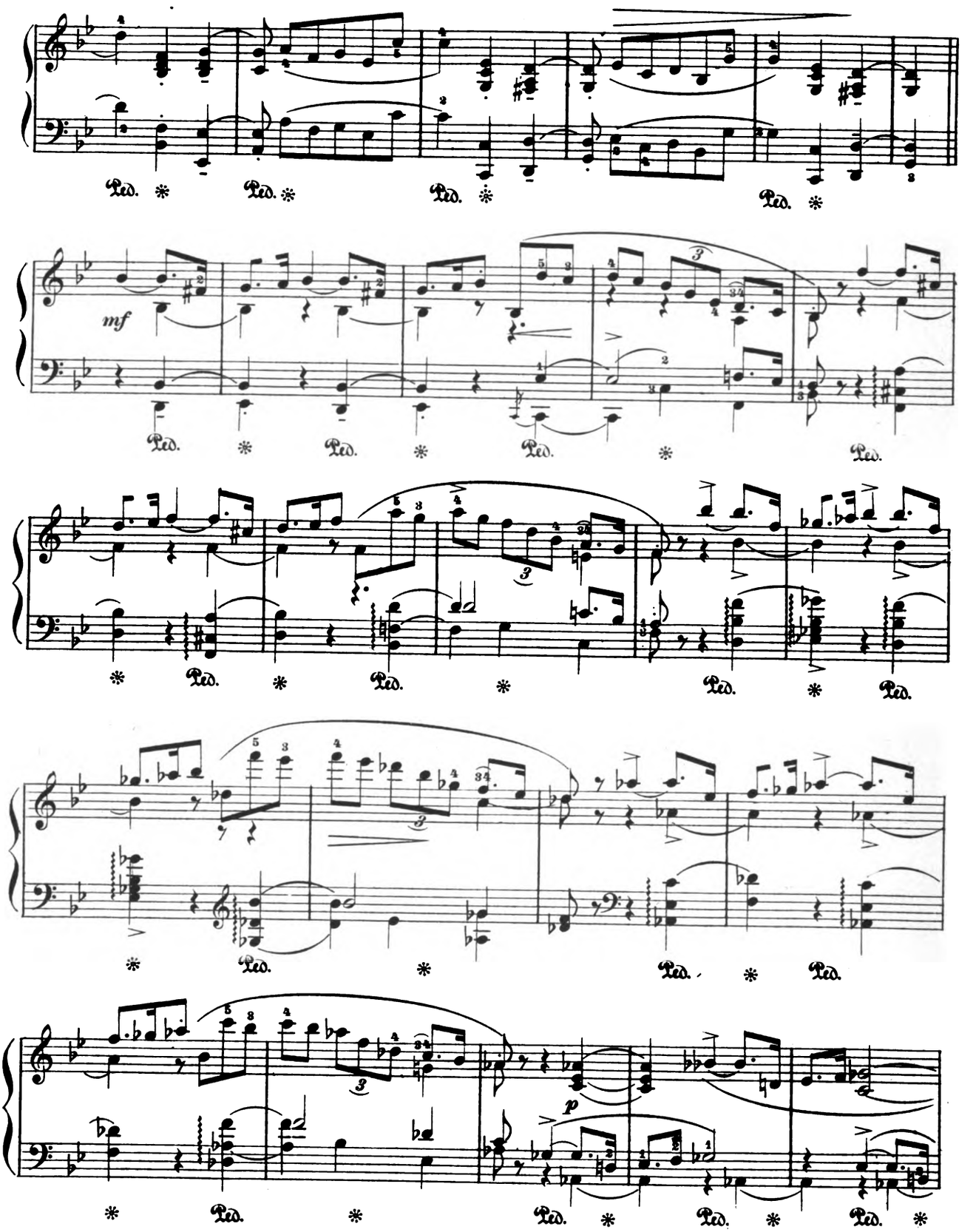

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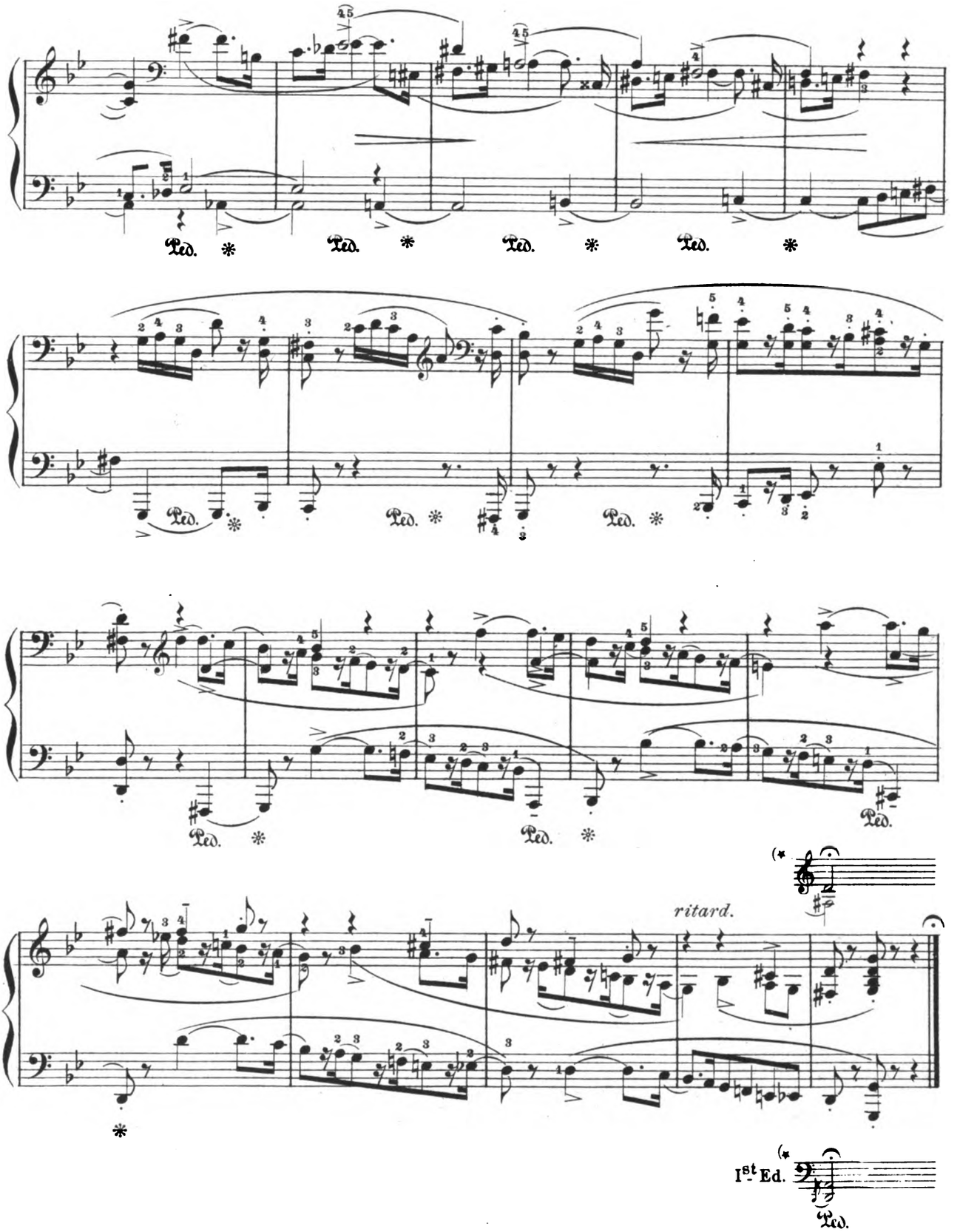

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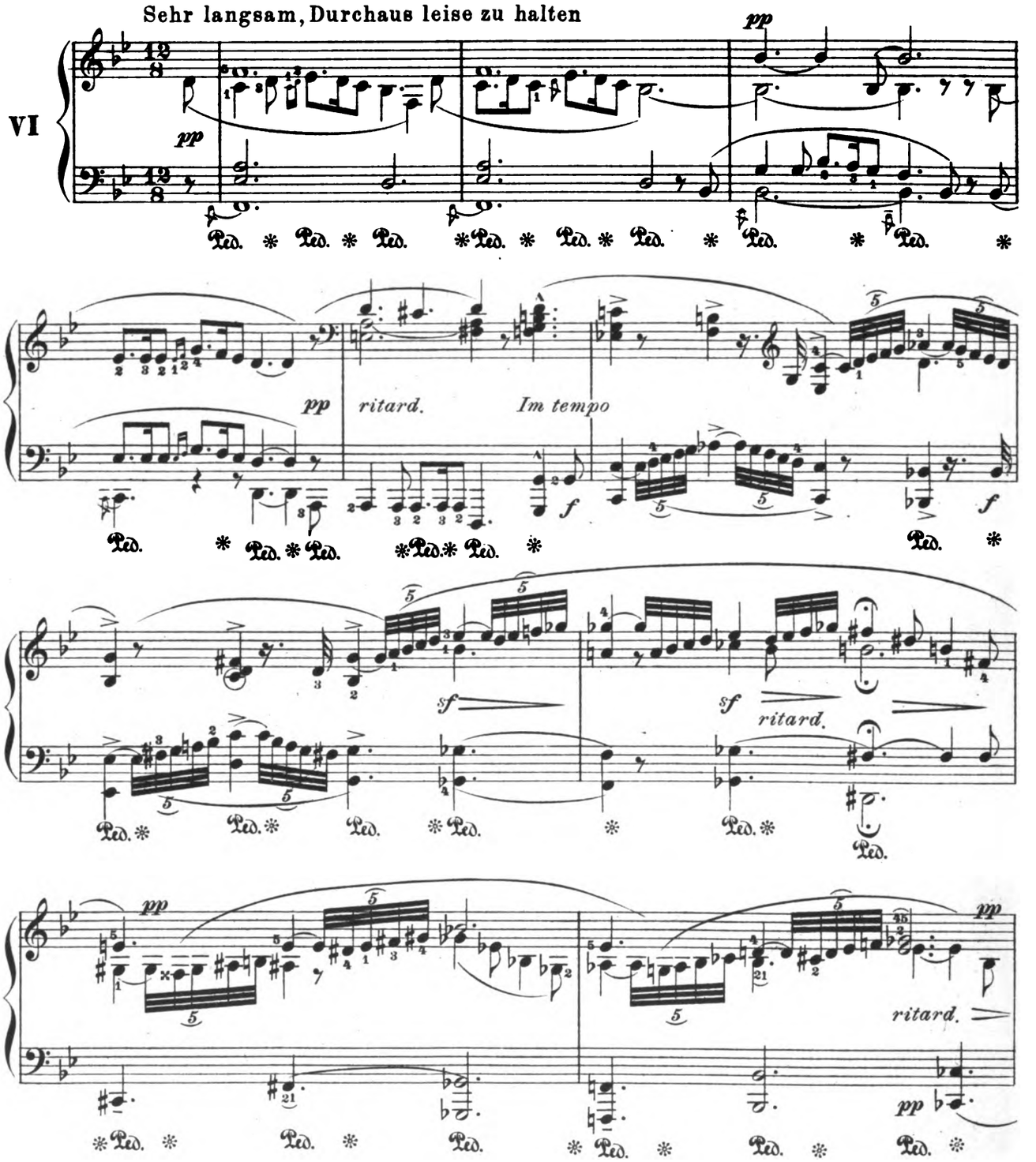

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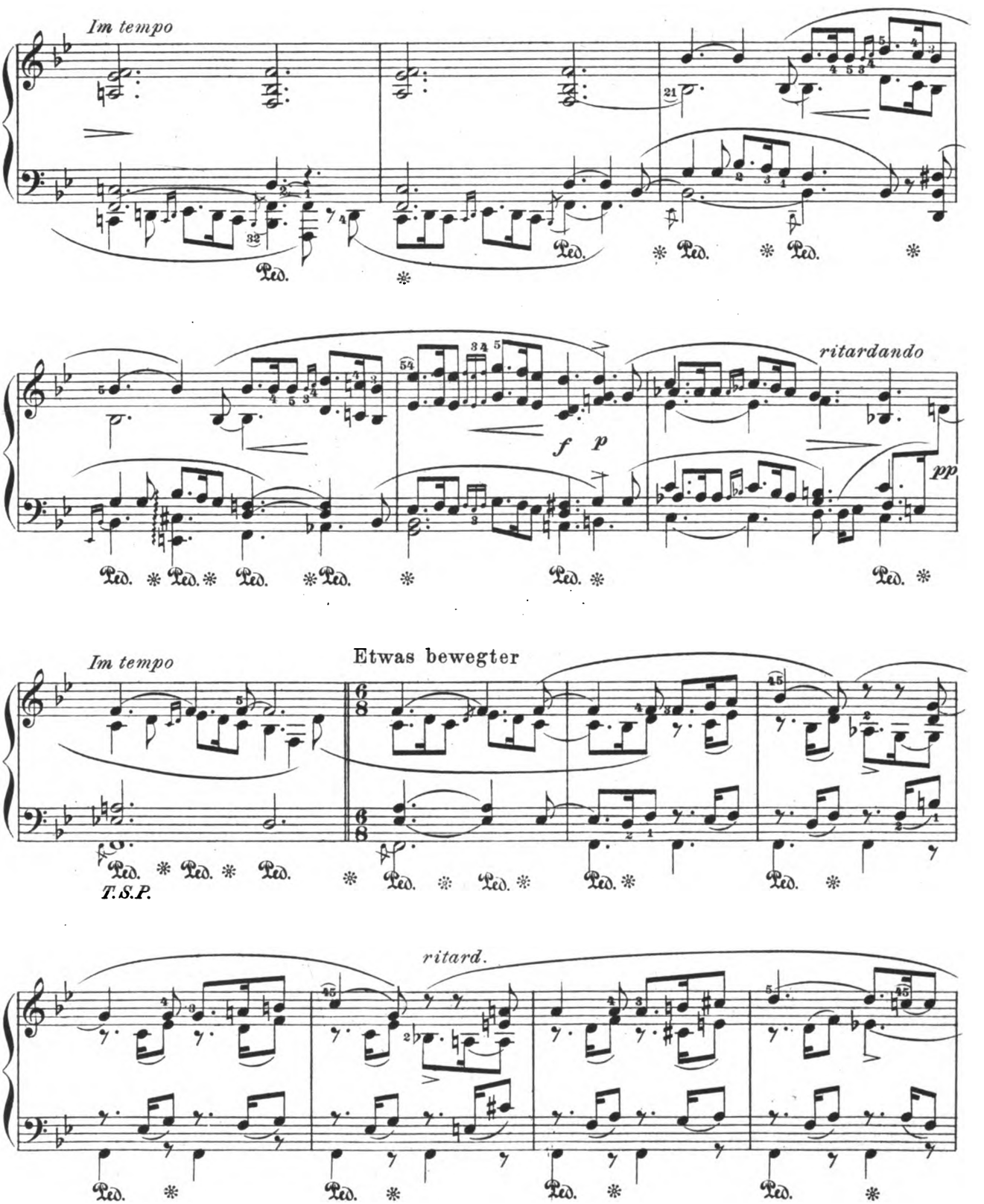

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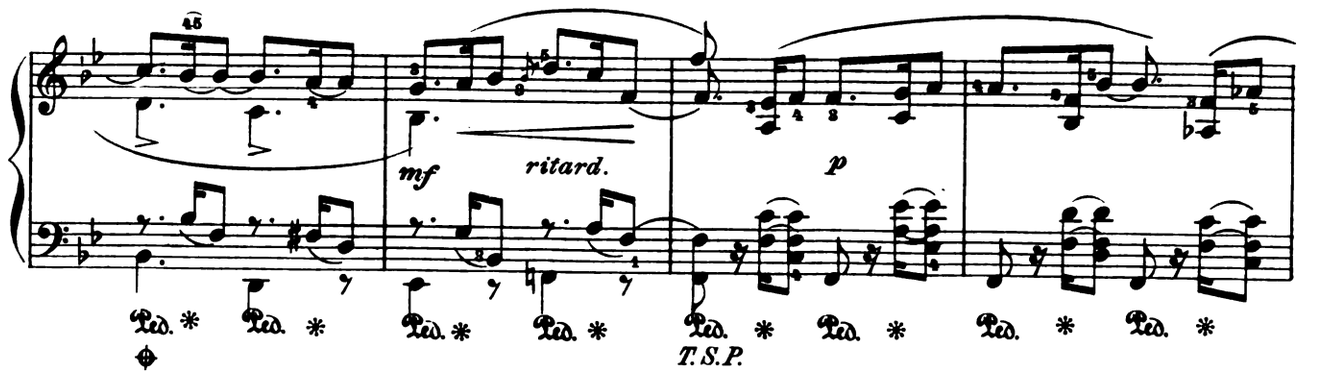

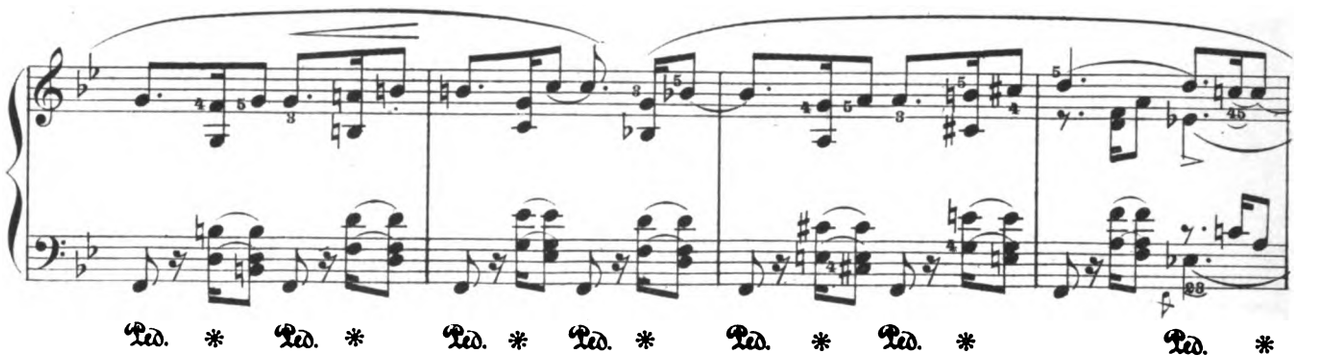

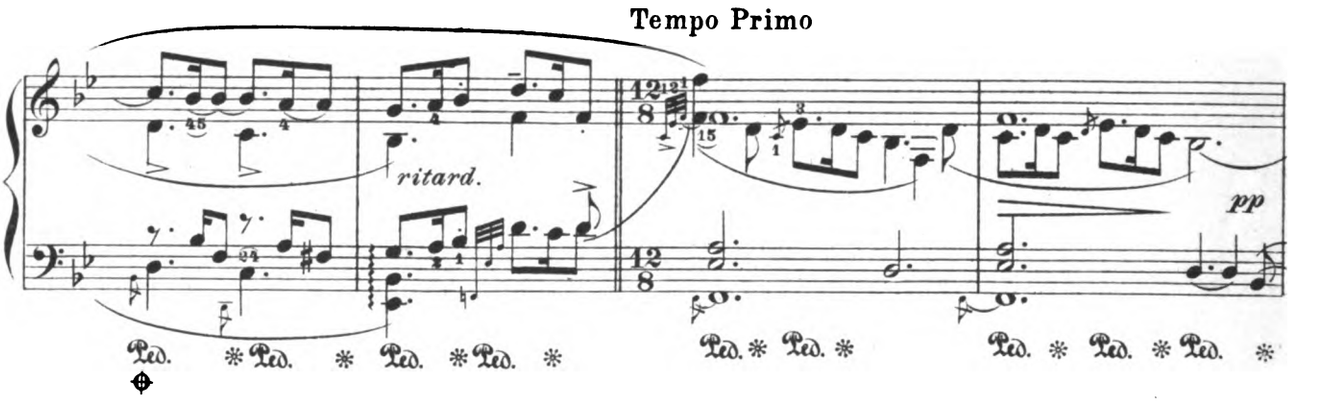

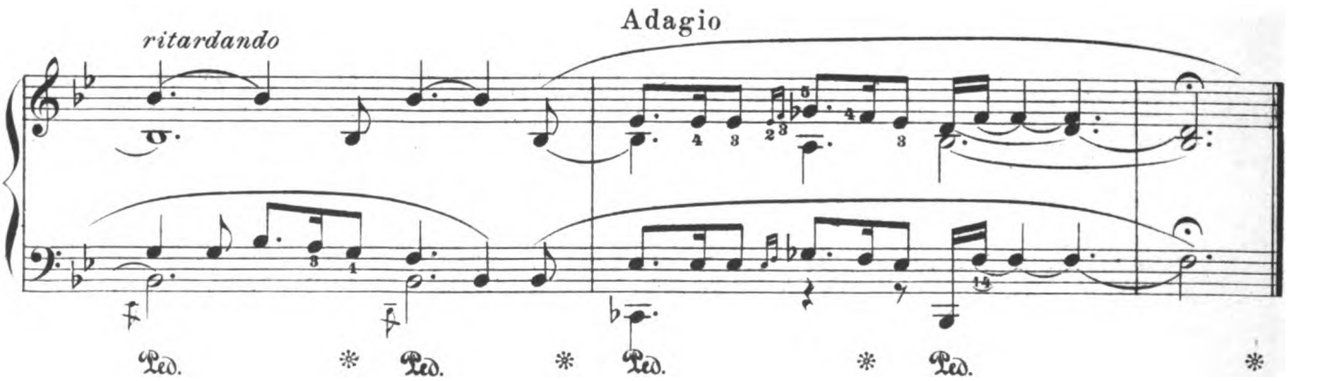

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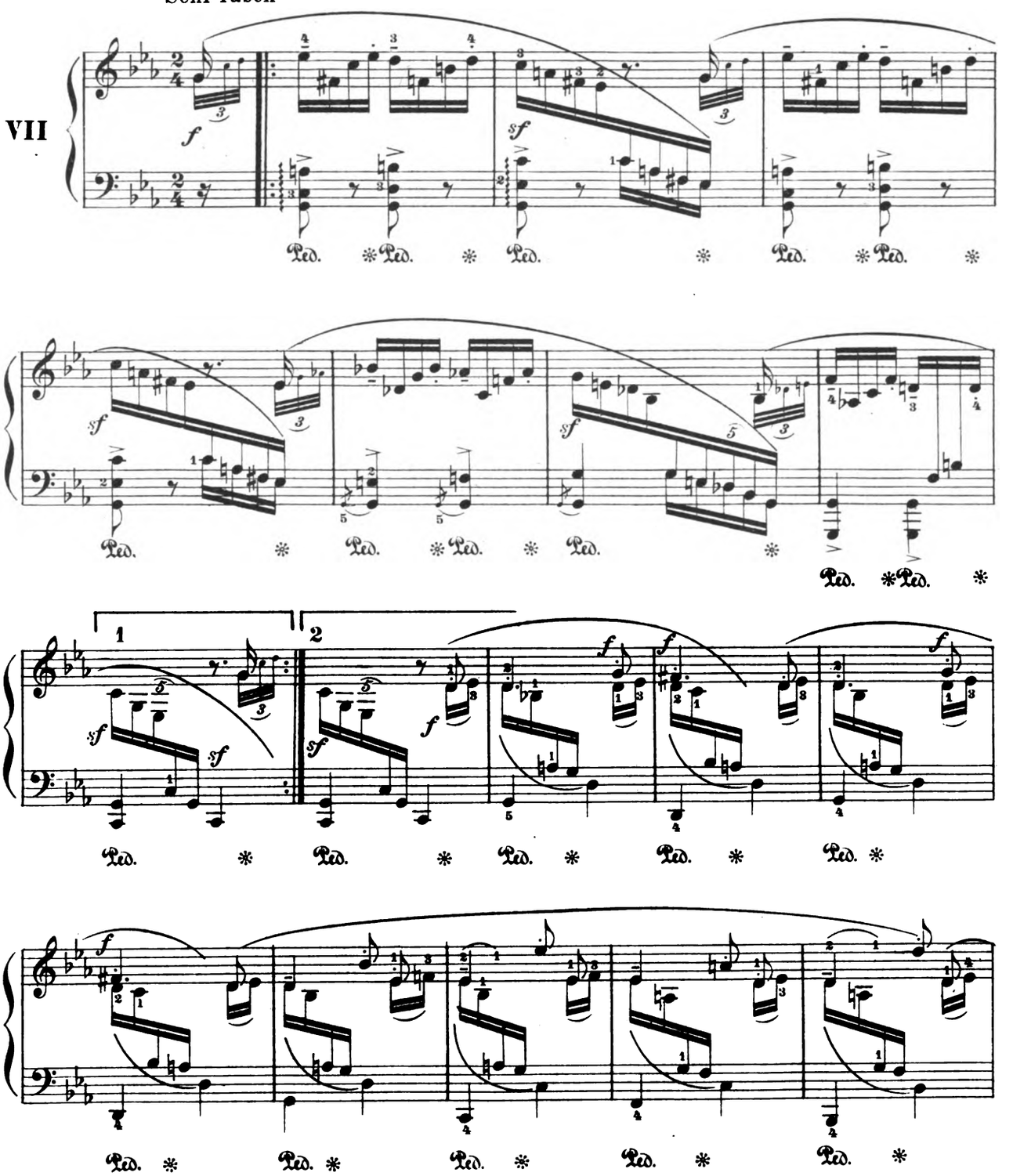

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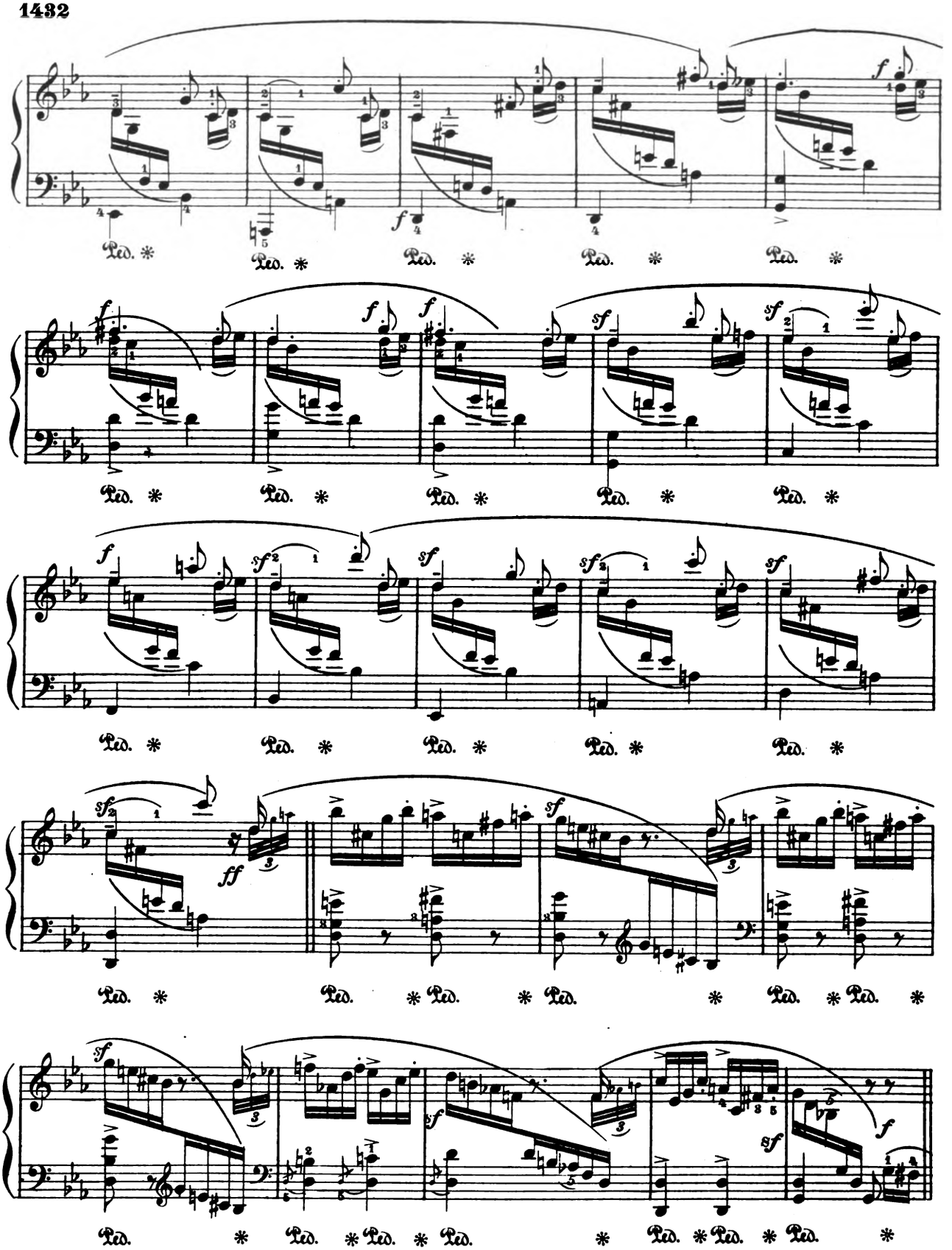

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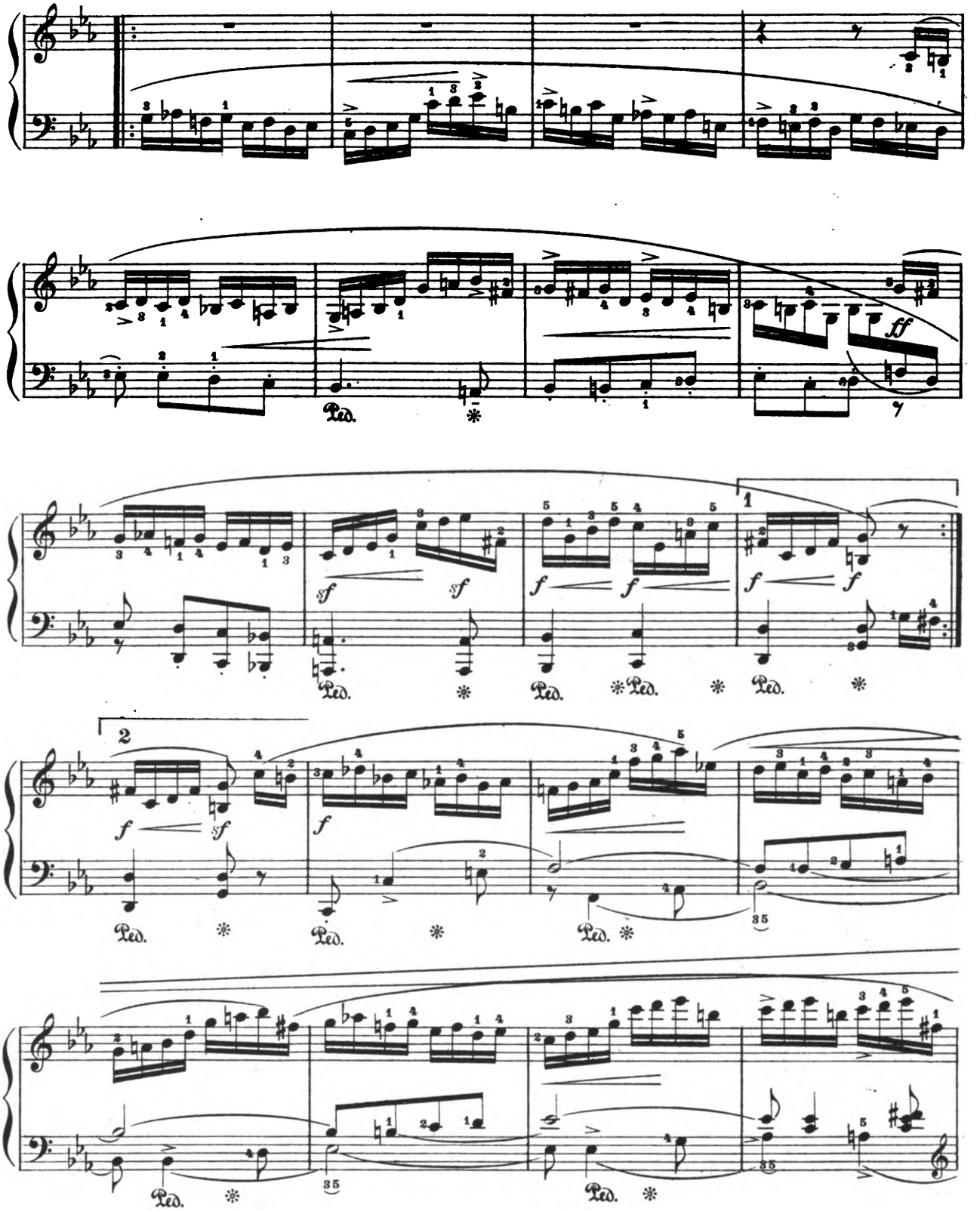

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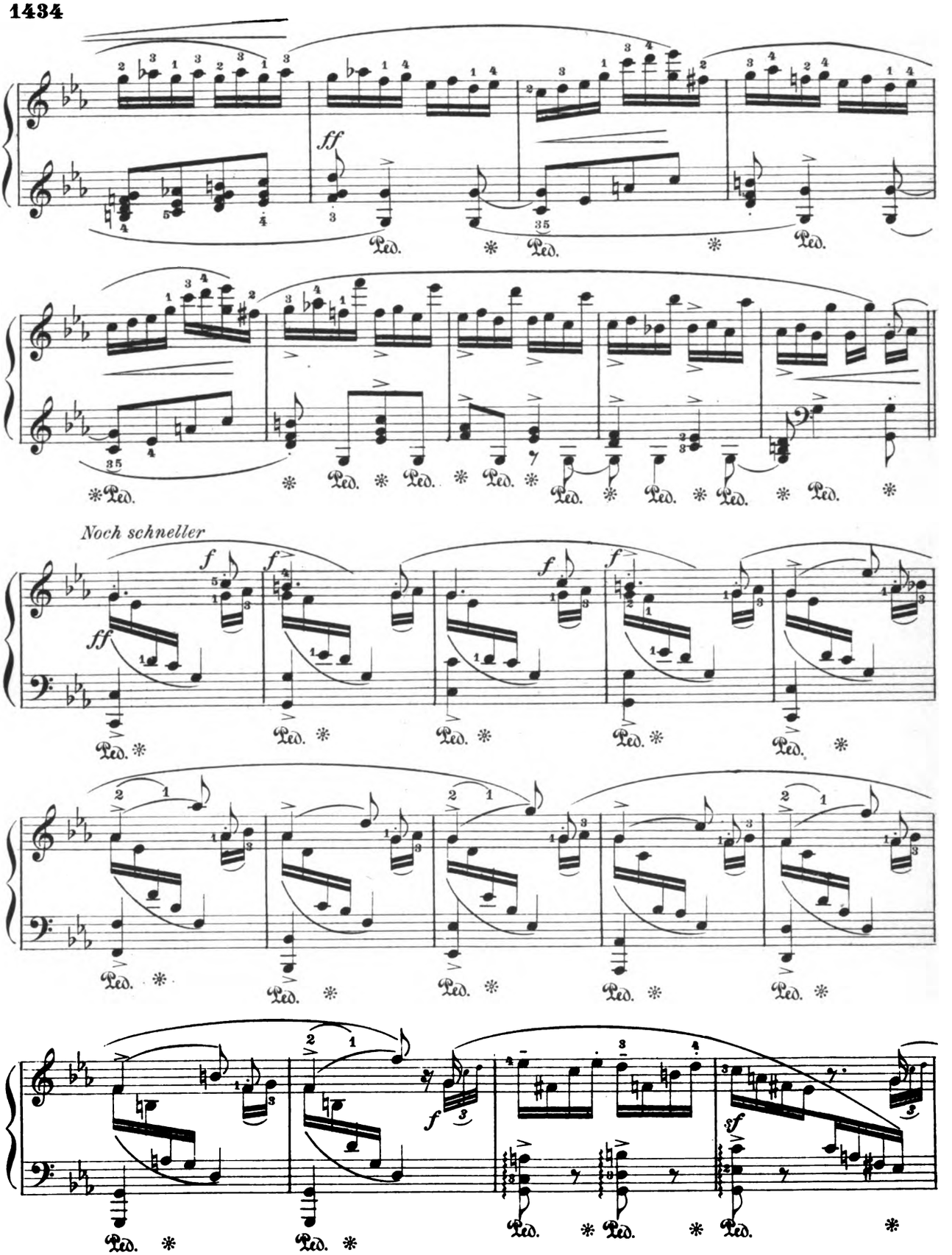

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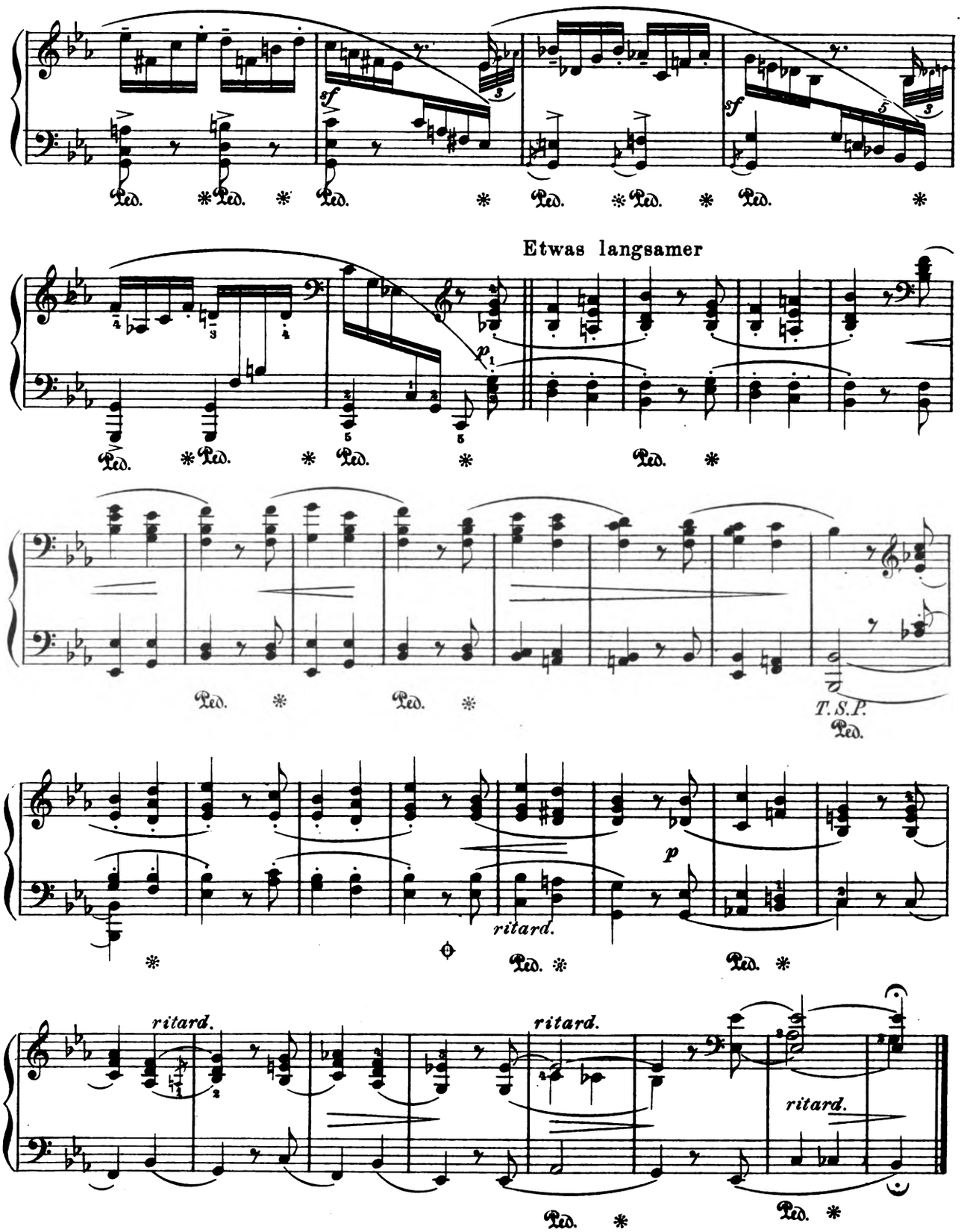

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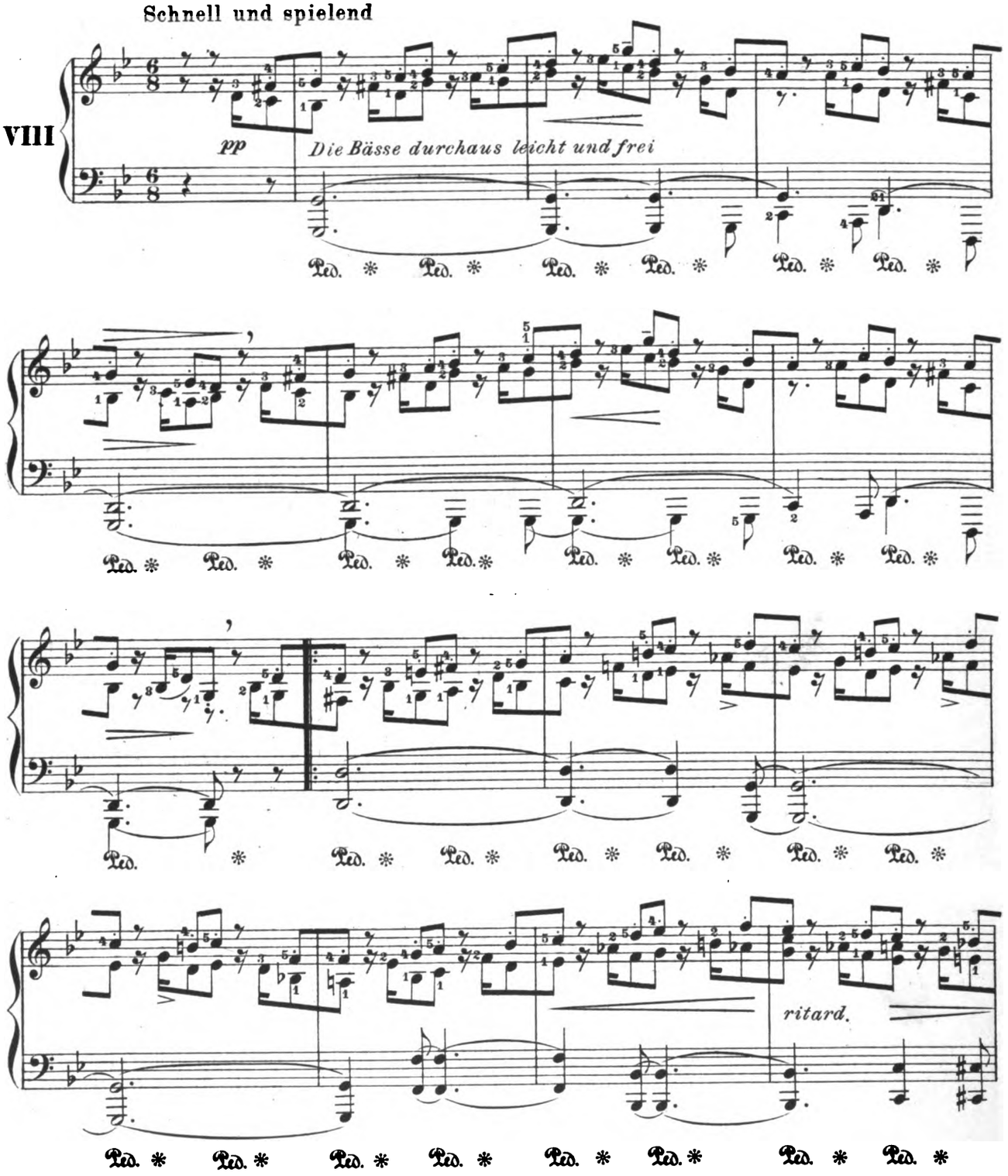
VIII



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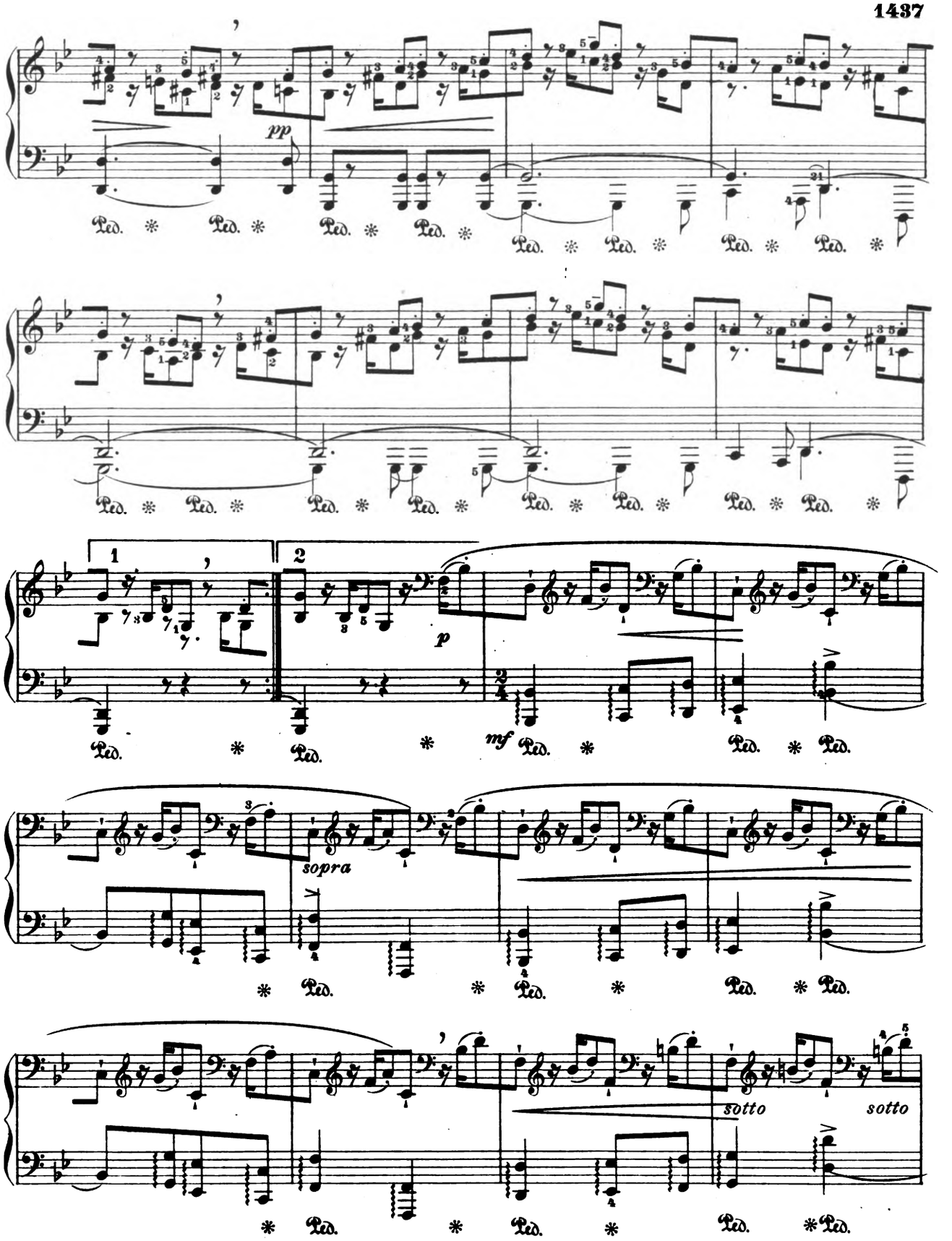

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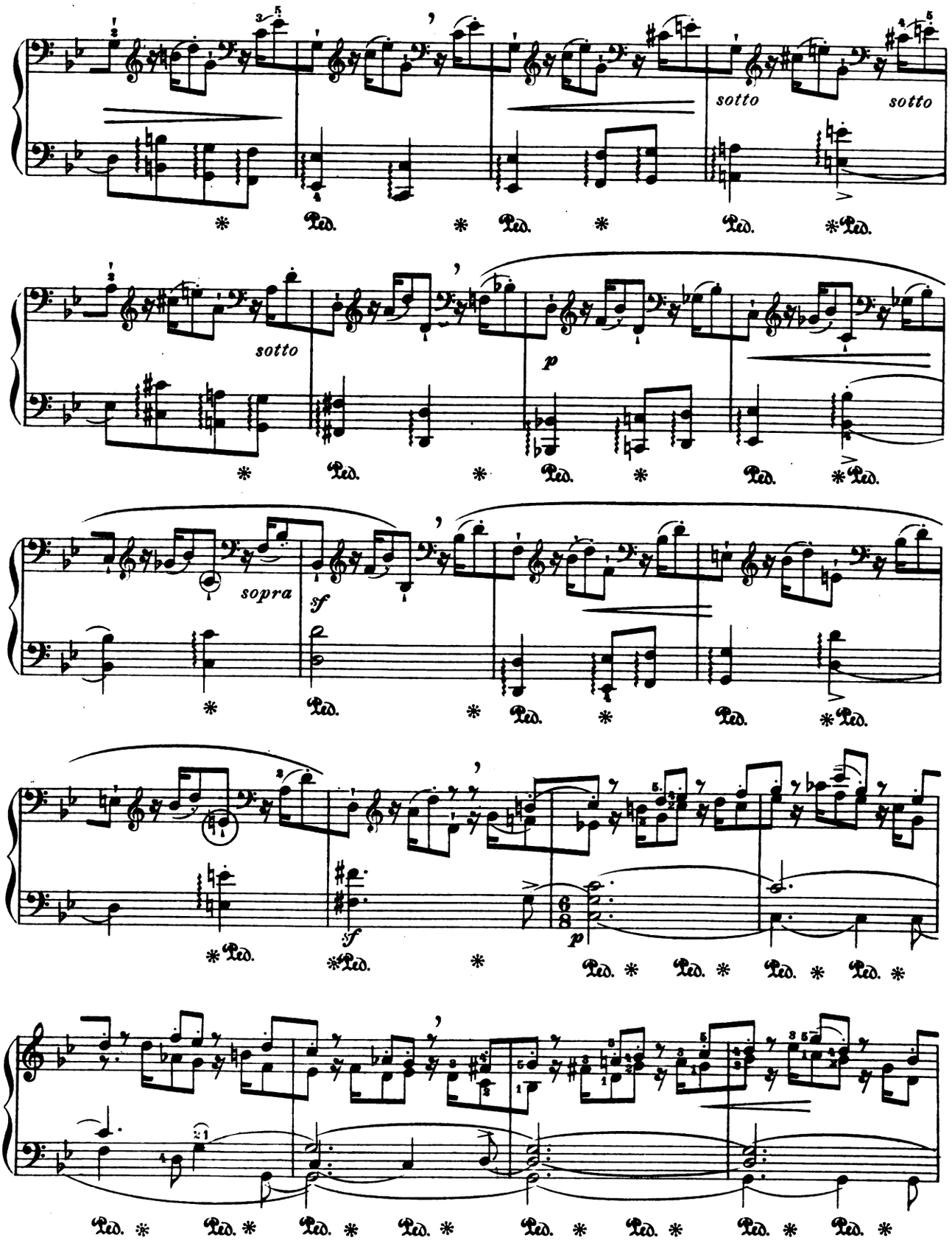

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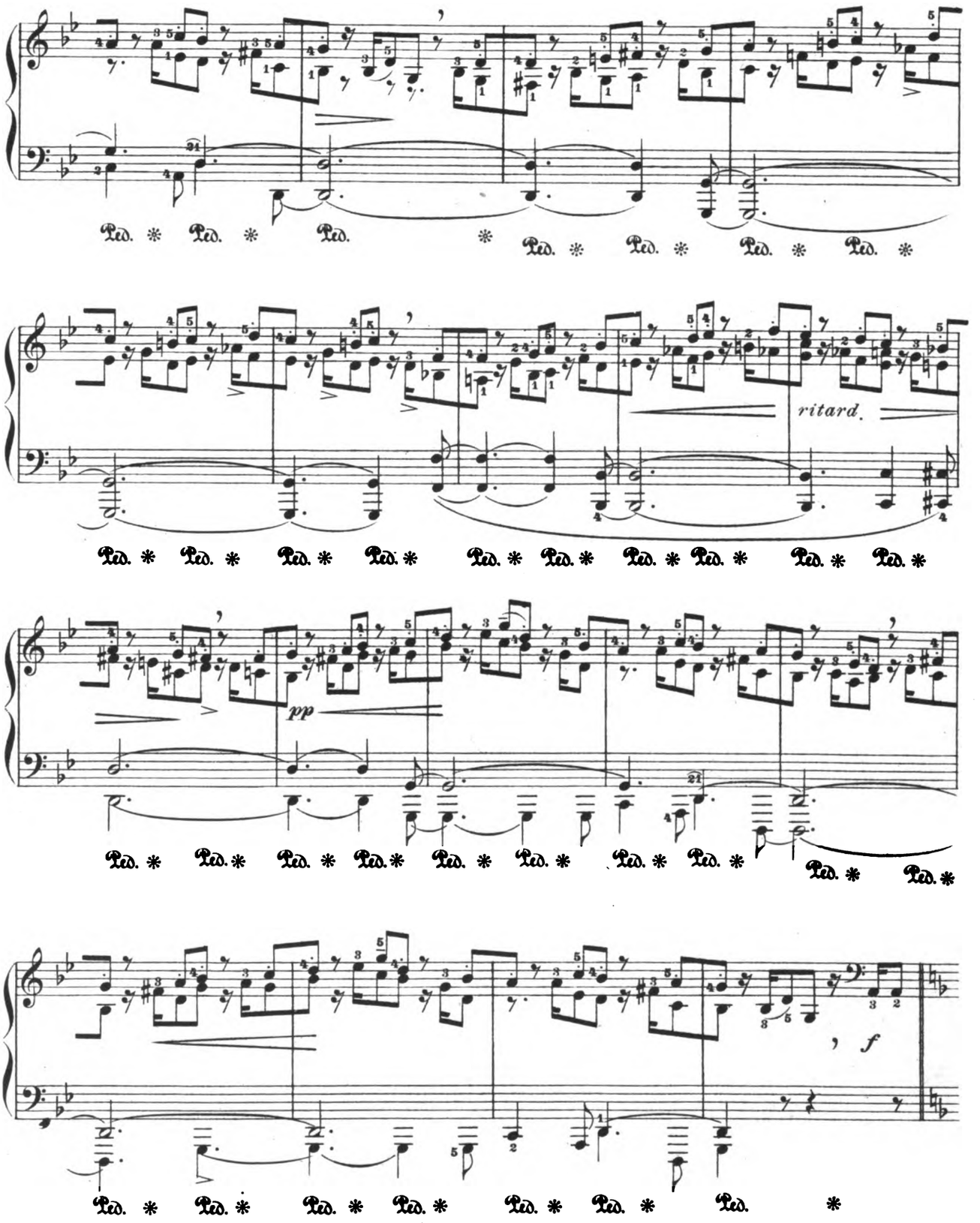

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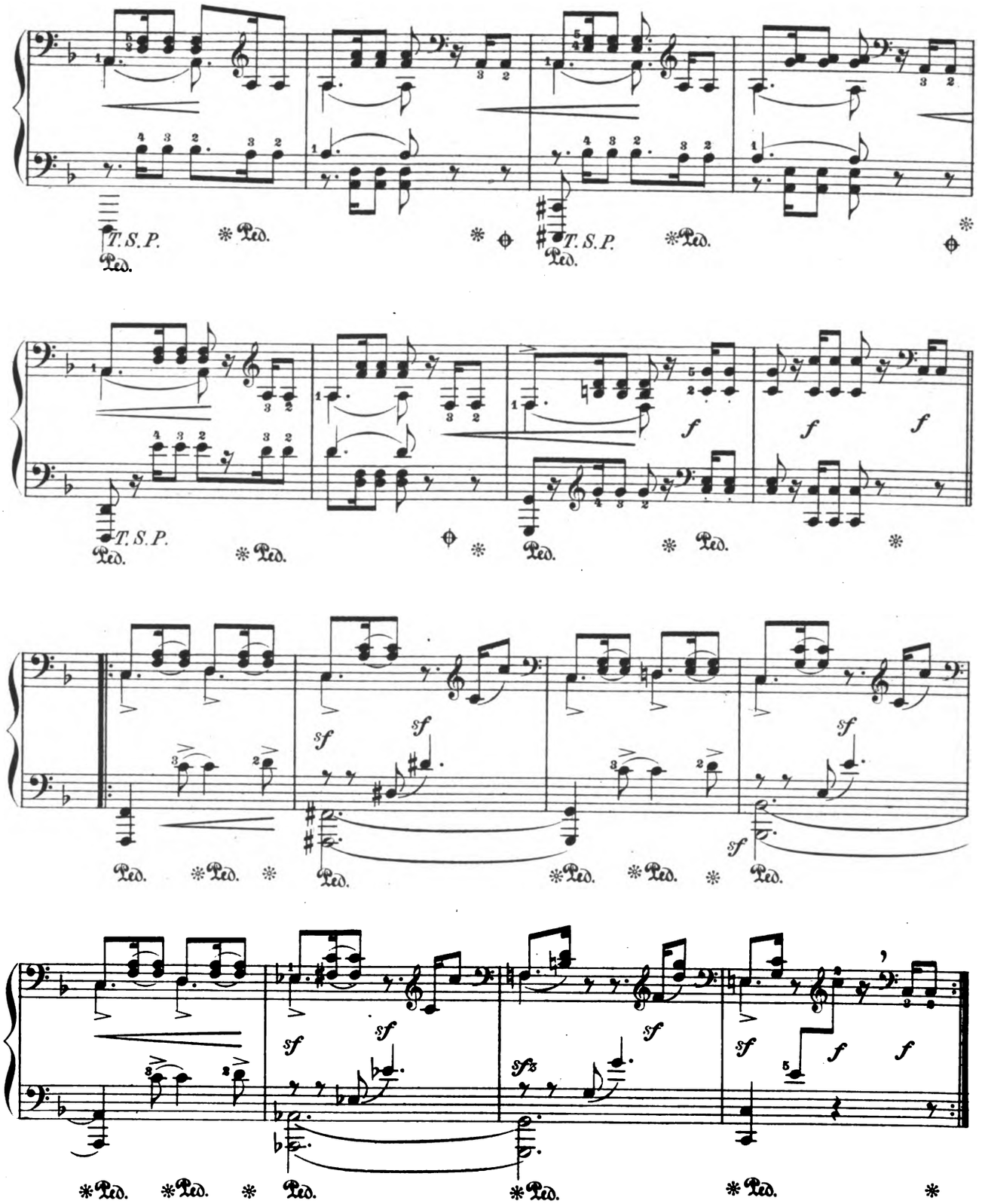

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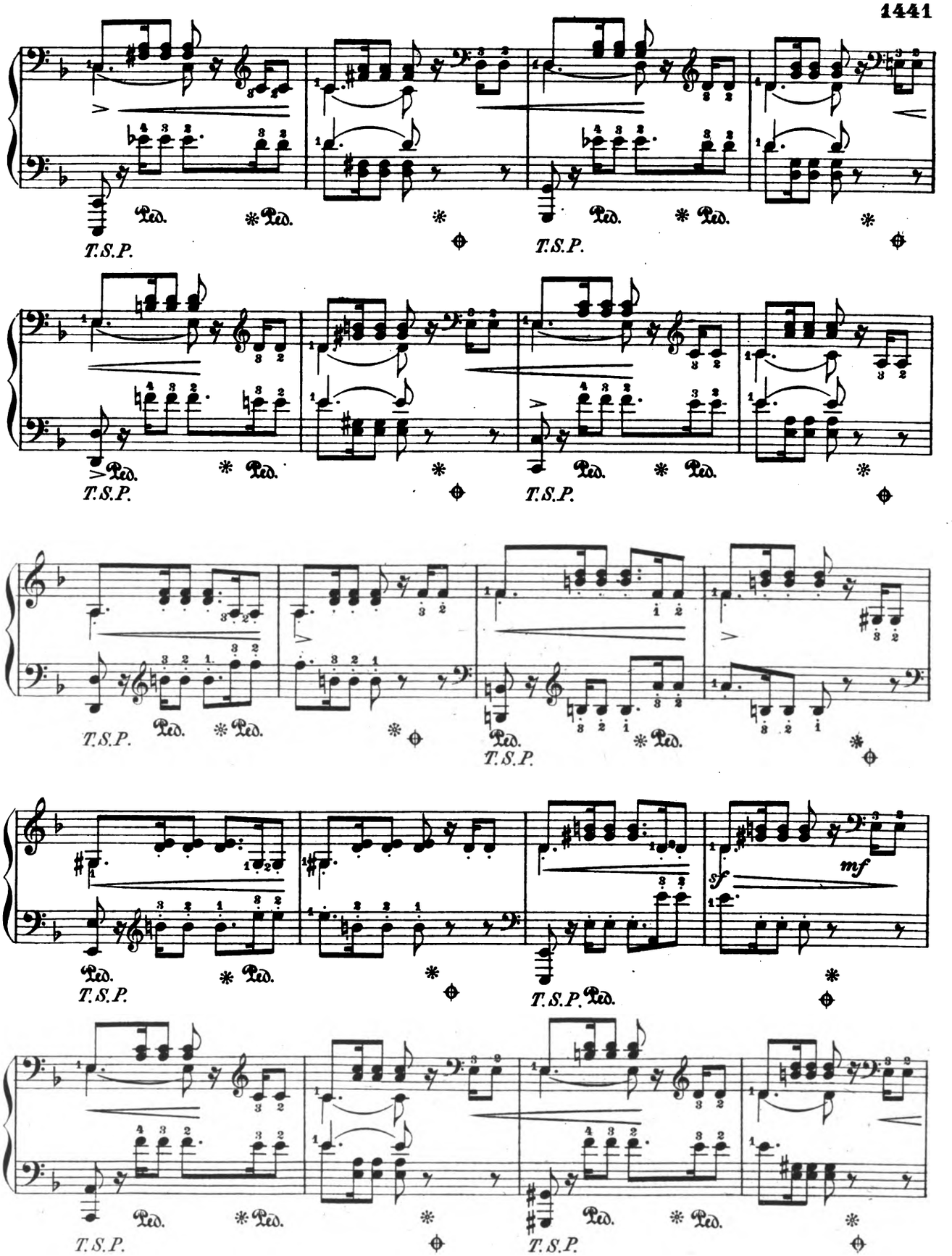

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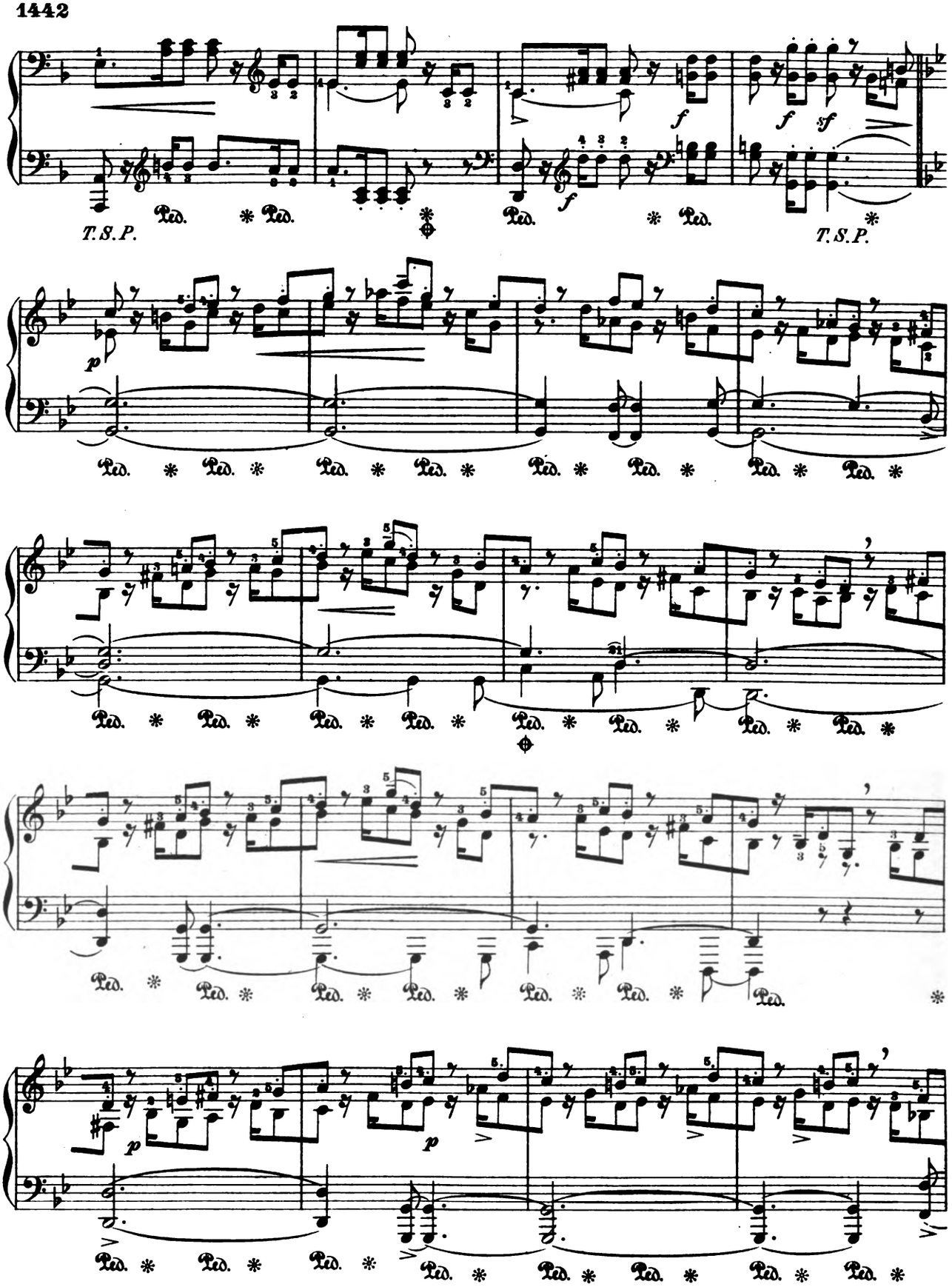

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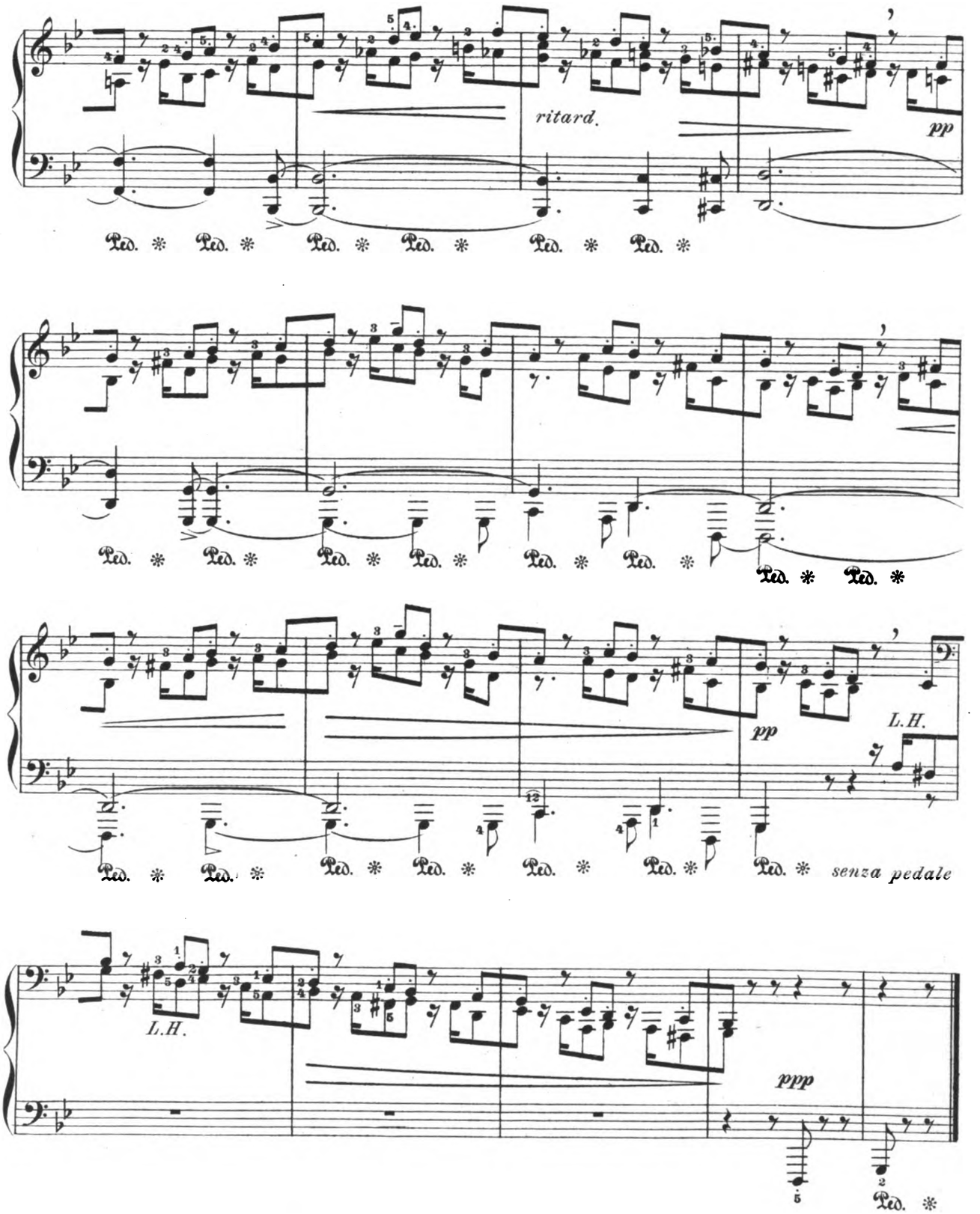

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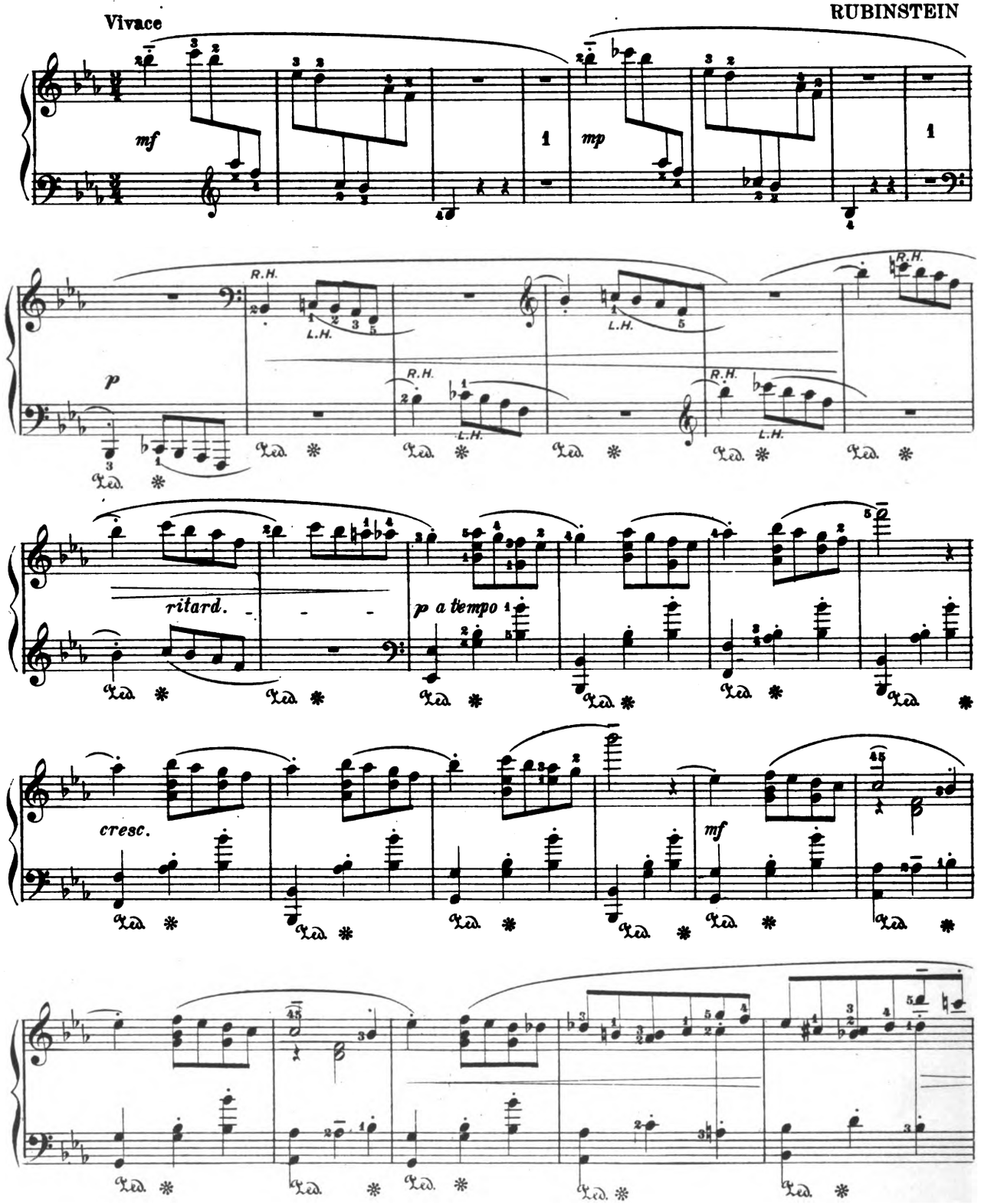

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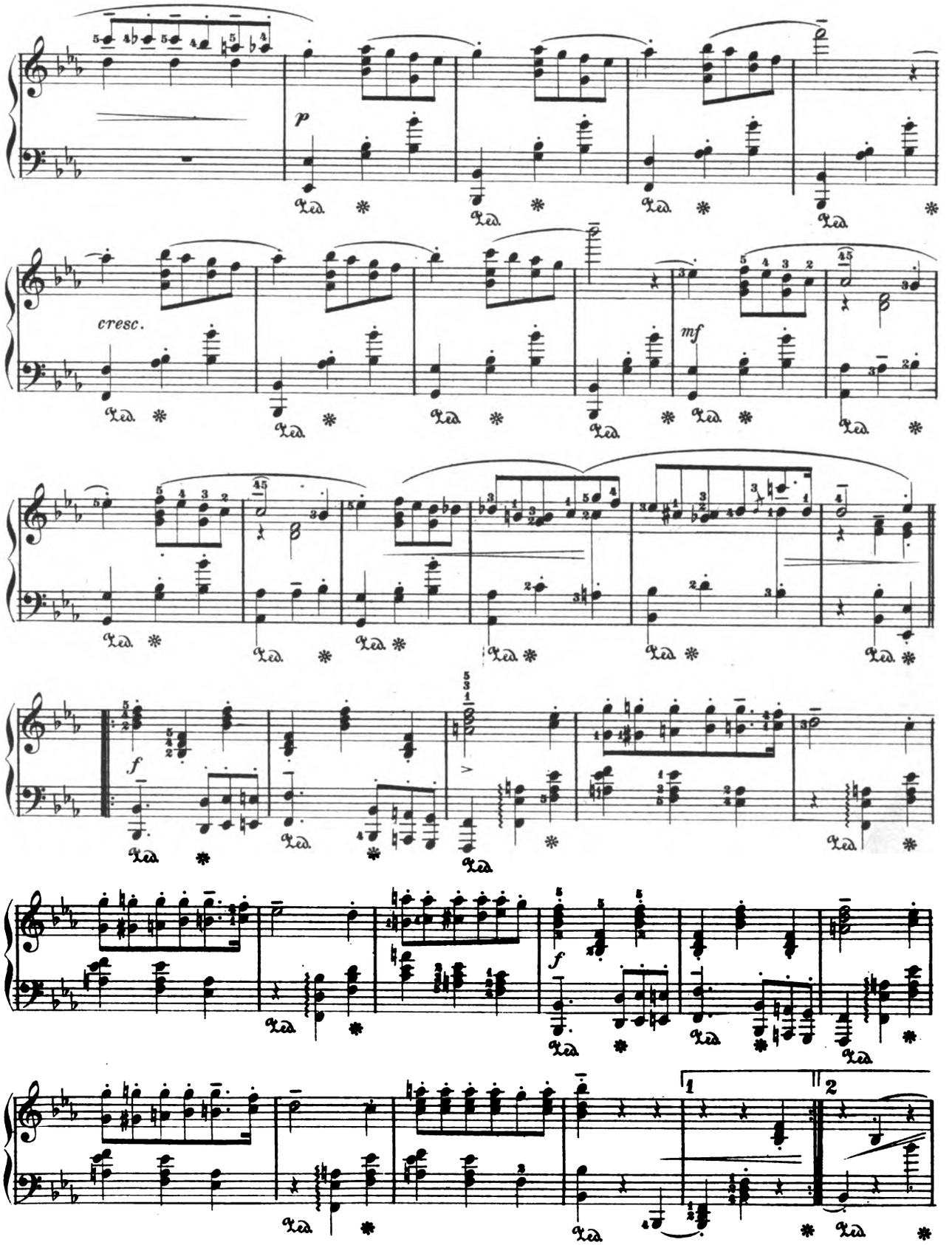

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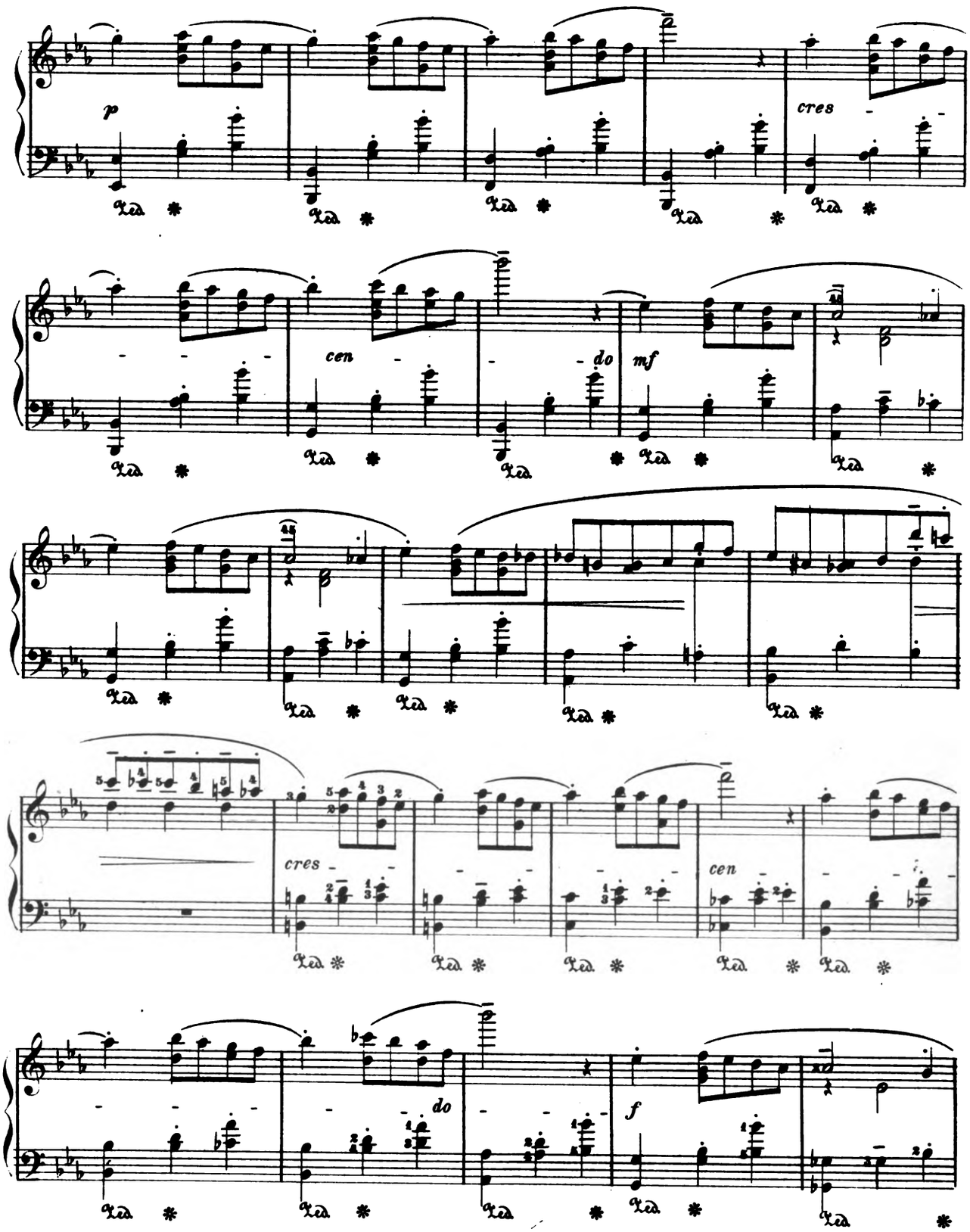

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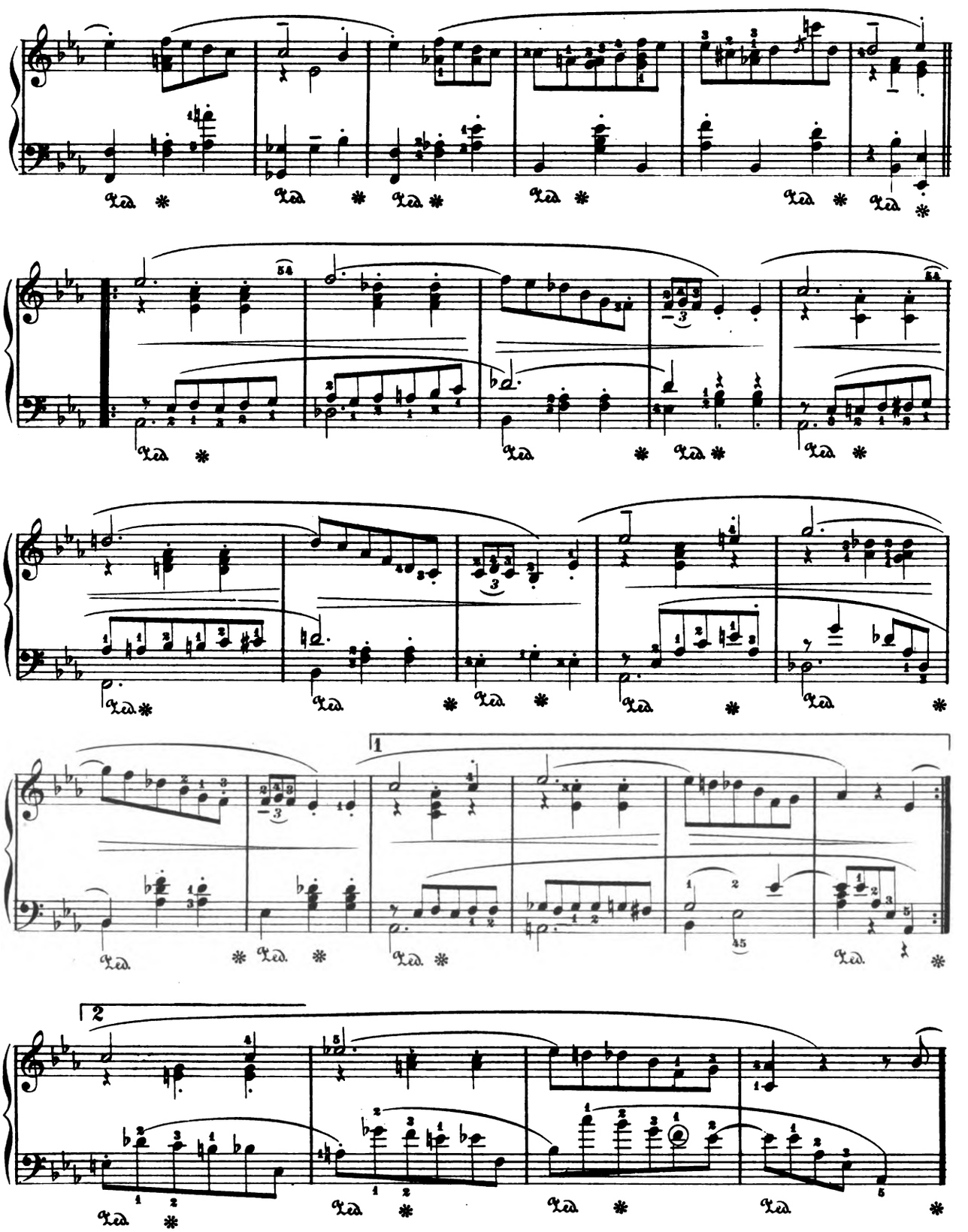

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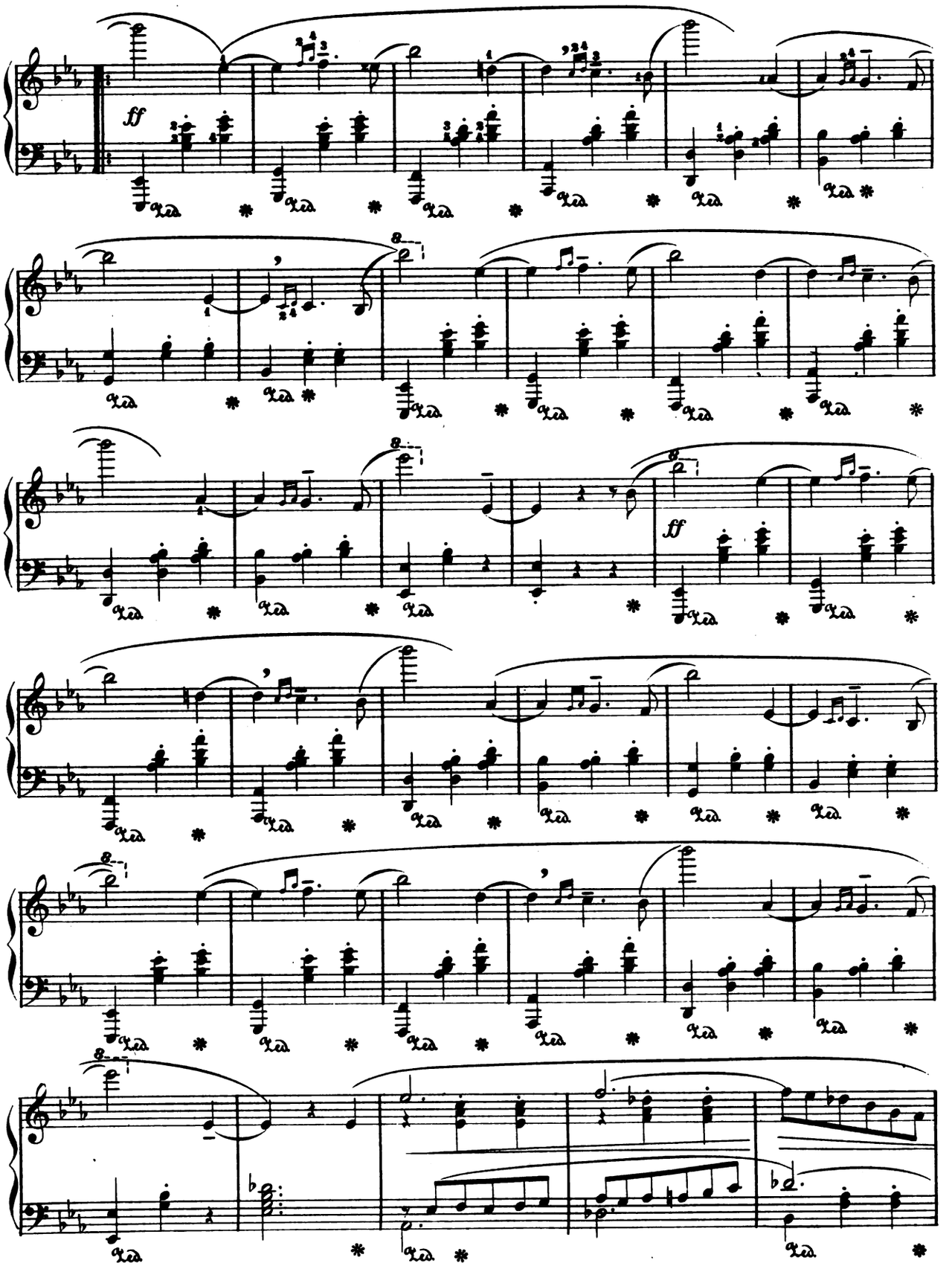

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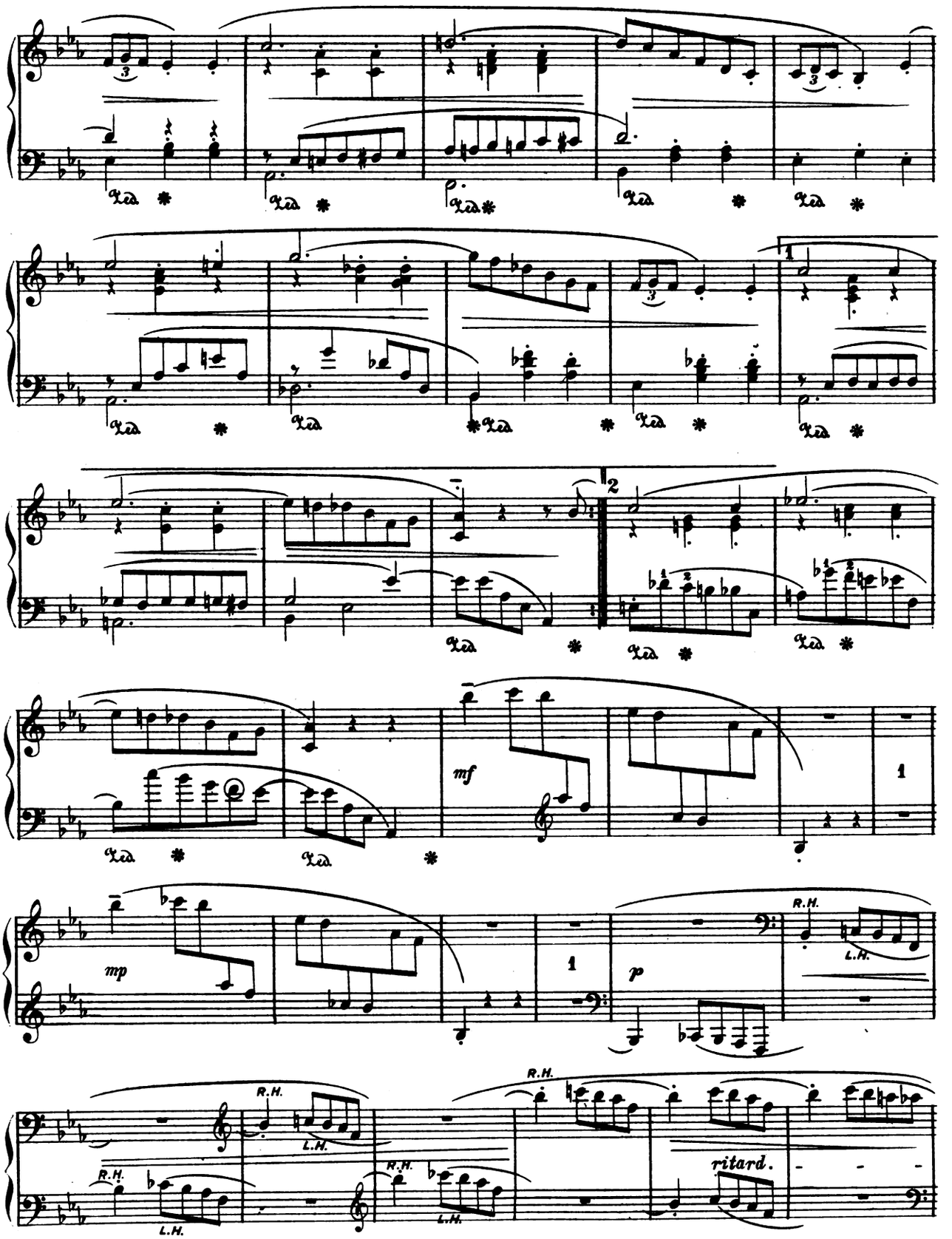

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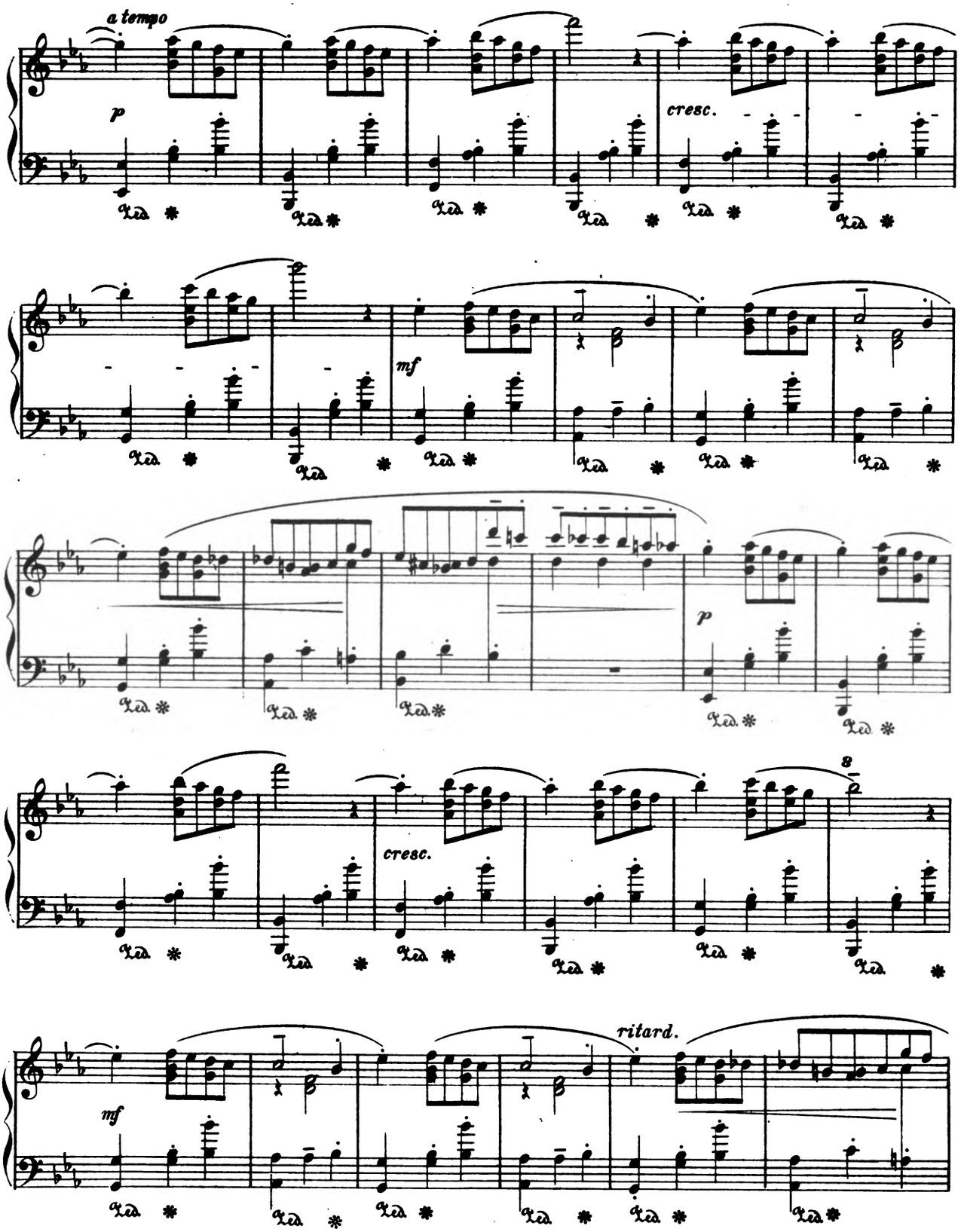

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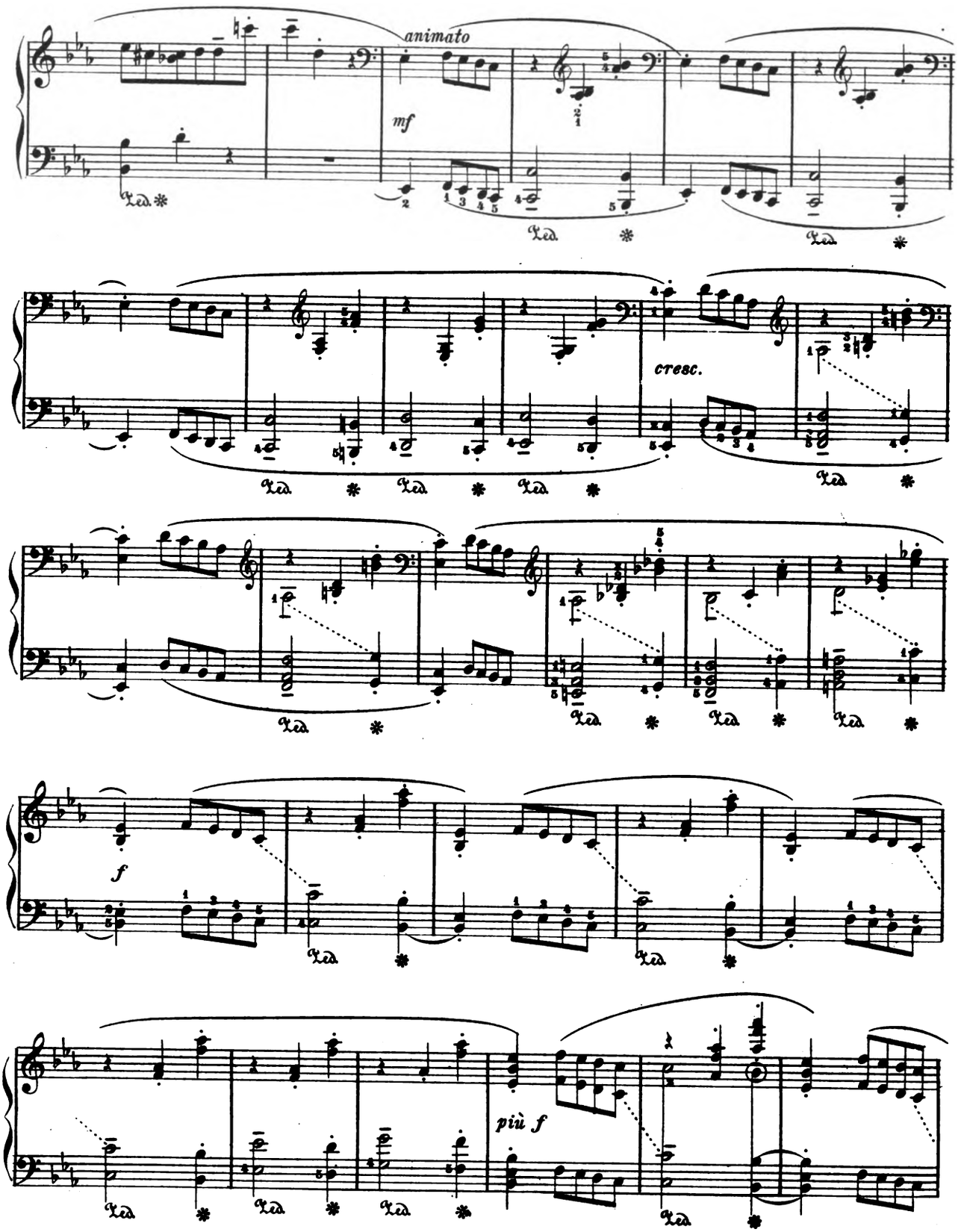

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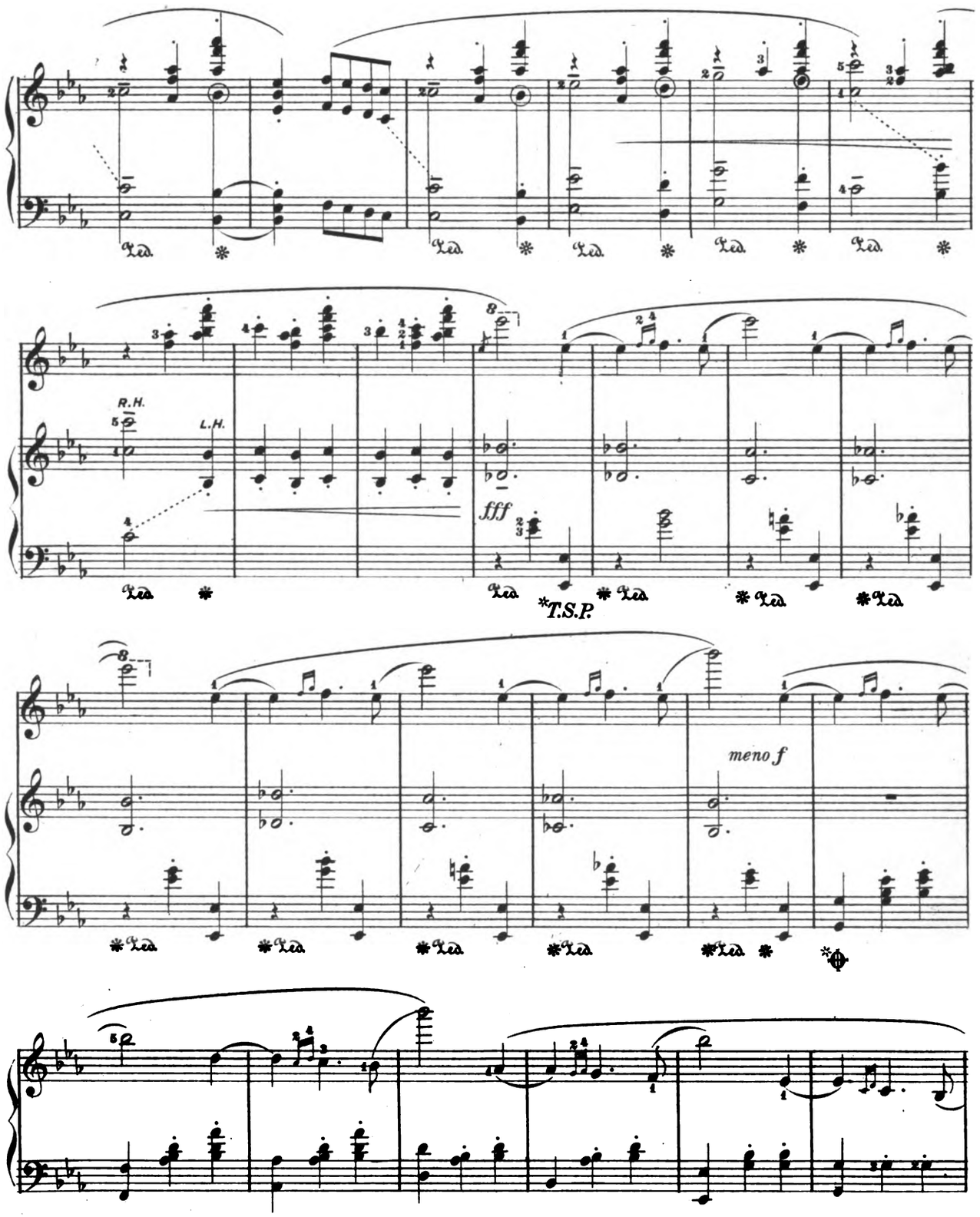

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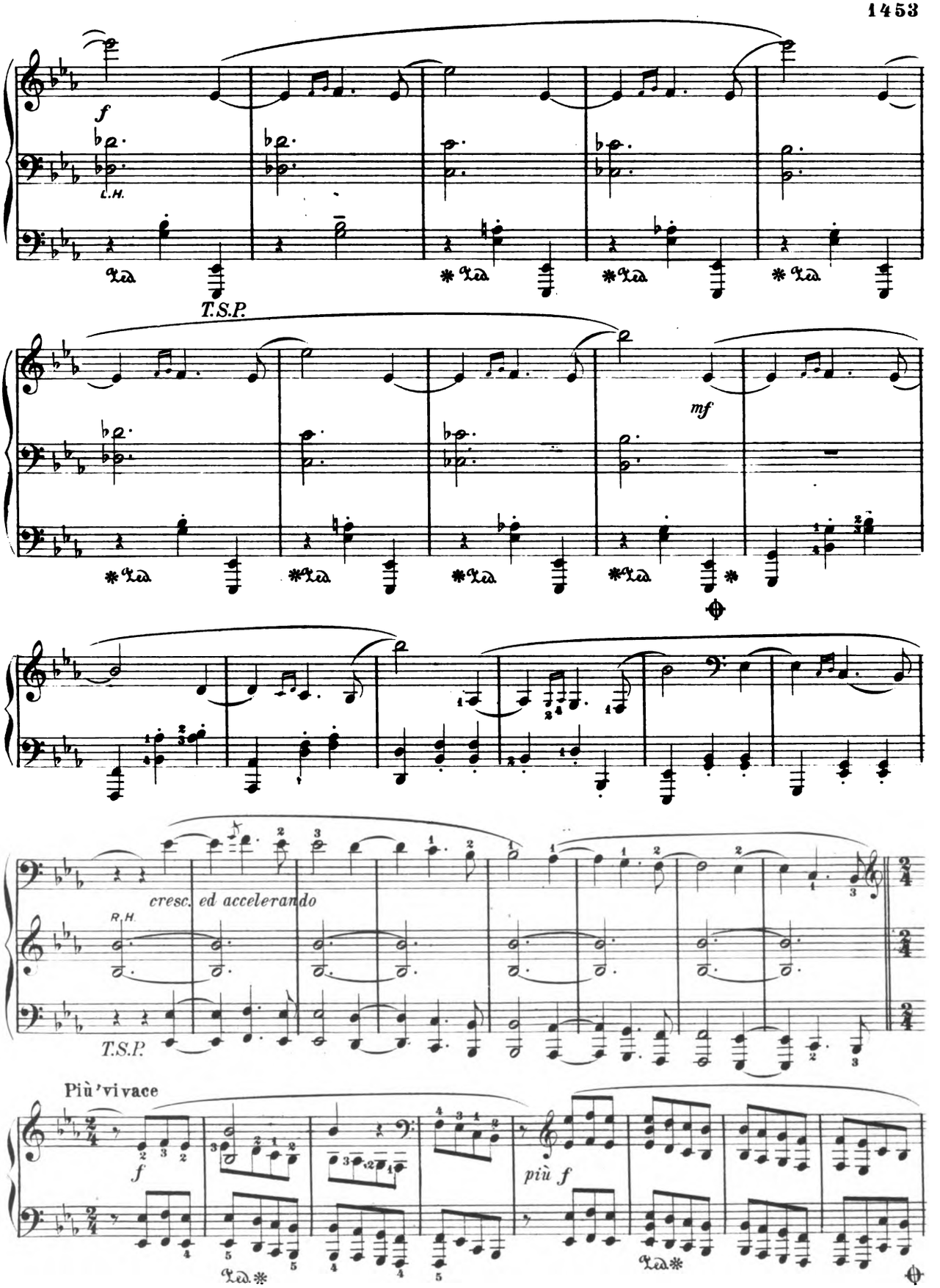

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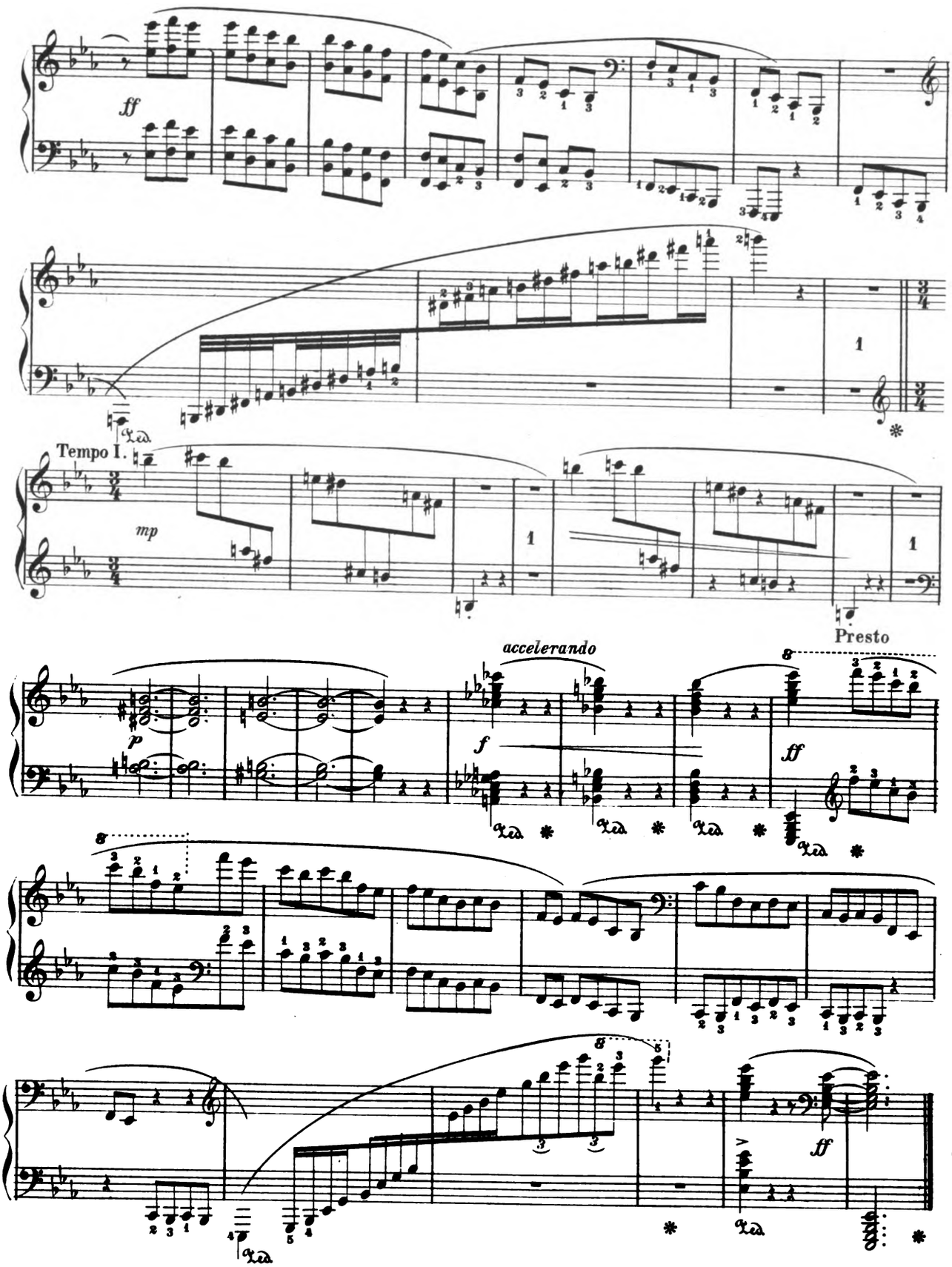

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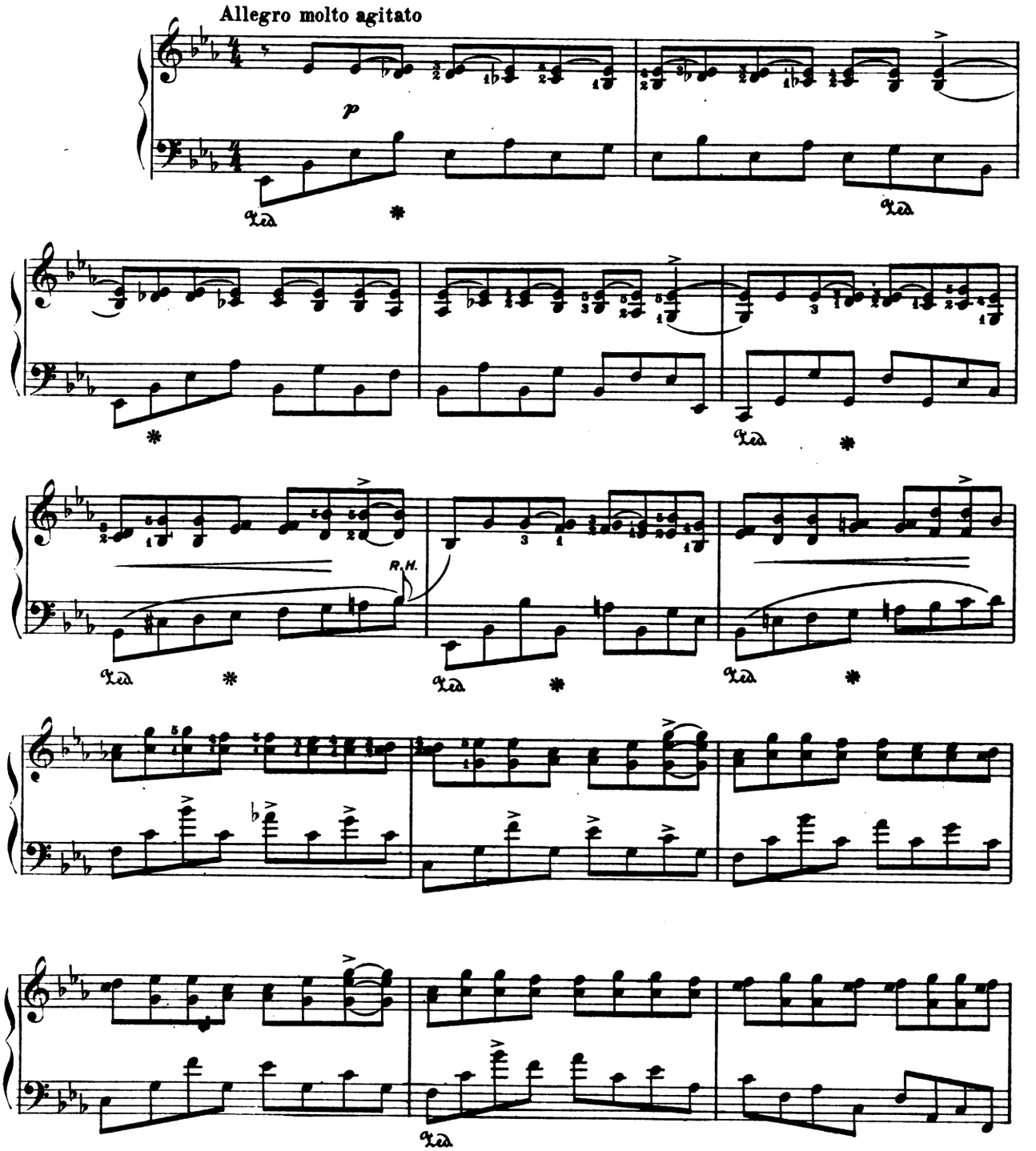

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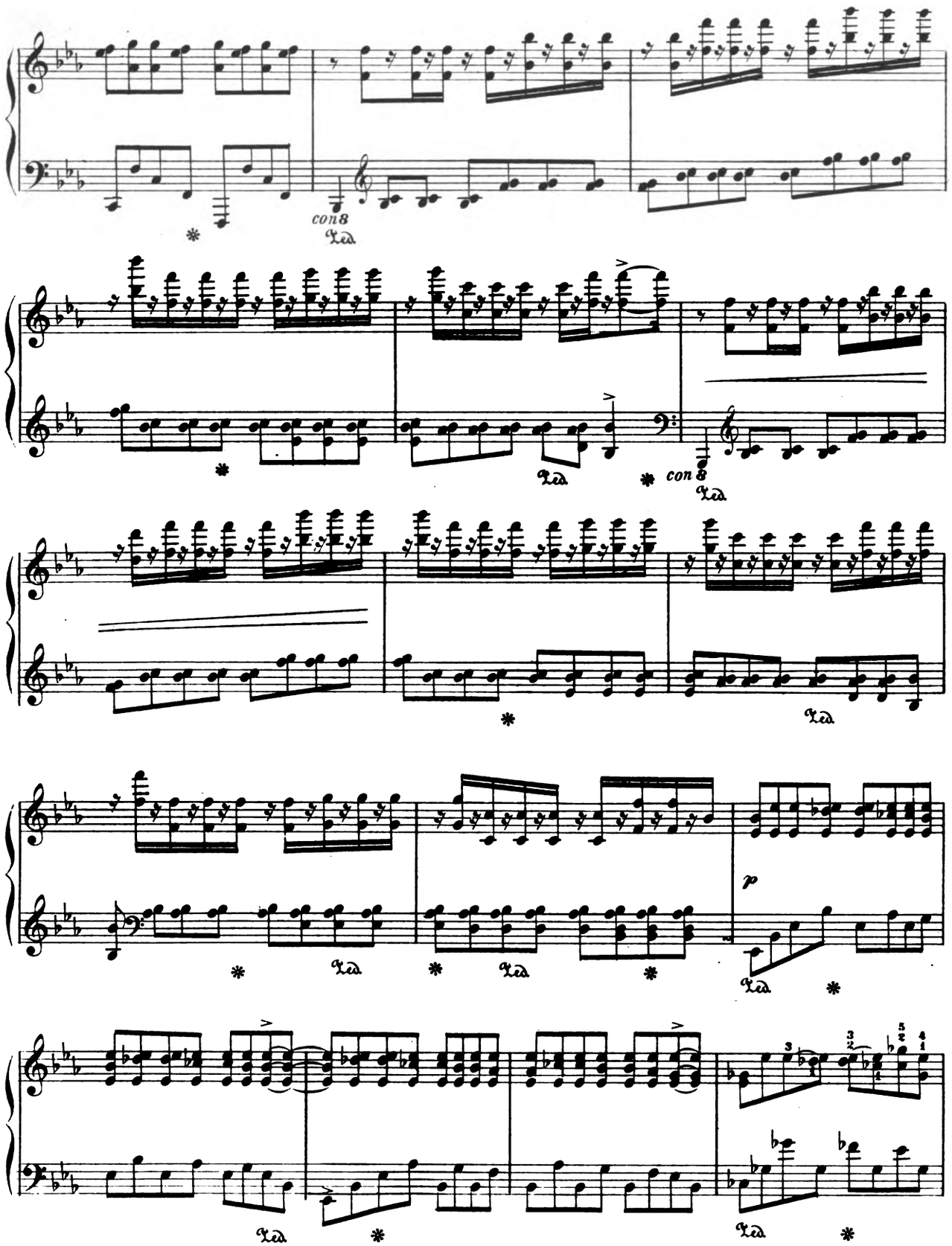

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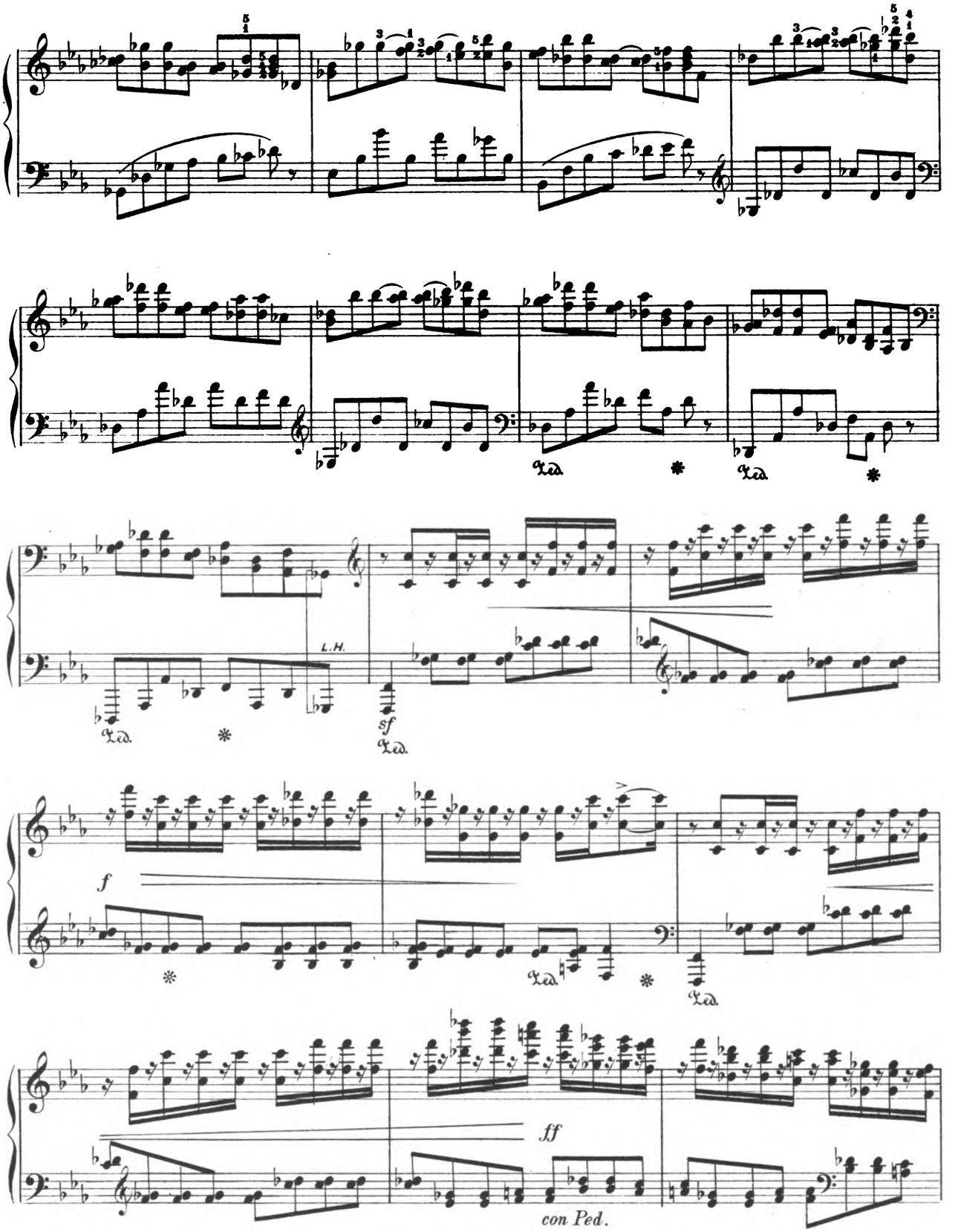

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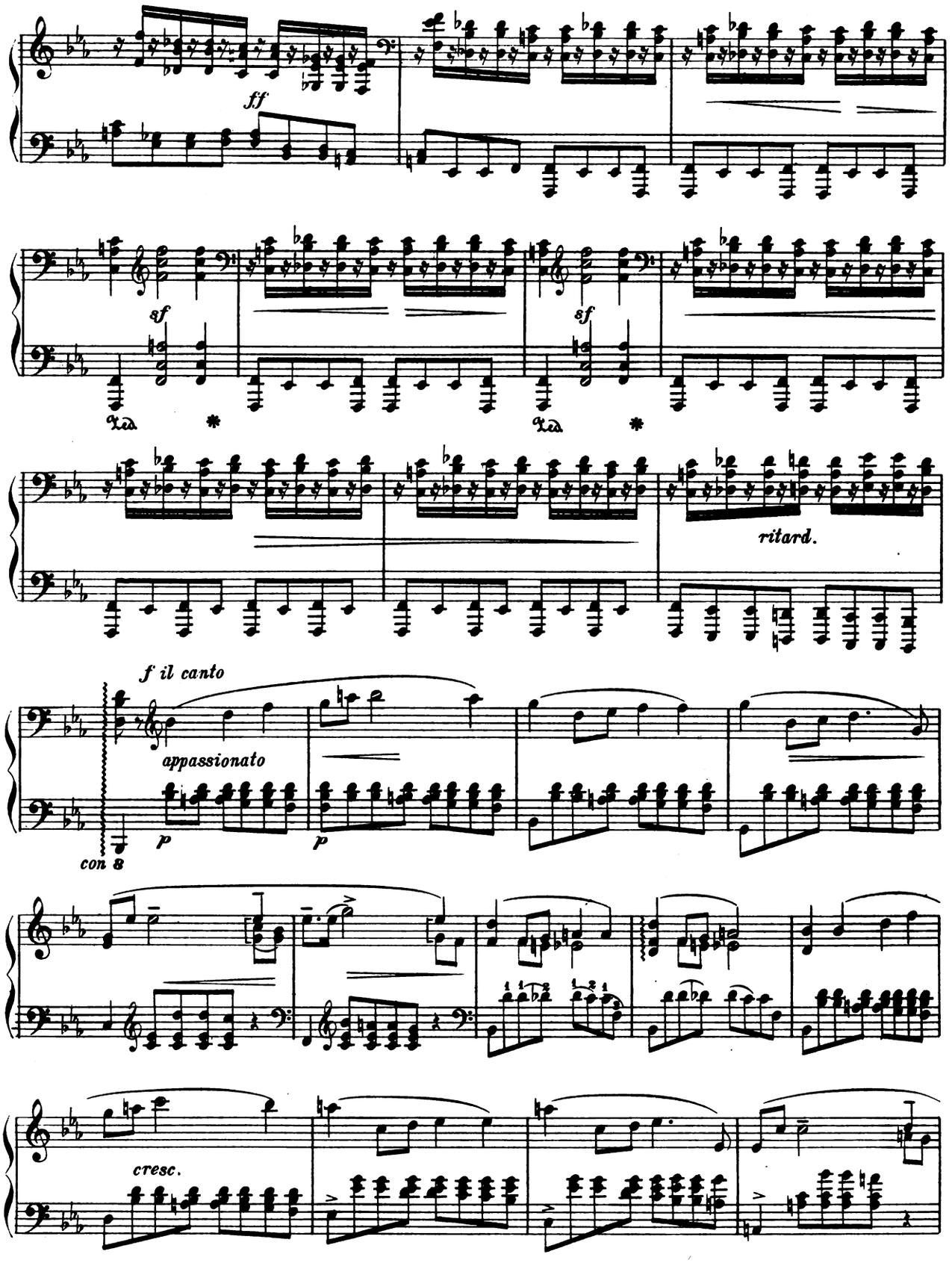

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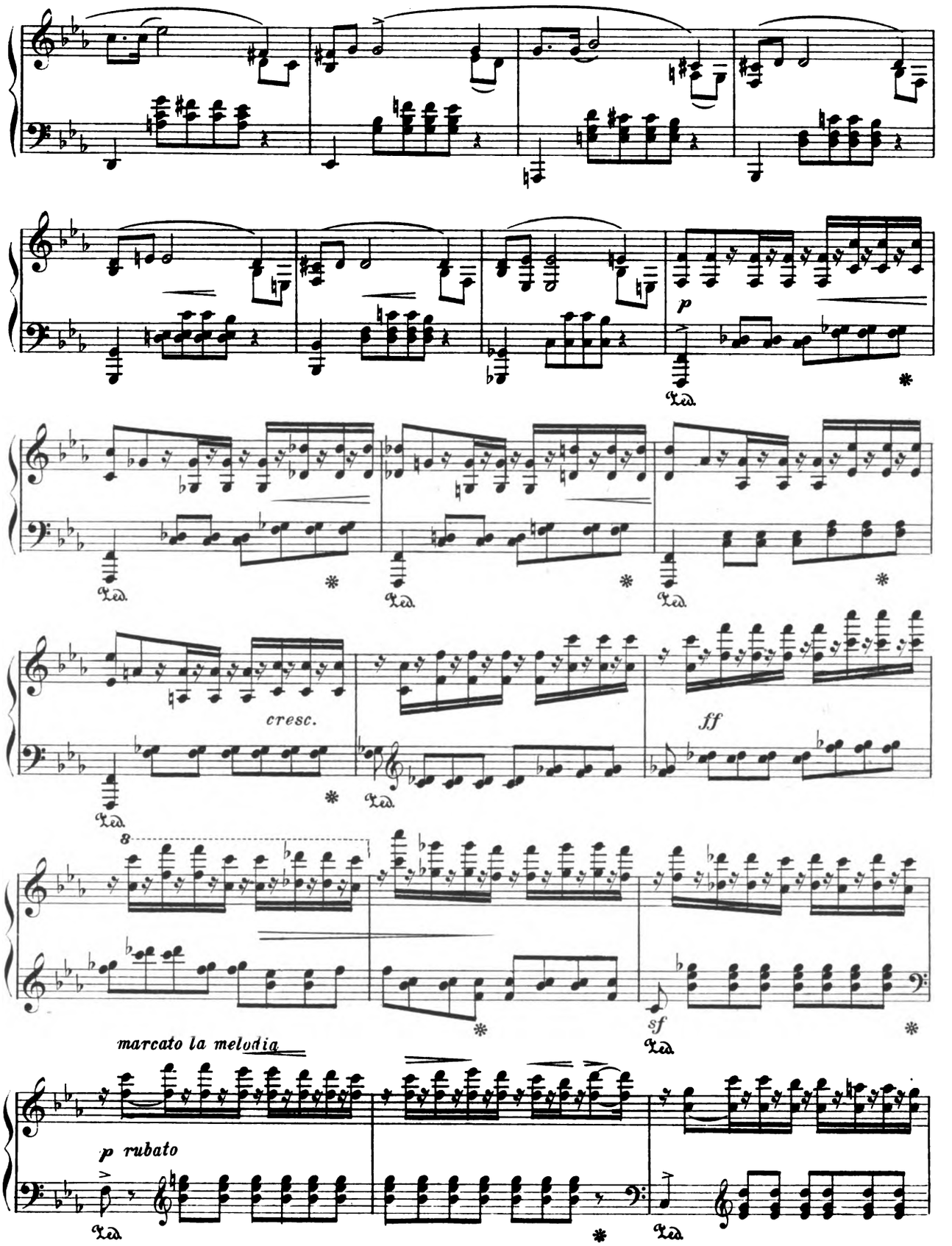

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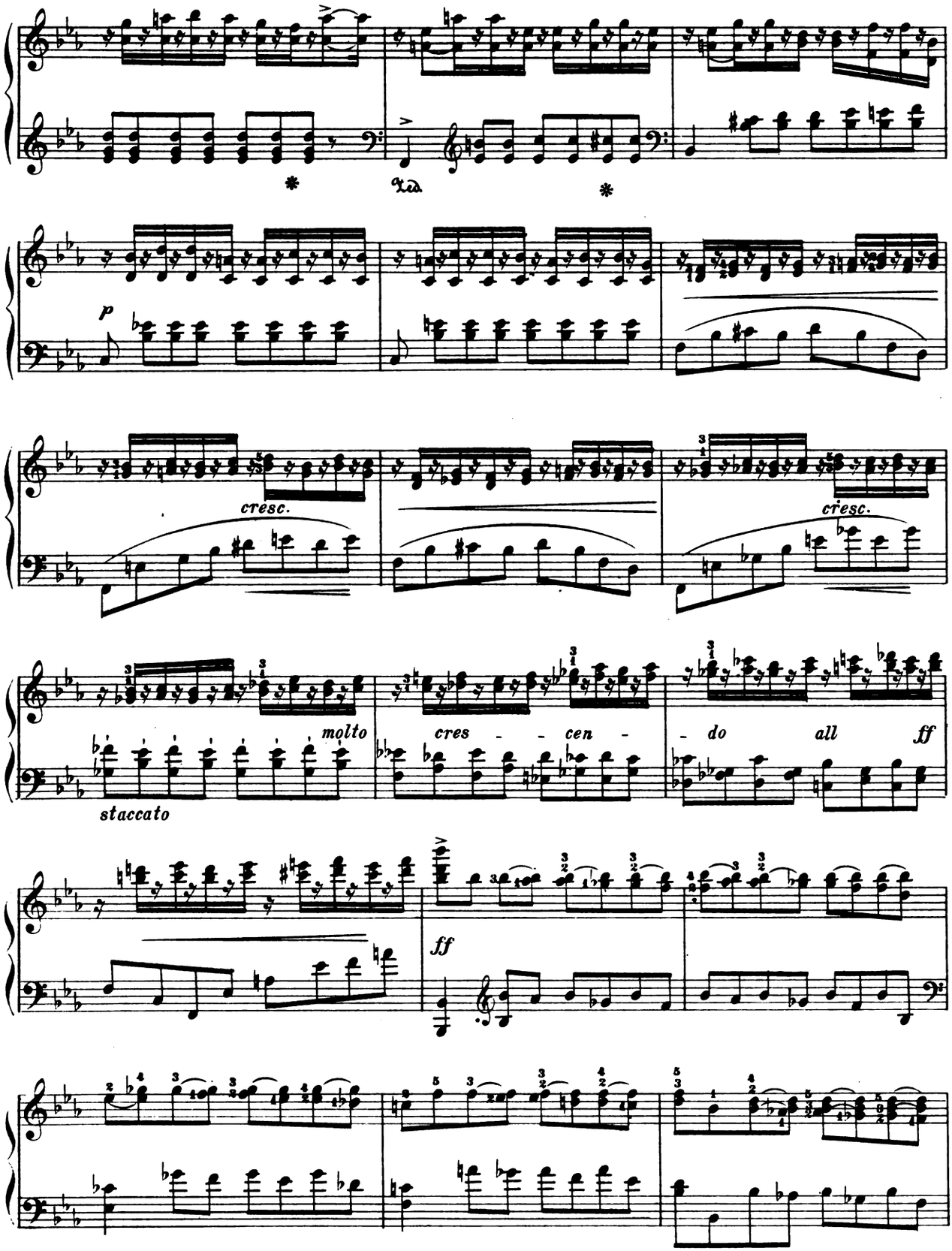

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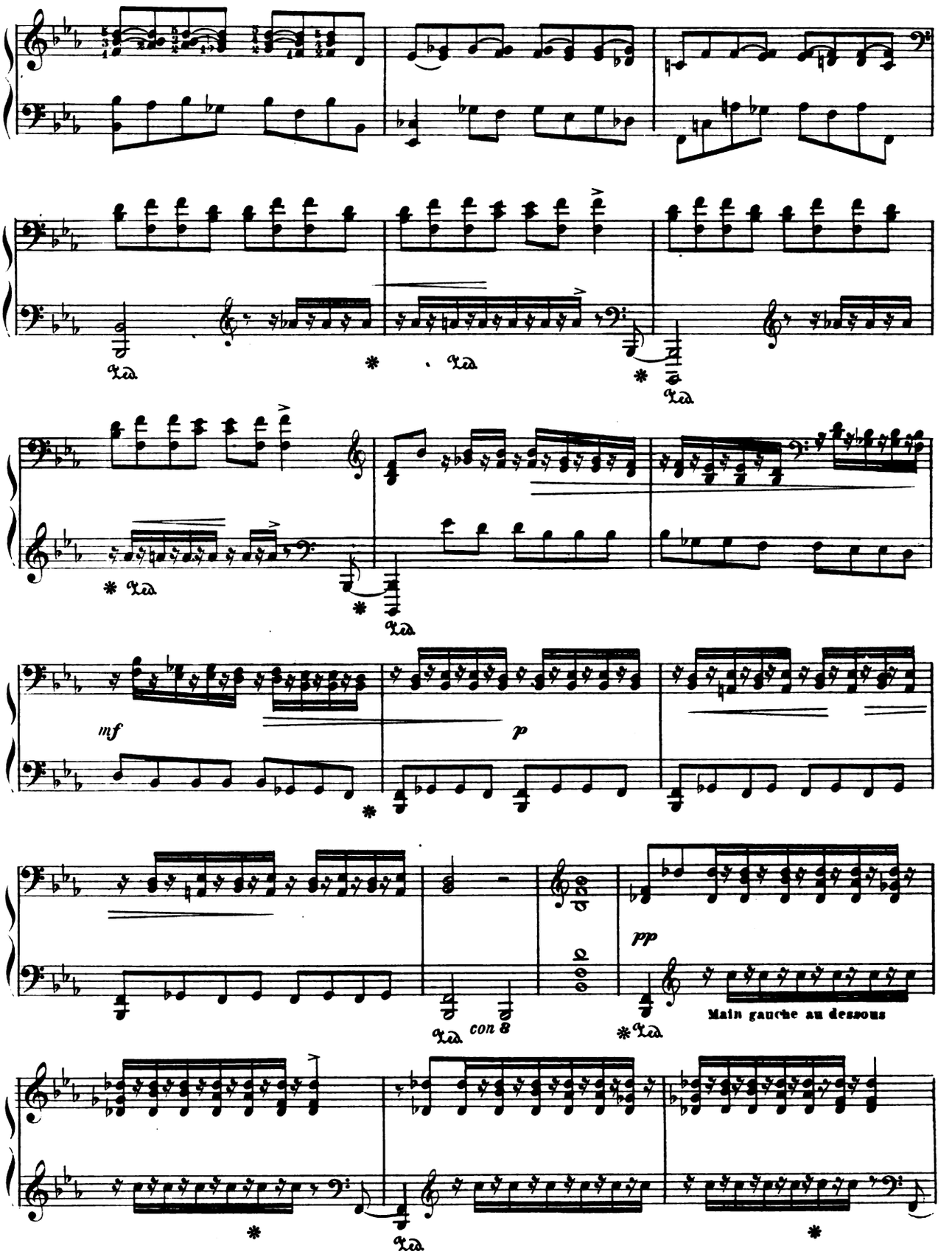

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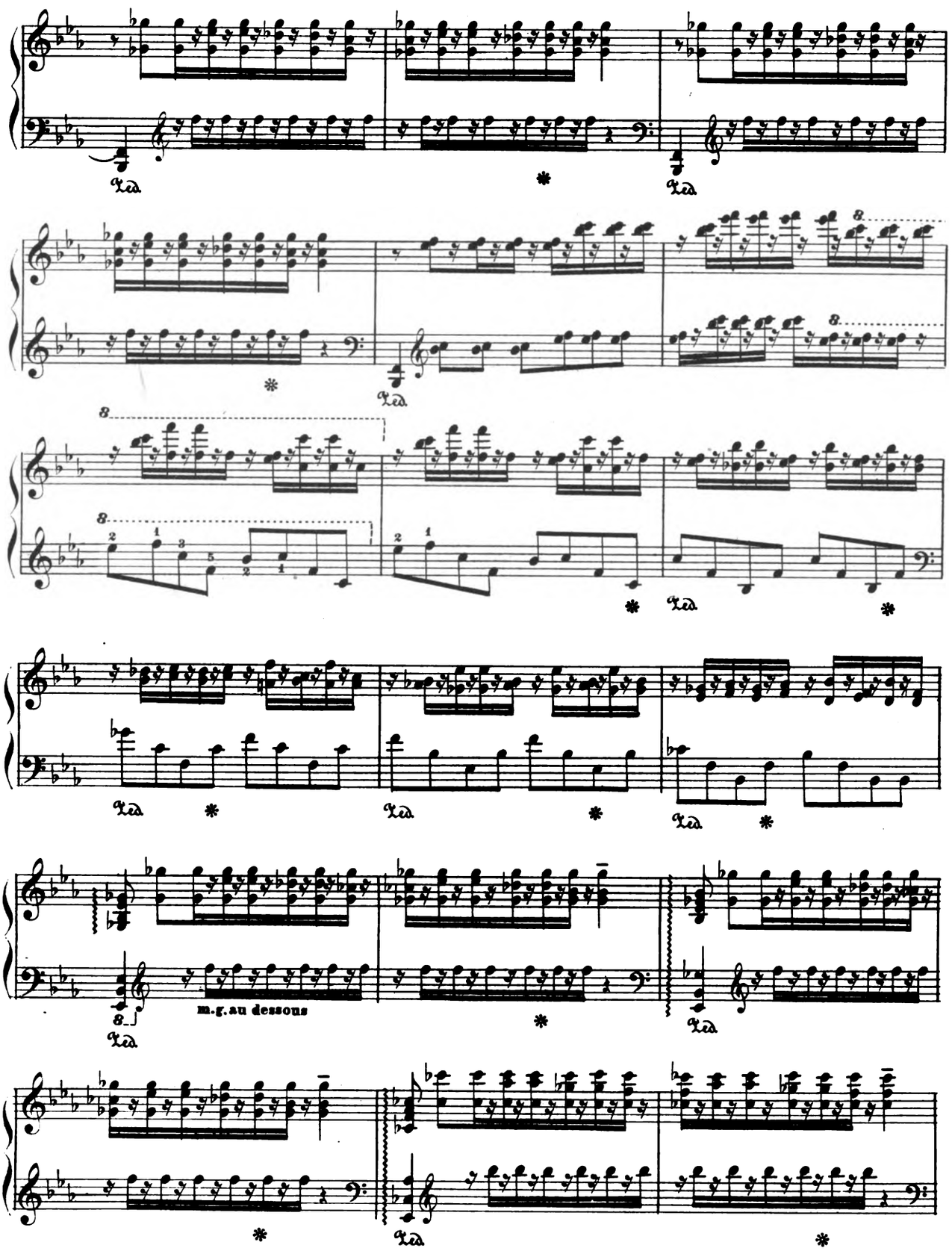

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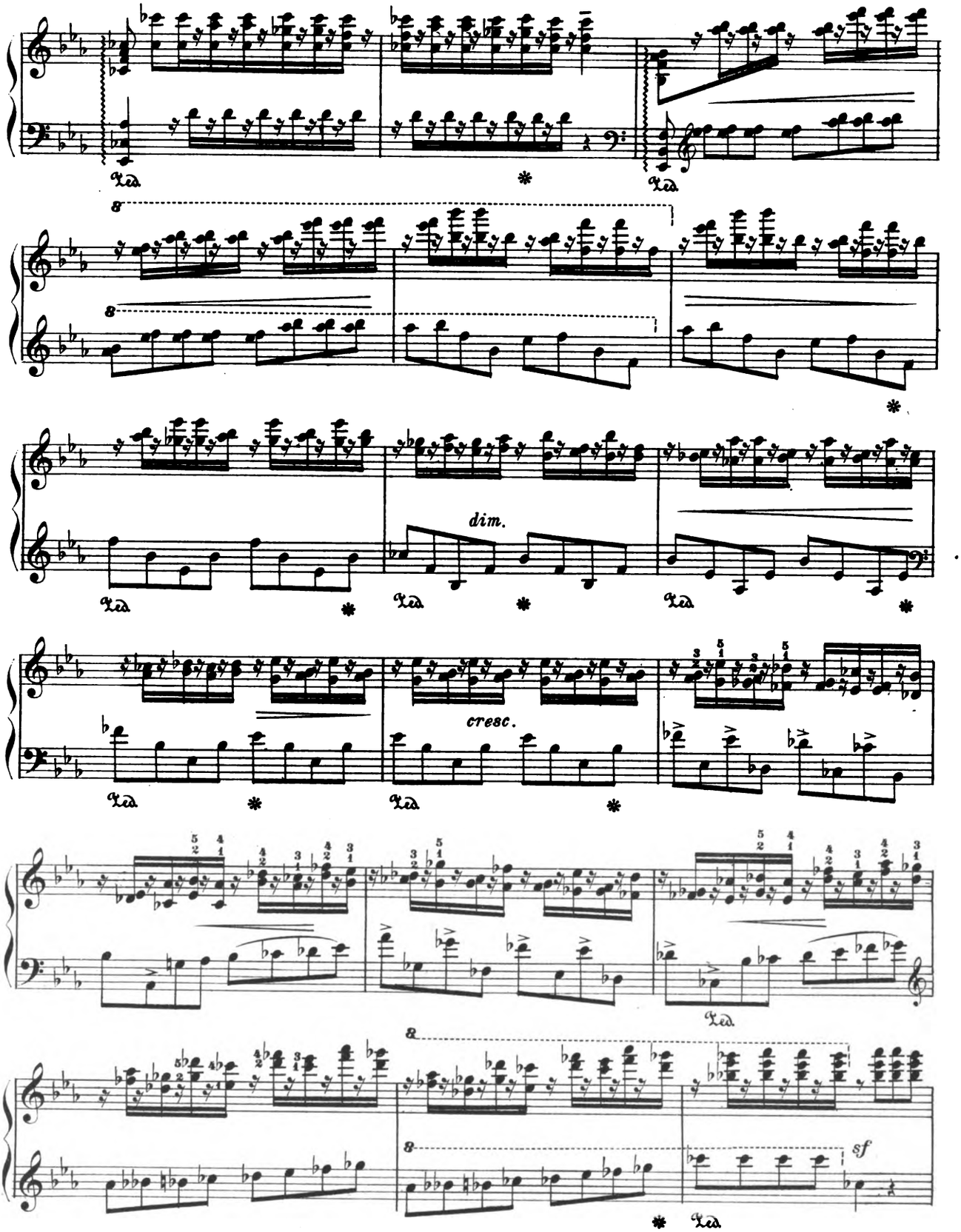

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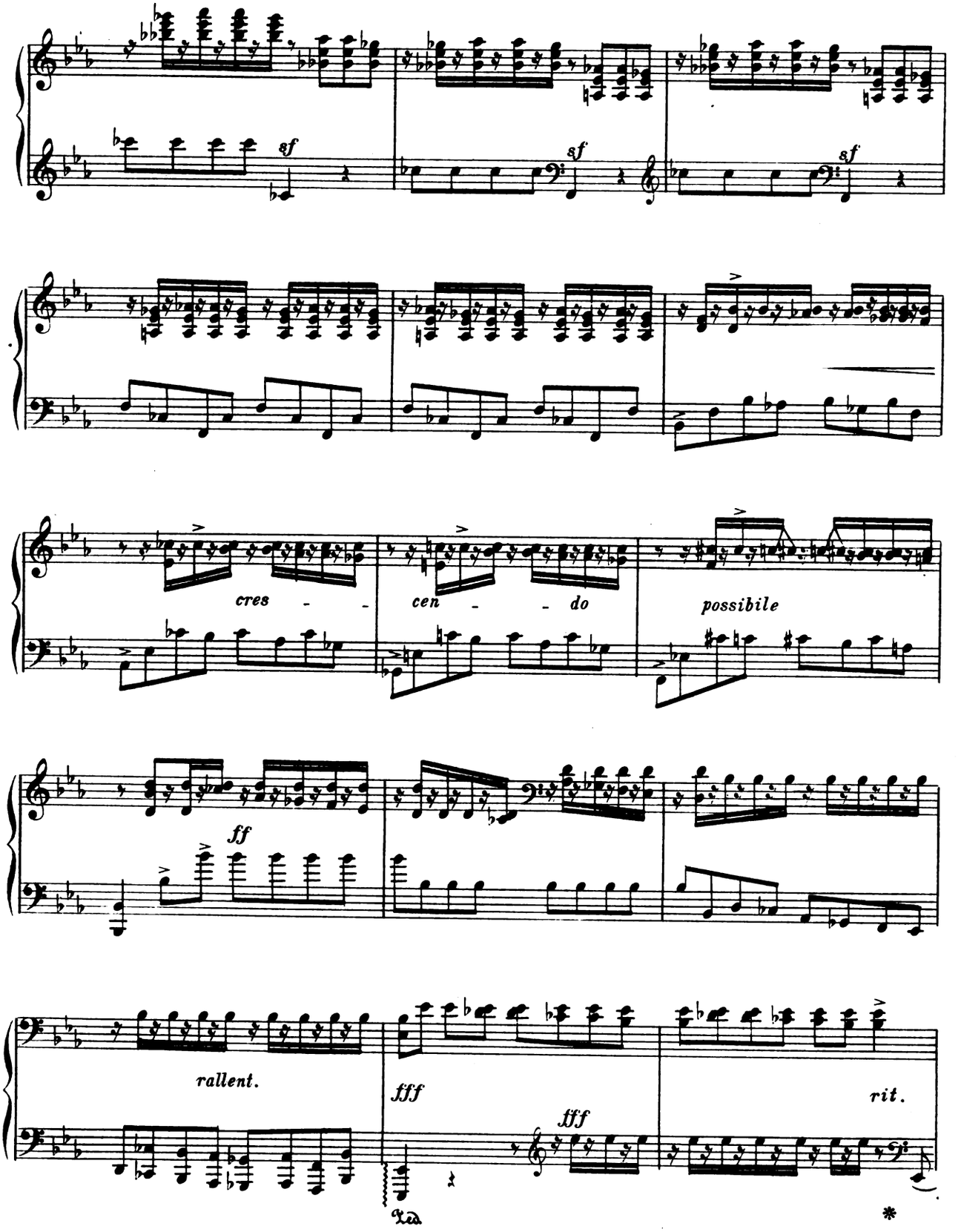

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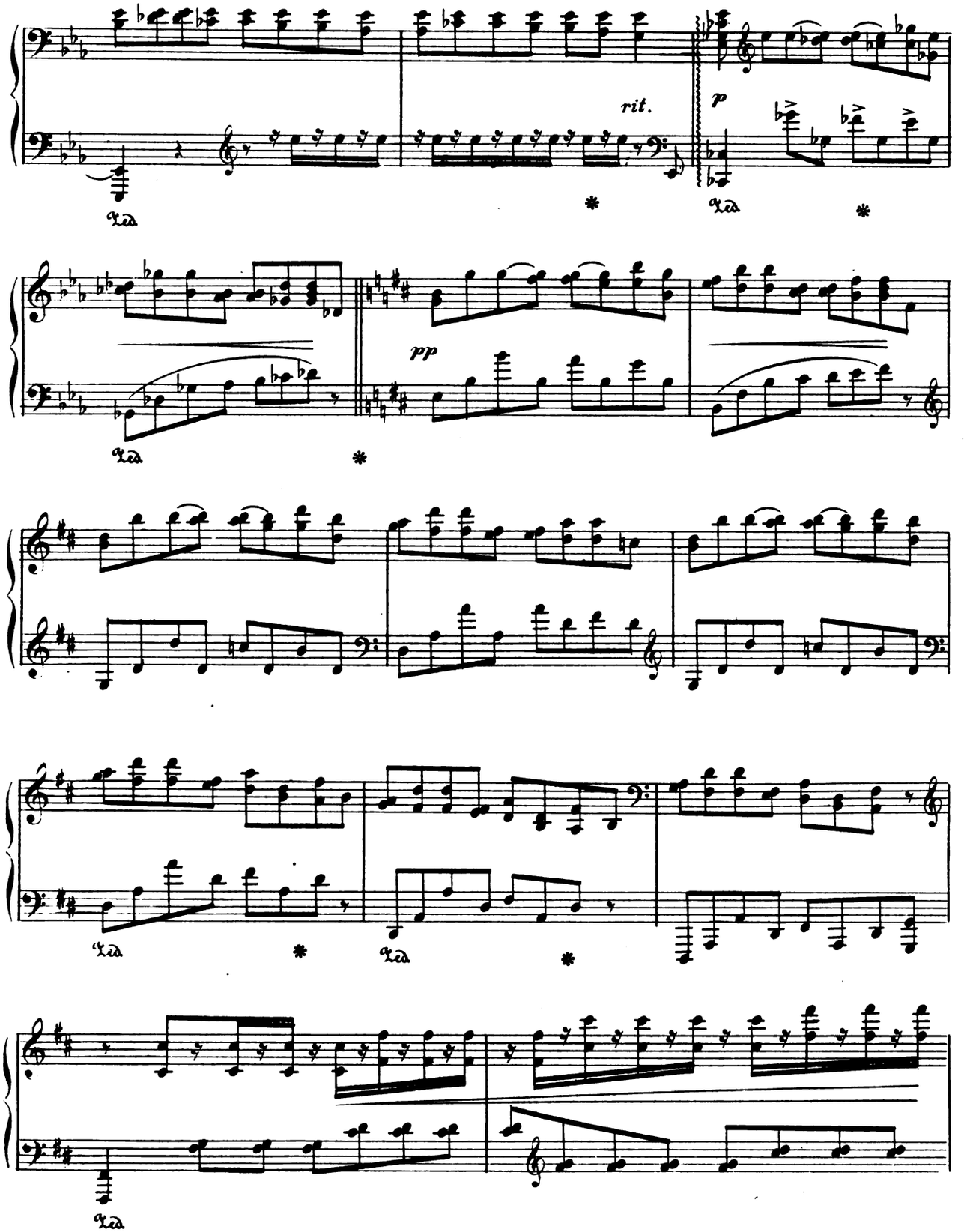

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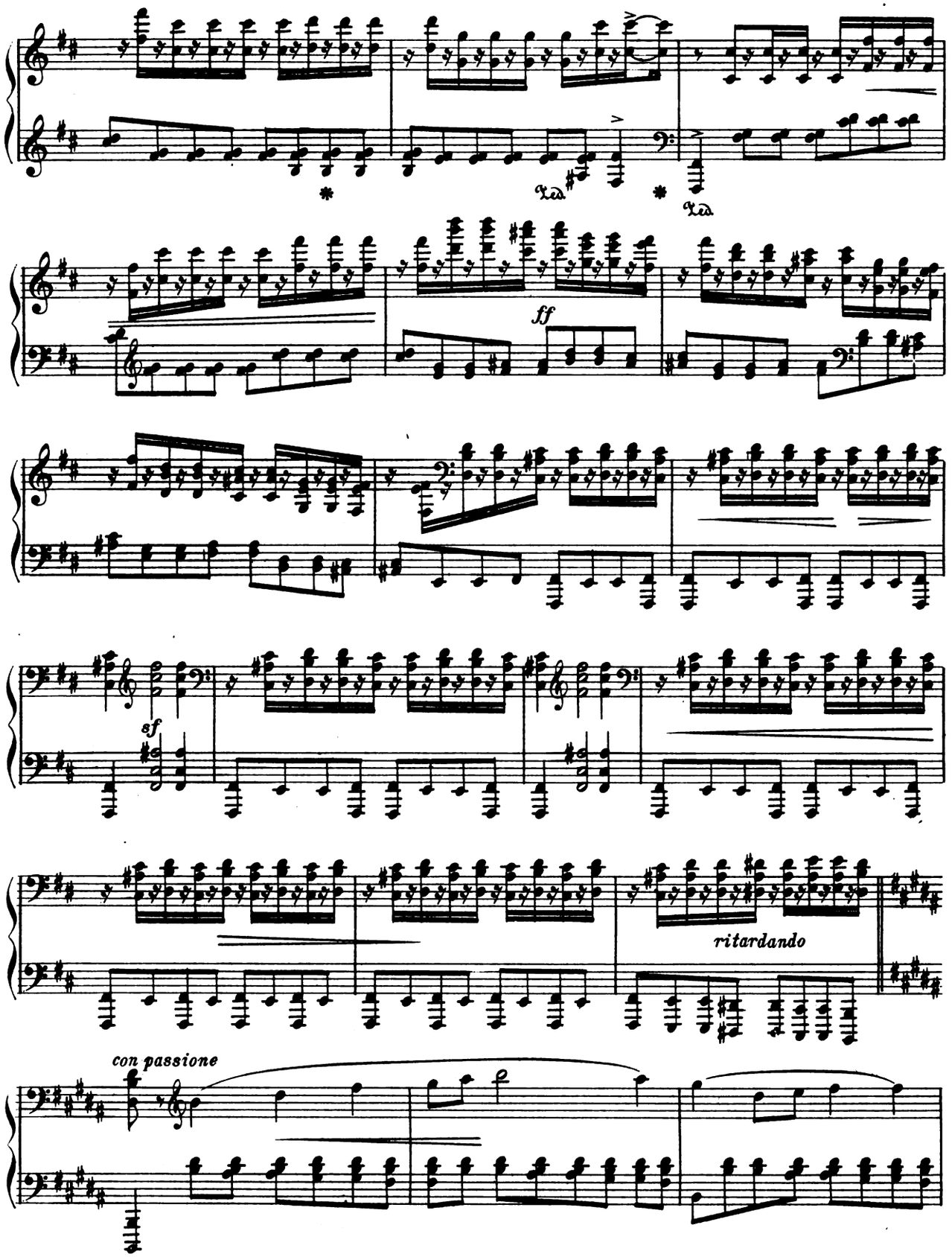

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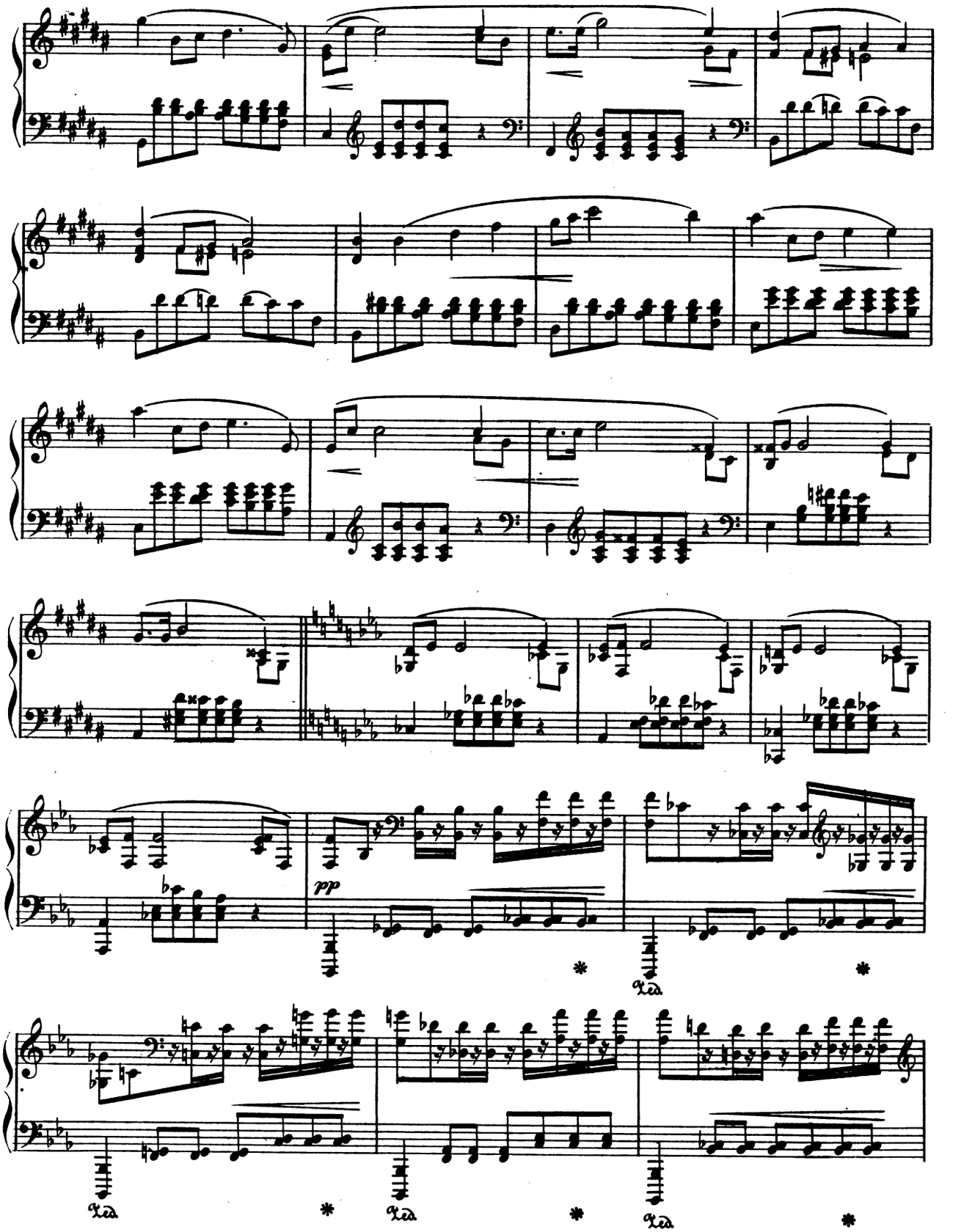

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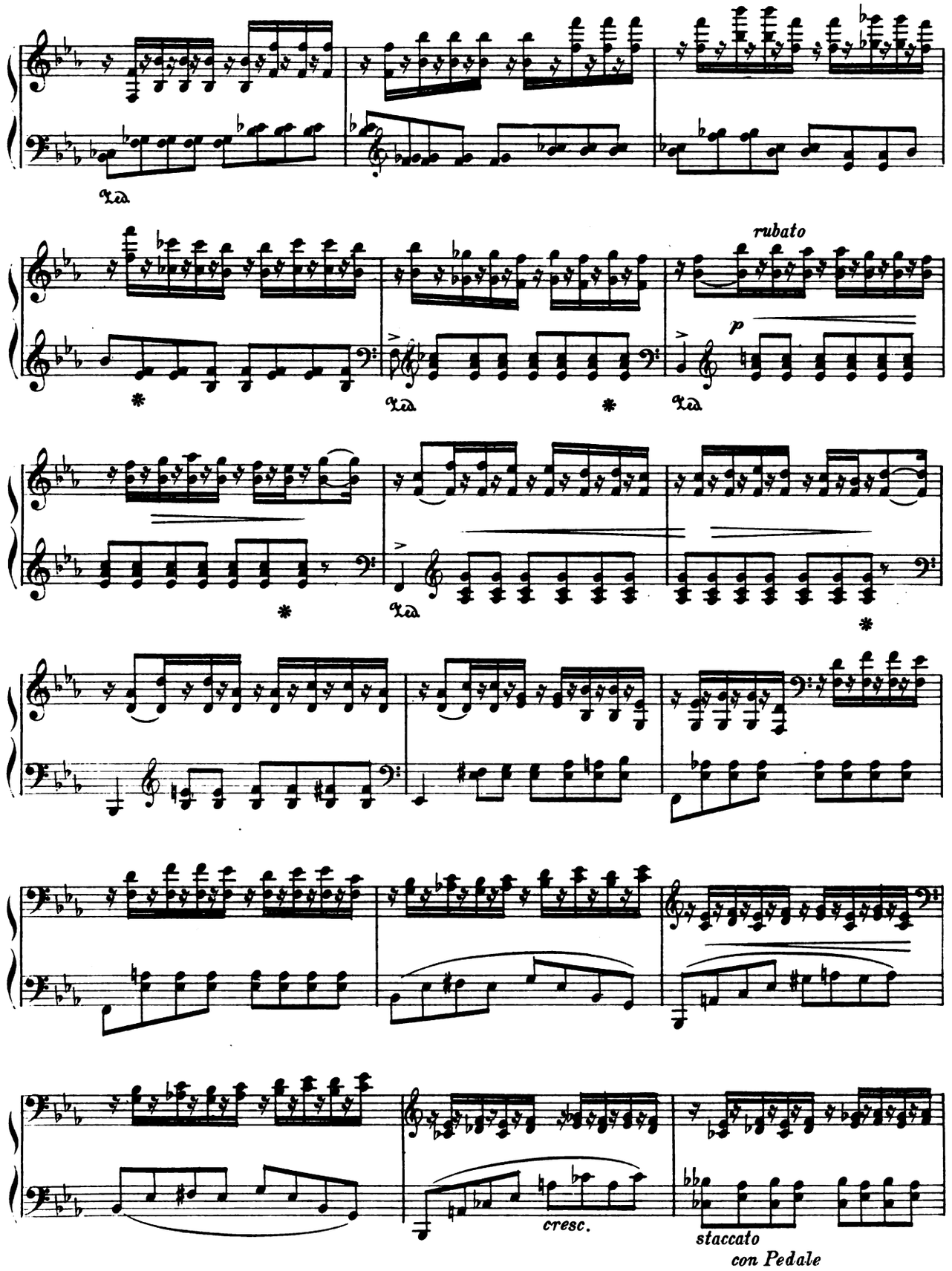

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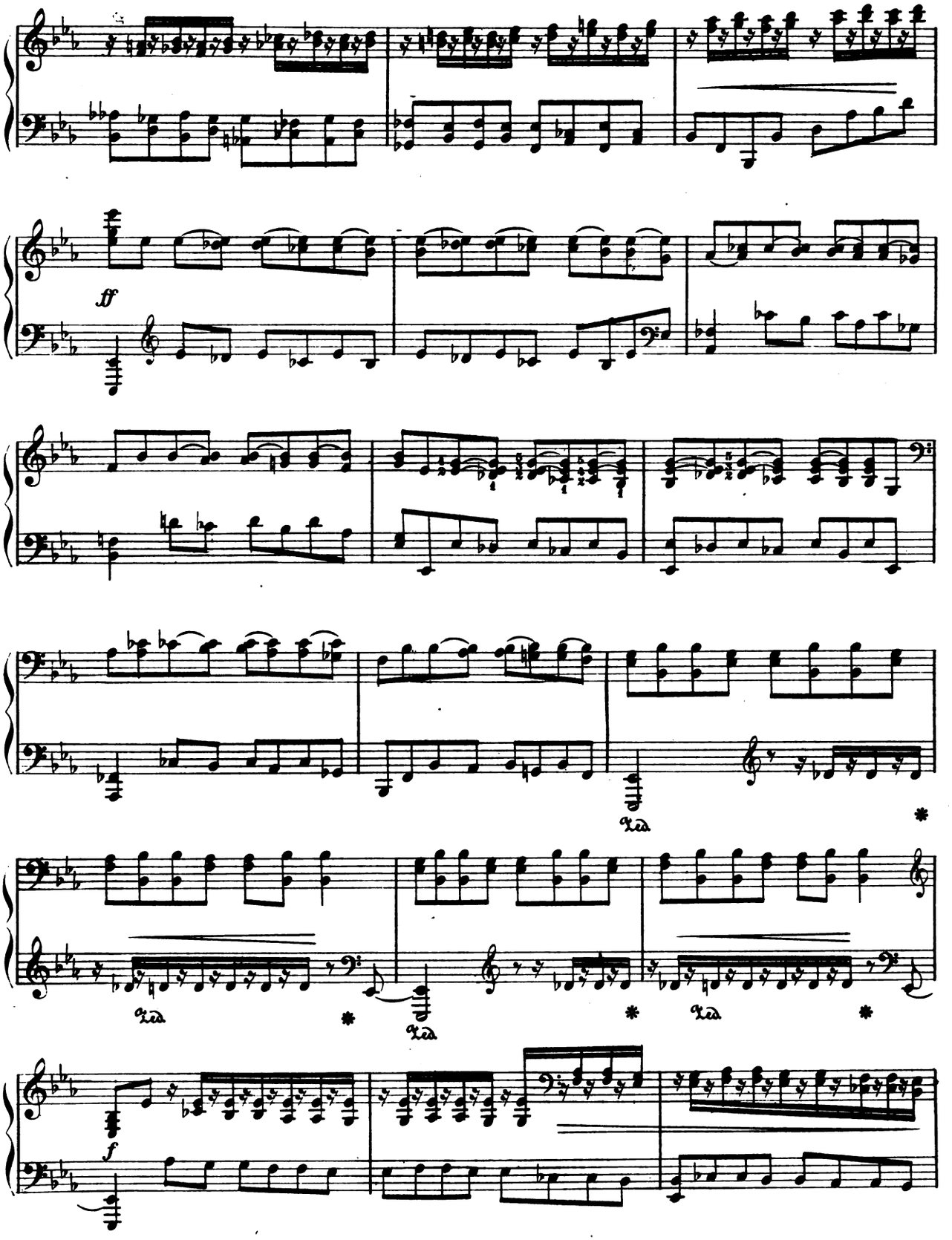

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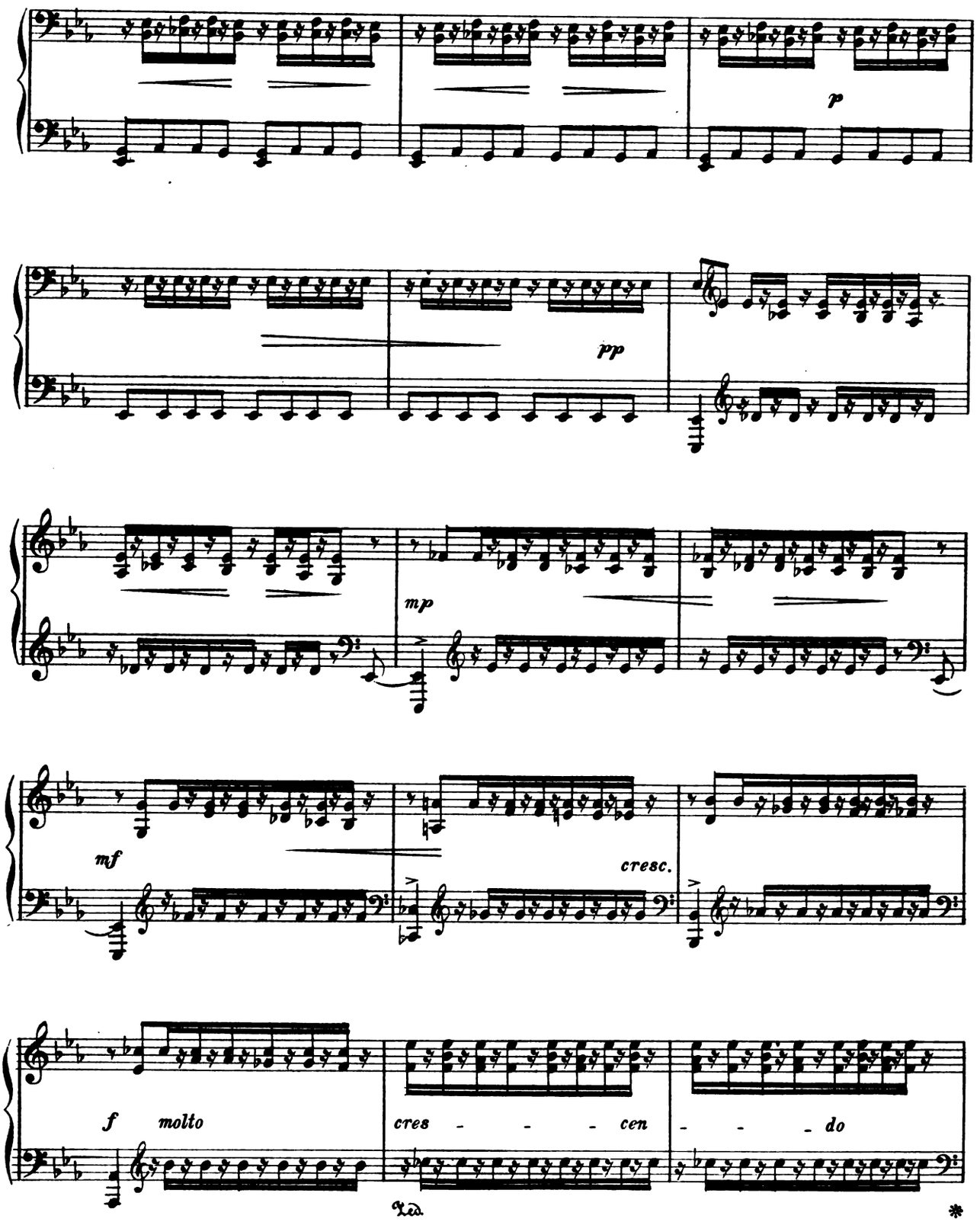

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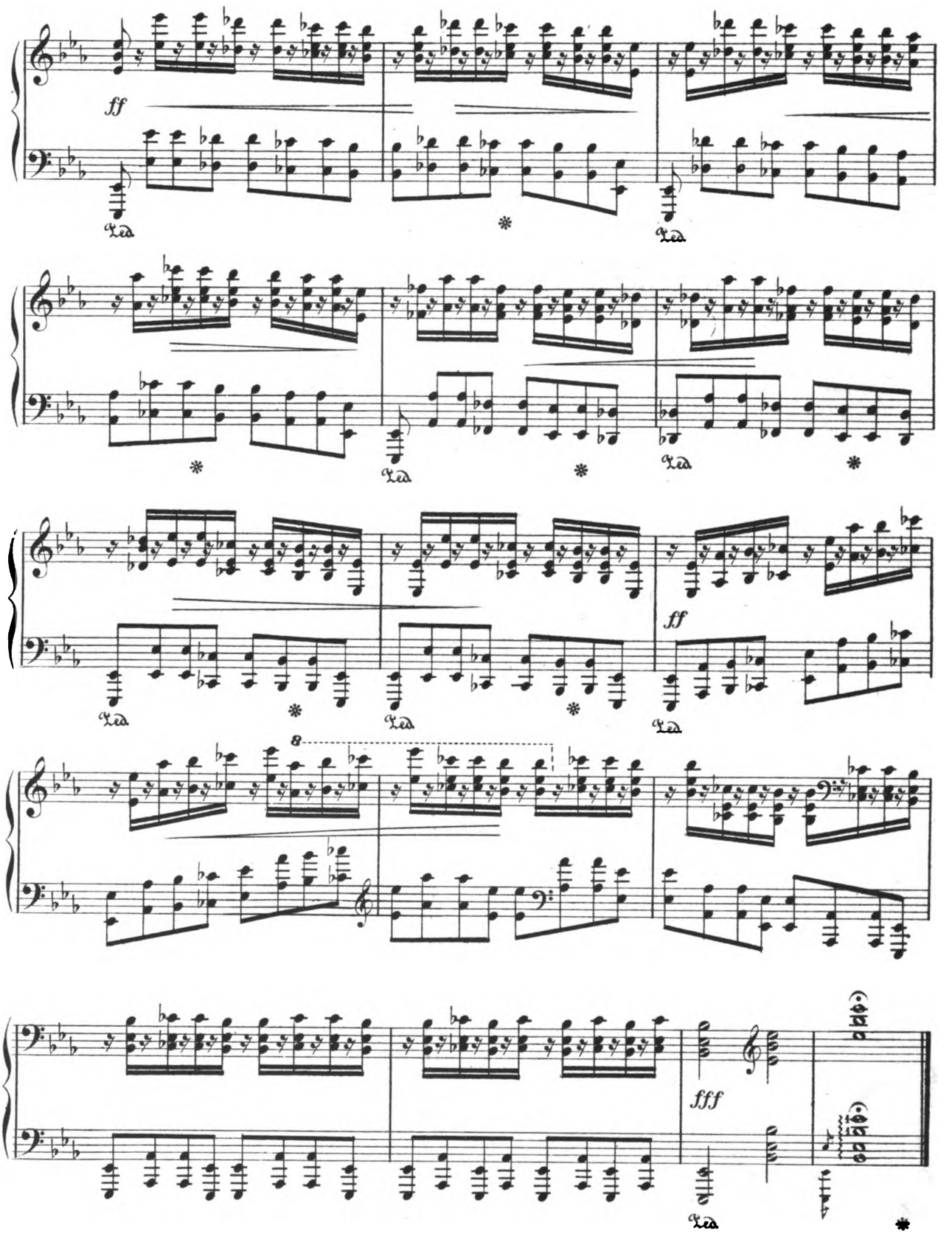

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A CONCERT PROGRAM

BY

IGNACE JAN PADEREWSKI

THE SELECTIONS IN VOLUMES XVII AND XVIII FORM A COMPLETE CONCERT PROGRAM AS PLANNED FOR THE CENTURY LIBRARY OF MUSIC BY THE EDITOR. WHEN USED AS A PROGRAM THEY SHOULD BE PLAYED IN THE FOLLOWING ORDER:

Prelude and Fugue. A Minor	*Bach-Liszt.*
Fifty Harpsichord Lessons. No. 18	*Scarlatti.*
Capriccio. E Major	*Scarlatti.*
Sonata. A Major	*Scarlatti.*
Sonata Pastorale. Op. 28	*Beethoven.*
Kreisleriana	*Schumann.*
Nocturne. F Sharp Major. Op. 15, No. 2	*Chopin.*
Mazurka. G Major. Op. 50, No. 1	*Chopin.*
Two Chants Polonais. Op. 74, Nos. 5 and 1	*Chopin-Liszt.*
Barcarolle. F Minor	*Rubinstein.*
Dans le Désert. Toccata. Op. 15	*Paderewski.*
Valse Caprice. E Flat Major	*Rubinstein.*

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